

RECORD WORLD

JANUARY 27, 1973

WHO IN THE WORLD: ROBERTA FLACK

A Truly Artistic Entertainer With Universal Appeal, Roberta Flack Is Scoring Again With "Killing Me Softly With His Song," Currently One Of The Nation's Hottest Singles. And Ms. Flack Has Been Nominated For Grammys In Several Categories. See Story Inside.



HITS OF THE WEEK

SINGLES

THE MOODY BLUES, "I'M JUST A SINGER (IN A ROCK AND ROLL BAND)" (prod. by Tony Clarke) (Leeds, ASCAP). From their number one album "Seventh Sojourn" comes this uptempo rocker from the pen of bassist John Lodge. After the comeback success of "Nights In White Satin," this quintet has a lock on the top of the charts. Threshold 60712 (London).



SLEEPERS

SLADE, "GUDBUY T' JANE" (prod. by Chas Chandler) (Barn). British group has had many hits in their homeland but somehow still has not succeeded on these shores. "Mama Weer All Crazee Now" started the ball rolling, and this rock 'em sock 'em number will clinch stardom for them. Hullo t' hitz! Polydor 15060.



ALBUMS

DEREK & THE DOMINOS, "IN CONCERT." The master genius, Eric Clapton, who plays blues better than anyone, returns with a 2 lp live set displaying all his virtuosity. Songs include those written with Bonnie Bramlett, Leon Russell and Bobby Whitlock. Expect giant sales! RSO SO 2-8800 (Atlantic).



BREAD, "AUBREY" (prod. by David Gates) (Screen Gems-Columbia, BMI). Perennial hit-makers pull third beauty from their "Guitar Man" lp. As always, the David Gates melody is luscious with a beautiful string line supporting. Another big one for the group that can do no wrong. Elektra 45832.



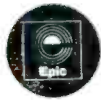
SHAWN PHILLIPS, "LOST HORIZON" (prod. by Burt Bacharach) (Screen Gems/Columbia, BMI). Artist who has been one of the most underrated singer/songwriters in the past few years gets his first big break by performing the title song for the Columbia film musical. Phillips gives the Bacharach-David tune a dazzling treatment. A&M 1405.



TRAFFIC, "SHOOT OUT AT THE FANTASY FACTORY." Long awaited lp features five superlative tracks, featuring the special brilliance that is Steve Winwood as musician, singer & lyricist. Jim Capaldi co-penned most of the tunes. Some are instrumentals—all are sinuous and tantalizing. Great record! Island SW 9323 (Capitol).



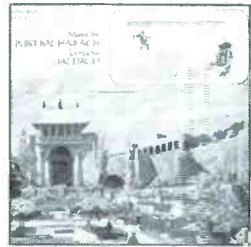
JOHNNY NASH, "STIR IT UP" (prod. by Johnny Nash) (Cayman, ASCAP). This cut from his "I Can See Clearly Now" lp was released before his smash. Company has put it out again, and this time around it will be a giant. Written by fellow reggaer Bob Marley, tune is a catchy, bouncy joy. Epic 10949.



ACT I, "FRIENDS OR LOVERS" (prod. by Raeford Gerald) (Gaucho/Belinda/Unichappell, BMI). New contingent offers a soulful ballad as their debut disc. A definite r&b monster, record has top shot as the crossover of the week. Group should make many friends with this one. Spring 132 (Polydor).



ORIGINAL SOUNDTRACK, "LOST HORIZON." Burt Bacharach and Hal David have teamed their super-creative forces for this Columbia film musical. Most popular tunes will be "The World Is A Circle," "Living Together, Growing Together" and the lovely title song rendered by A&M's Shawn Phillips. Bell 1300.



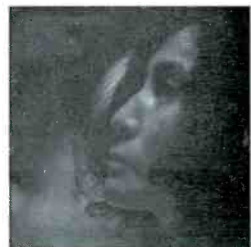
HELEN REDDY, "PEACEFUL" (prod. by Tom Catalano) (Four Score, BMI). "I Am Woman," which has become a woman's lib anthem, established Ms. Reddy as a major star. Her follow-up is a tender Kenny Rankin song and fits her style to a tee. It is hit! Capitol 3527.



SCREAMIN' JAY HAWKINS, "MONKBERRY MOON DELIGHT" (prod. by Joel Diamond) (Maclen/McCartney, BMI). The man who had "I Put A Spell On You" years back, returns with the Paul and Linda McCartney tune. There have been several versions of this song, but Hawkins seems to have the winner. New label starts off strong. Queen Bee 1001.



YOKO ONO, "APPROXIMATELY INFINITE UNIVERSE." A lot of evident love and thought has gone into the making of this double album, and skeptics will be surprised to find Yoko establishing an excellent musical identity all her own. Some beautiful, poignant ballads stand out, as does the Elephant's Memory Band back up. Apple SVBB 3399.



A
RECORD WORLD
SPECIAL
SECTION

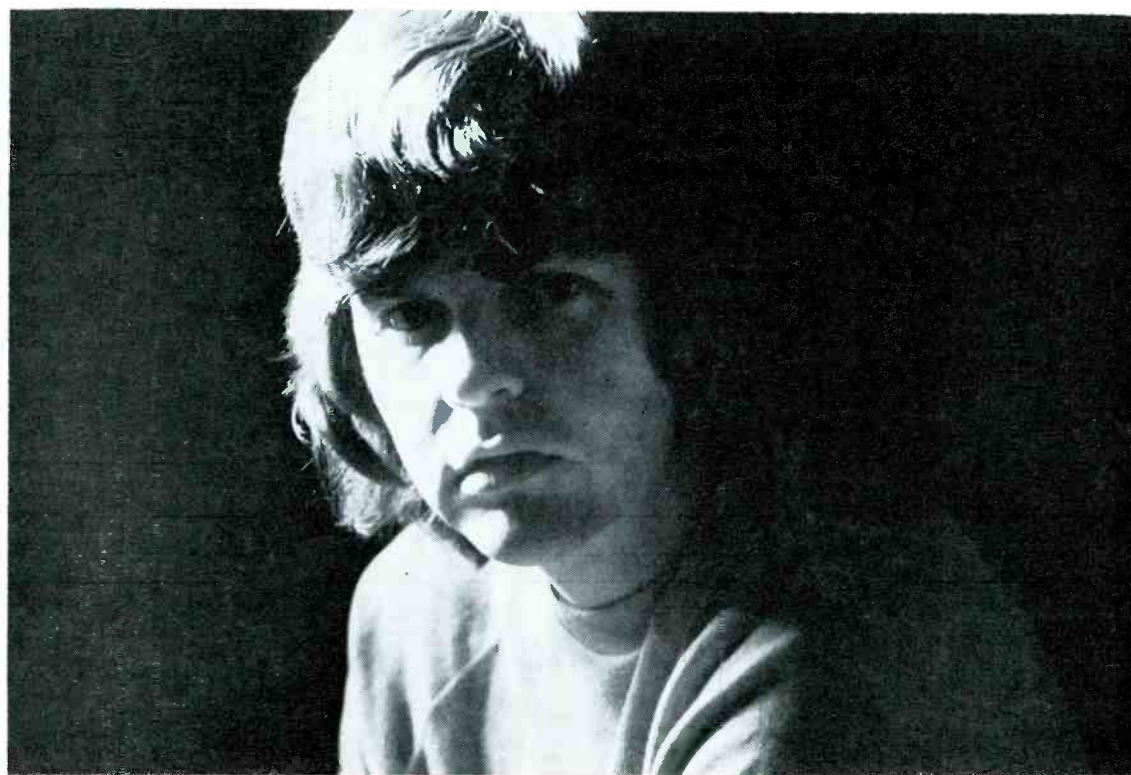
1973

Chelsea

RECORDS

Austin Roberts' brand new hit single
"Keep On Singing" 78-0110

Cash Box 80° Record World 76°



The second hit from the album
"Austin Roberts" CHE-1004 PBCE-1004
("Something's Wrong With Me" was first.)

Produced by Danny Janssen and Bobby Hart

"...A CONSTANT NEW BEGINNING." —Wes Farrell

Chelsea Records is Manufactured and
Distributed by RCA Records

www.americanrhythm.com

Gotham's WHN Going Country

■ NEW YORK—It was learned through reliable sources that New York station WHN, owned by the Storer Broadcasting System, will change its format from MOR to country music. The new sound will be "modern" or "progressive" country, featuring artists such as Kris Kristofferson, Lynn Anderson, Donna Fargo and Commander Cody, as opposed to the strictly traditional. The country music programming will be full time with the exception of the 7 pm to midnight slot, which will be devoted to sports. It was further learned that the country broadcasting will start in mid-February.

MIDEM Special

■ This year's Seventh Annual MIDEM Conference, to be held in Cannes, France, from January 20 to January 26, is the organization's largest ever. A special section of news pertaining to MIDEM and its participants begins on page 28.

Valando/Morris Getting Together?

■ NEW YORK—Record World has learned from reliable sources of a possible new publishing venture associating veteran publishers Tom Valando and Buddy Morris, who between them have held the rights to the scores of some of the

Holzman Statement On Quad Situation

■ NEW YORK — In response to an article he called "premature" which appeared in another trade publication, Jac Holzman, President of Elektra Records, told Record World that there has been no deal concluded between WEA and JVC for quadraphonic recording of WEA product, although he did state that there have been "earnest and detailed" discussions between WEA and JVC.

In his reply, Holzman said that "the story which appeared in Billboard was premature, indiscreet and irresponsible. It comes at a time when I have been in serious negotiations on behalf of WEA and I feel that not only WEA but the entire industry has been done a disservice by Billboard's inability to keep what they *think* they know to themselves until such time as it could be publicly and responsibly confirmed to all important trade information sources."

Holzman also stated that the important thing in WEA-quad negotiations is not which system is chosen, but why. He stated that further information will become available regarding the progress of negotiations in the near future.

last decade's most successful Broadway musicals.

No further details on the reported partnership were available at press time.

Aretha, Mayfield, McLean Lead Grammy Nominees

■ NEW YORK — Recording artists Aretha Franklin, Curtis Mayfield and Don McLean have each drawn four important nominations in the 15th Annual Grammy Awards balloting, according to the National Academy of Recording Arts and Sciences, whose more than 3,000 members, engaged in the creative aspects of recording, each year vote for the most outstanding performances and other contributions in their industry. Winners from among the 270 nominations spread through 47 categories will be announced on March 3rd, when the Academy's annual TV special, "The Grammy Awards Show," will be telecast over the CBS network.

McLean, singer and composer of "American Pie," won nominations for Record of the Year, Album of the Year, Song of the Year, and Best Male Pop Vocal Performance. For Record of the Year, he vies with Neil Diamond's "Song Sung

Blue," Roberta Flack's "The First Time Ever I Saw Your Face," Nilsson's "Without You" and Gilbert O'Sullivan's "Alone Again (Naturally)."

Diamond for "Moods," and Nilsson for "Nilsson Schmilsson" join McLean in the Album of the Year category along with George Harrison and Friends for "The Concert for Bangladesh" and the Orig-

(Continued on page 61)

April/Blk'wood Pacts Gamble-Huff, Bell

■ NEW YORK — Charles Koppelman, Vice-President-General Manager of April/Blackwood Publishing has announced the completion of a long-term publishing agreement with Kenny Gamble and Leon Huff of Philadelphia International Records and producer Thom Bell. The new pact allows April/Blackwood to represent the writing talents of Gamble, Huff and Bell as well as any past and future tunes associated with Assorted Music and Bellboy Music.

Gamble and Huff, famous both for their writing and producing skills, scored in 1972 with three smash songs released as singles: "Back Stabbers," "If You Don't Know Me By Now," and "Me and Mrs. Jones." Recorded by the O'Jays, Harold Melvin and the Bluenotes and Billy Paul respectively, these tunes sold five million in singles and sparked over one million album sales. Gamble and Huff have re-

(Continued on page 60)

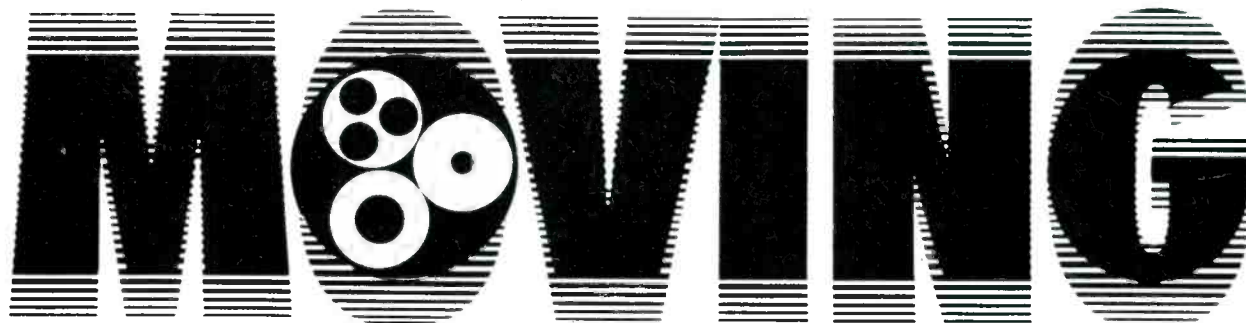
RCA Consolidates Mfg. Plants

■ NEW YORK—RCA Records has announced it has decided to consolidate its Rockaway, N. J., manufacturing facilities with those in Indianapolis. The company also announced that it will retain and expand its warehouse and distribution facilities in Rockaway to serve its distribution requirements for the northeastern United States.

Approximately one-third of

(Continued on page 60)

IN NEW YORK
RECORD WORLD
HAS JUST COMPLETED



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JANUARY 22, 1973

Weiser Chappell Executive VP

■ NEW YORK — Norman S. Weiser has been appointed Executive Vice President, Chappell & Co., Inc., it was announced by Robert E. Brockway, Chairman of the Board. "As Executive Vice President," Brockway stated, "Mr. Weiser will be responsible for business development at Chappell and assist its President in supervision of the company's operating departments and groups."



Norm Weiser

Weiser joined Chappell in August 1969 as Vice President and General Manager. He came to the company from Paramount Pictures Corporation where he was Director of European Operations, based in London.

Stones Show Going On

■ LOS ANGELES — After much reporting all last week that the Rolling Stones planned benefit concert for the Nicaraguan Earthquake victims was on and then off, and maybe on, an announcement finally came from promoters Bill Graham

(Continued on page 62)

Smith To Be Honored



Joseph B. Smith (center), President of Warner Brothers Records, discusses plans for the Anti-Defamation League Appeal luncheon with Columbia Records President Clive Davis (right) and Shorewood Packaging's Floyd Glinert (left). Davis will act as General Chairman and Glinert will serve as Executive Chairman of the luncheon which is to be held in honor of Smith on Wednesday, February 14 at New York's Waldorf Astoria.

WB Launches Kwanza, New R&B Label

■ NEW YORK—Warner Bros. President Joe Smith has announced the addition of a new label, Kwanza Records, to the Warner/Reprise family. "Warner's has had encouraging success in the r&b area with Paul Kelly, Bobby Sheen and the Meters, and has an excellent promotion force in this field headed by Les Anderson. Kwanza's executive staff, Billy Bowen, Murry Swartz and Zack Glickman, with their expertise and access to top r&b talent, should round out our successful involvement in this important area of music," Smith said.

The label's first single "Paint Yourself In The Corner" by the Classic Sullivans, will be released this week. "Paint Yourself In The Corner" was produced by Marshall Thompson, a member of the Chi-Lites.

The Classic Sullivans' debut on Kwanza will be supported by a national tour with the Chi-Lites arranged by Queen Booking. The tour will kick off at New York's Apollo Theatre and will cover major cities across the country.

The name Kwanza, which means "first" or "number one" in Swahili, was suggested by Aretha Franklin.

M.M.I. Expands, Names Valenziano

■ HOLLYWOOD — Caroline Dees, Executive Director of Music Marketing International, has announced the appointment of Bill Valenziano as Director of Marketing for the Los Angeles based independent music promotion and marketing company.



Bill Valenziano

Valenziano was previously General Manager of Artist Development for Capitol Records. In that capacity, Valenziano most recently built a nationwide club and concert booking department, and initiated many successful tours which contributed to the development of a number of artists, including

(Continued on page 61)

Polydor Winds Up Best Year Yet in U.S.

■ NEW YORK — Polydor Incorporated President Jerry Schoenbaum announced that the company, four years old this April 3rd, has completed its most successful year of sales since it was chartered in this

country. A new high was established, and the company topped its 1971 sales figures by 70 per cent. Schoenbaum stated that these results were achieved at many levels and through numerous factors, especially and including the growth of new artists recently signed to the label. "Roy Buchanan's first album was an unqualified success and Ellen McIlwaine's sold extremely well for a debut disc. There was also favorable reaction to Randy Burns' album as attested to by the fact that Burns is currently in the studio readying his second Polydor album for release in the near future.

"Another element," added Schoenbaum, "has been the success of extensive coast to coast tours of Polydor artists and groups, thereby providing the necessary exposure to promote their albums. Touring artists included Lily Tomlin, Slade, Rory Gallagher, Manfred Mann and most recently, John Mayall. There has also been an extended interest in r&b product, and in this area Polydor has undoubtedly

(Continued on page 63)



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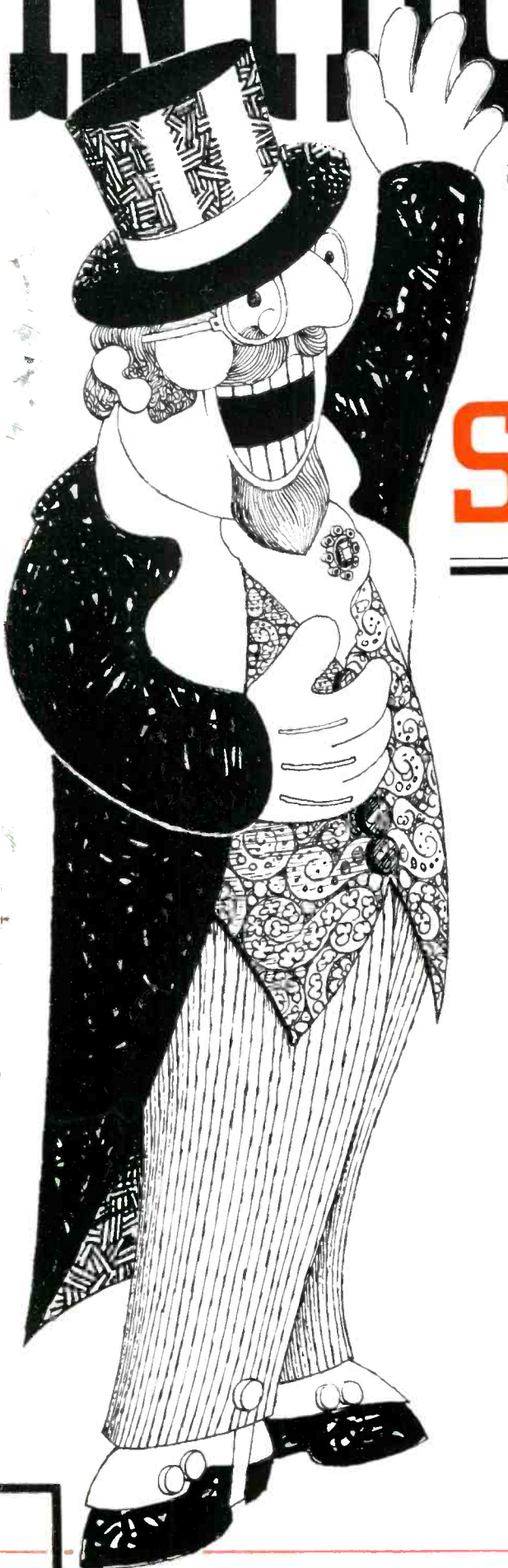
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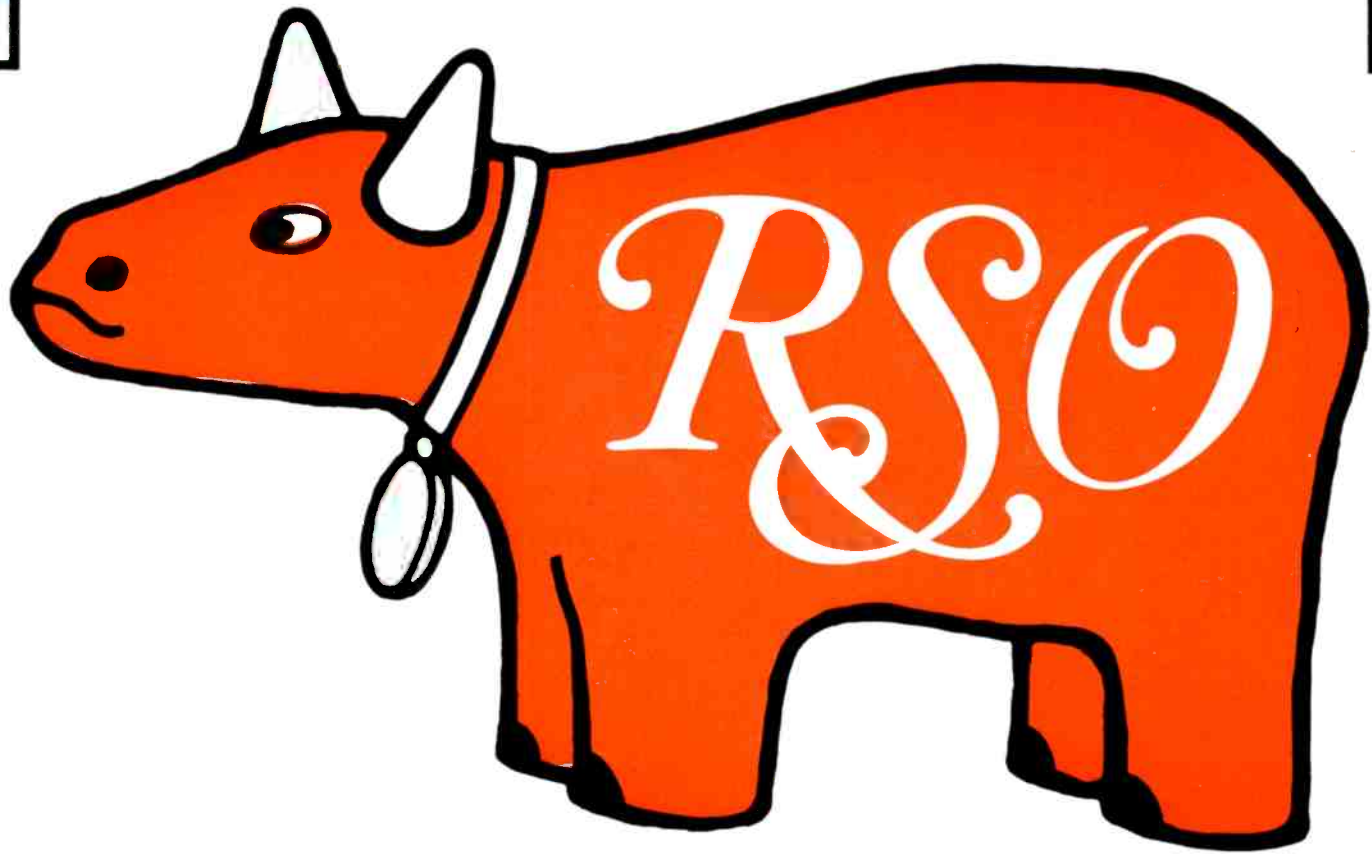
CLARA WARD

INTRODUCING

ROBERT STIGWOOD'S

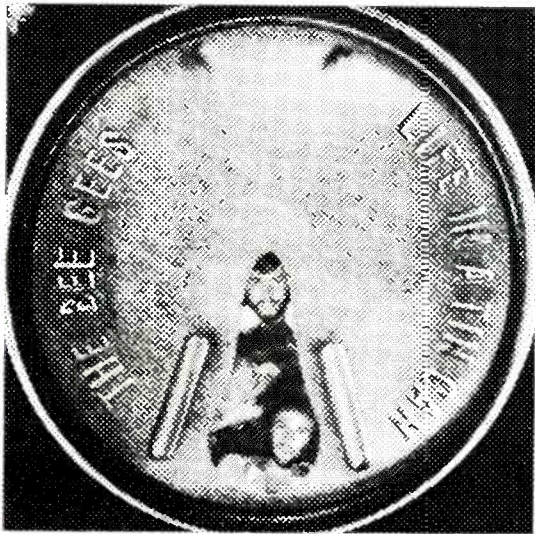
new pet...





R. S. O. Records and tapes are launched this week in the U.S.A. and in the rest of the World March 1st

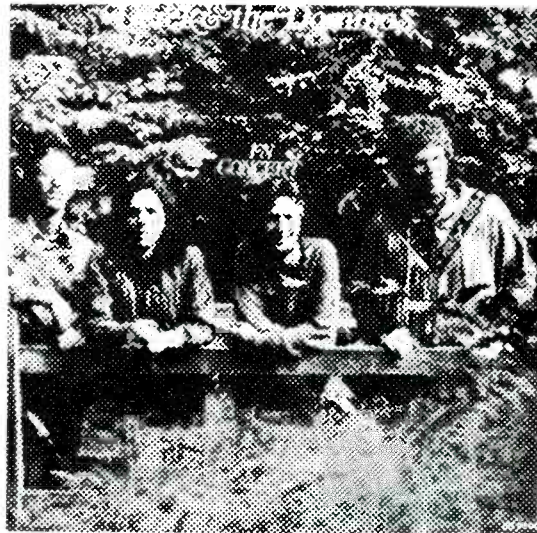
Initial Album Releases



**LIFE IN A TIN CAN
THE BEE GEES**

SO 870

U.K. Releases: Bee Gees "Life in a Tin Can" Derek and The Dominos "In Concert" (Double Album) Tim Rice and Andrew Lloyd Webber's "Joseph and The Amazing Technicolor Dreamcoat."



**IN CONCERT
DEREK AND THE DOMINOS**

SO 2-8800

Rest of the World: Bee Gees "Life in a Tin Can" Derek and The Dominos "In Concert" (Double Album) Tim Rice & Andrew Lloyd Webber's "Joseph and The Amazing Technicolor Dreamcoat;"

*West, Bruce & Laing "Why Dontcha"

*(Except U.S.A.)

Contact: Johnny Bienstock, R.S.O. Records and Tapes, 135 Central Park West, New York, NY 10023. Telephone 212-595-6655
David English, R.S.O. Records and Tapes, 67 Brook Street, London W1Y 1YD. Telephone 01 629 9121
R.S.O. Records and Tapes are distributed in the U.S.A. By Atlantic Recording Corporation.

Yoko Ono — Renaissance Woman

By FRED GOODMAN

■ NEW YORK—For nearly 20 years rock music has been one of the most important and successful lines of communication utilized by creative people to express their emotions and ideas to the masses. For Yoko Ono, a woman known for her intense media consciousness, rock music is a new direction. Due to the obvious influence of her husband John Lennon, plus the rock and roll of the Elephant's Memory Band, Ms. Ono's music has become more basic and simplistic as compared to her previous records.

Her new album, "Approximately Infinite Universe," has just been released by Apple Records. It is a double-lp containing 22 songs written entirely by Yoko. She also arranged the record, and co-produced it with John. The Plastic Ono Elephant's Memory Band provides instrumental accompaniment. Overall, it is a fine accomplishment for this multi-faceted woman.

Though the accent of the record is on the lyric content, some of the melodies are good basic pop-rock material, even though Ms. Ono is a relative novice at professional songwriting. Her lyrics are straightforward, sometimes tough and militant as in "What A Bastard The World Is;" and sometimes tender and peaceful as in "I Want My Love To Rest Tonight." The themes of most of the songs are her stand on woman's rights and her life with John. These ideas fused with the rock idiom make "Universe" the most meaningful musical statement she has made thus far.

In an exclusive interview with *Record World* last week, Ms. Ono discussed her new venture. She explained that

her first records were very outré and that they "tried to widen the scope of the media." Since her main concern has always been communication, hindsight has taught her that those "avant garde" recordings were not reaching the mass audience, especially the young people, to whom she wants so much to communicate. Therefore "Universe" is less experimental, using mostly rock as her main venue of expression.

When asked about the major influences on her "new direction," she explained that there had not been too many, save John. She added that she does not listen nor is aware of much pop music. "The only Dylan song I've heard is 'Blowing In The Wind'," she remarked, yet her phrasing in "Now Or Never" has distinct Dylan characteristics. She employs many rock styles on the record, such as: the hard rocking "Yangyang;" blues and free form on "Is Winter Here To Stay;" and reggae on "What A Mess."

(Continued on page 63)

Phillips Heads CBS/Col Group

■ John Phillips has been appointed President of the CBS/Columbia Group and Vice President of Columbia Broadcasting Systems, Inc., announced CBS President Arthur R. Taylor.

The CBS/Columbia Group is responsible for many of the company's direct marketing activities, and includes the Columbia House Division, the CBS Musical Instruments Division and the Creative Playthings Division.



Photo by Shoot 'Em Up Photography/Peter Jones

With her new Apple lp in the foreground, Yoko Ono makes a point to *Record World* Music Editor Fred Goodman.

Extensive Plans Announced For Upcoming Alice Cooper Tour

■ NEW YORK — Kicking off the new year in monumental fashion, Alive Enterprises, Alice Cooper's management firm, has announced an upcoming spring through summer tour for the group. Ninety-five percent of the dates for the tour (which is to be billed as "The Alice Cooper Show") are positively confirmed, and with the 60 dates in 56 North American cities selling-out, Alice Cooper might have the largest grossing tour in the history of rock and roll. An estimated 800,000 people will pay approximately \$4,500,000, not including obstructed view seats, to witness this event.

Jon Podell, formerly of ABC Booking, has formed his own booking agency, Entertainment Projects, Inc. (a subsidiary of B.M.F. Productions) in order to put together this compacted tour of tours. Alice Cooper, according to Podell, will begin their tour March 5th at the War Memorial in Rochester, New York, and through March the tour will cover the entire east coast (north to south). April will be devoted to the entire midwest and midsouth, with May covering all of the western region of North America. The Alice Cooper Show will finally come to rest on June 3rd at Madison Square Garden in New York City. Podell stated that at the

Greene Gets Gold Star

■ LOS ANGELES — Charles Greene, President of The Greene Mountain Record Company, has announced that his label has signed a long-term production pact with Stan Ross' Gold Star Productions. In making the announcement, Greene stated: "Stan Ross and I go back a long way together. All of my recording with Sonny & Cher, the Buffalo Springfield and the Iron Butterfly was done at Gold Star and, strictly from a business point of view, I am extremely pleased to be working with a man of Stan's proven abilities once again."

The first artist involved in the production pact is folk/blues/rock vocalist, Casey Anderson. A single, "Where Will I Find A Place To Sleep This Evening," is being rush-released this week by The Greene Mountain Record Company to coincide with Anderson's current 25-city tour. The label will release the artist's debut album for The Greene Mountain Record Company soon.

time of this release a secondary act for "The Alice Cooper Show" has not been chosen.

Shep Gordon, President of Alive Enterprises, stated that, "Because of 'The Alice Cooper Show' being the utmost in a Broadway-theatrical sense of the word, I have engaged Joe Gannon (who did Tiny Tim at Caesar's Palace and produced Neil Diamond's last two tours as well as Diamond at Broadway's Winter Garden) as Director of Production for the entire tour. Gannon will be working closely with Alice Cooper in all visual aspects of 'The Alice Cooper Show' i.e. lighting, set design, choreography and all props."

Gordon also went on to say, "In order to maintain maximum efficiency with all promoters and advertising agencies, a uniform

(Continued on page 59)

Clara Ward Dies

■ LOS ANGELES — Gospel singer Clara Ward, 48, died Jan. 16 at UCLA Medical Center, where she had been hospitalized following a major stroke some two weeks before. Ms. Ward had made about 50 lps for various labels during her career, and was in the process of recording a new album for United Artists when she was stricken.

Born in Philadelphia, Ms. Ward first began performing publicly with her mother, Gertrude, and her sister, Willa. Billed as the Ward Singers, the trio were one of the most popular acts on the black gospel circuit during the 1940's and '50s. When her sister retired following her marriage, two new singers were added to the act.

Funeral services for Ms. Ward were held in Philadelphia, with burial in Los Angeles. She is survived by her mother and sister.

Association to Mums

■ LOS ANGELES — Mums Records, a division of Landers-Roberts, Inc., has finalized negotiations with Columbia President Clive Davis and Pat Colecchio, manager of The Association, calling for the group's move from Columbia to Mums. The Association's initial sides for Mums are now being produced by composer-performer Albert Hammond and Don Altfeld.

**Mandrill
'Composite Truth'**

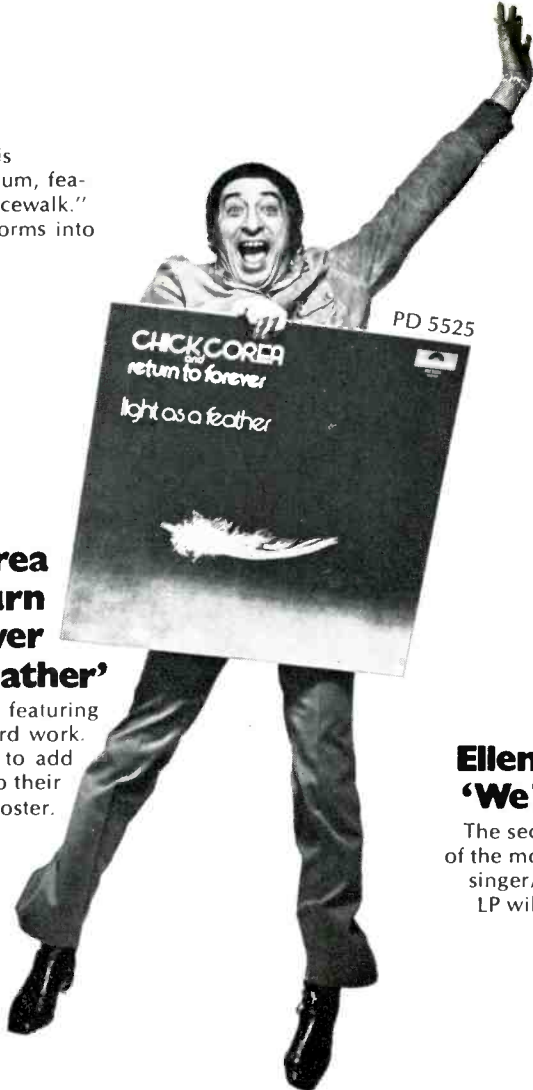
The soulful energy of Mandrill is back in a powerhouse album, featuring the single, "Fencewalk." This LP fuses musical forms into one monster album.



PD 5043

**Chick Corea
& Return
To Forever
'Light As A Feather'**

A great new album featuring Chick's incredible keyboard work. Polydor is very proud to add Chick Corea and his group to their artist roster.



PD 5525



PD 5044

**Ellen McIlwaine
'We The People'**

The second album from one of the most critically acclaimed singer/guitarists around. This LP will move Ellen McIlwaine into the winner's circle.



**Polydor takes
their latest
release rather
personally.**



PD 5526

Eric Clapton 'Clapton'

A great reissue of his finest blues cuts, with additional guitar sounds by the late, Duane Allman. Cuts include the hit single, "Bell Bottom Blues."



PD 5045

**Roy Ayers
Ubiquity
'Red, Black & Green'**

Soulful Vibes; Soulful Vibrations. Roy Ayers in his most exciting and commercial album to date.



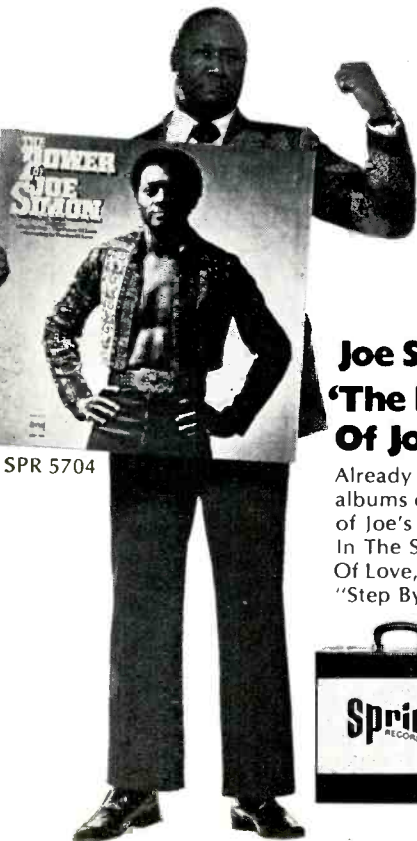
PD 5524

Slade 'Slayed?'

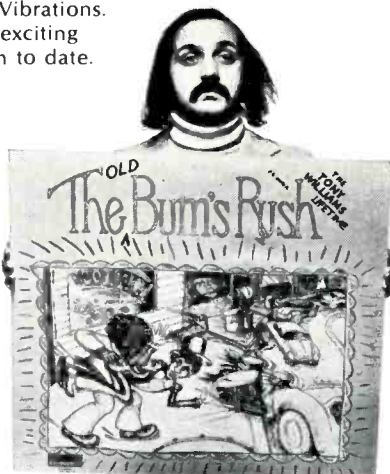
The four English who rock hard, fast and outrageously are back with their second American LP, which includes such trans-continental top hits as "Mama Weer All Crazee Now" and their current single, "Gudbuy T' Jane."

**Joe Simon
'The Power
Of Joe Simon'**

Already one of the supersoul albums of the year, it features two of Joe's Gold Records, "Drowning In The Sea Of Love," and "Power Of Love," plus his hot new single, "Step By Step."



SPR 5704



PD 5040

**The
Tony Williams
Lifetime
'The Old Bum's Rush'**

One of modern music's most progressive musicians, a master practitioner of the drummer's art, brings you an album of good, solid music.



WITH PRIDE.



DIALOGUE

WORLD

THE VIEWPOINTS OF THE INDUSTRY

Alice Cooper — A Dream Come True

By RON ROSS



Alice Cooper



Shep Gordon

■ *Alice Cooper is rock's own American Dream Machine. Almost an impossible joke only four years ago, when they signed with Straight Records along with such short-lived wunderkind as the Girls Together Outrageously, Alice and the band, under the guidance of Shep Gordon and Joe Greenberg, have in the last two years become almost undisputedly the biggest American rock attraction. Recently consolidating their international superstardom with a blitzkrieg of Europe, the Coopers have sold 4,000,000 Warner Brothers albums internationally, scored three top twenty singles at home, and three RIAA Gold lps, not including their latest, "Billion Dollar Babies," which will ship gold on February 20. Forced to cancel a unique Broadway run because of circumstances beyond their control, the B.D.B.s will embark upon a mammoth three month tour of America, beginning March 5, to conclude at Madison Square Garden, after performing before an estimated 800,000 fans, and grossing some \$4,500,000 without the sale of obstructed seats. Ain't nothing going to get in the way of Alice Cooper.*

Record World: When did you and the band first decide you needed a manager?

Alice Cooper: We needed a manager exactly when we got a manager. We were gonna sign with Frank (Zappa), and we were either going to manage ourselves or Herbie Cohen was going to manage us. We met Shep and Joe (Greenberg) at a party, and we played the tape for them, and they said, "Great! Just great!" —didn't know a thing about what we were doing at the time. They'd never seen us; we just liked each other.

We figured if we were going to be managed by the record company, there would only be one focal point of power; the company would own everything that we did. We had no idea what business was, except that we had to have leverage with the record company. We never signed a contract with Joey and Shep. They said, "If we don't make a million dollars in two years, it's off," and we figured that that was pretty honest. Two years later we were about a million in debt, but we still hadn't, and still haven't, signed a contract.

We were ridiculously poor—ridiculously ridiculous. It didn't matter—we knew it was gonna take two or three years to do it. We made \$200 a night and thought it was a lot of bread—it was almost to a point where Wild Man Fisher was booking us.

Shep Gordon: Alice used to walk a solid ten or fifteen miles to come to my house to borrow fifty cents to buy Ripple, from Topanga Canyon to Hollywood. The band rehearsed about six or seven hours a day at the Psychedelic Supermarket, a head shop in L. A.

RW: Why did you move to Detroit a couple of years later?

Alice: We played a gig there, and we got \$500; we thought that was a hell of a lot of money. It was a matter of timing—we hit Detroit at a point when they saw us and said, "Wow, I

thought the Stooges were weird," and there was an immediate confrontation between us and the Stooges. We became the image of what we were doing then.

Before that, we used to do things on purpose, out of being irritable with audiences. Some of these other bands that I didn't think were nearly as creative as we were, were making all this money, and we were third bill because nobody cared. I just couldn't believe it; we were really theatrical, more theatrical than we are now. The audiences were just a little too shocked. I used to come out in a pink Bozo clown suit with my hair frizzed up like Jimi Hendrix, with make up on, and I used to weigh about ninety pounds. I'd get on stage and pass right out, I was so drunk. I thought it was great theater, but the people used to go, "uhhhh."

Gordon: We realized in the beginning that the main thing we had going for us was that there was nobody who liked any of us. Alice had people that actually hated him, for no reason whatsoever, except that whenever he played, they'd walk out actually hating him. A lot of what I did was trying to get people to hate Alice.

Alice: People were leaving saying, "You gotta see the worst thing you've ever seen. You gotta see it to believe it." The in thing in Hollywood was to come to see Alice Cooper and leave. When we played on a Wednesday night, people would show up to see us, just so they could leave and go back to the Whisky and say, "I left on Alice Cooper tonight. They were awful." I thought that they would really enjoy it, but after we caught on to the fact that everything we did annoyed people, we started doing it even more, and eventually they did like it. Our attitude was "This is It —what are you gonna do about it; you can laugh or throw up, or be shocked by it, but this is it."

Gordon: Everybody seemed to realize that there was some kind of power there, something really revolutionary. Now theater on stage isn't so unusual, but six or seven years ago, the Airplane, the Dead and Janis Joplin were the superstars in L.A.

Alice: Jim Morrison liked us because he didn't understand what we were doing, and neither did we. He was more or less a connoisseur of confusion himself. We were working on the music six or seven hours a day; without the music, the theater wouldn't have stood at all. We didn't do a thing about the theater; we got on stage, and whatever happened happened. People in the audience were always challenging us on stage, and that lent itself to theater. We were always brats; we always went out of our way to get attention. I was like that in school, too. When we first started the band, that was the point: to get attention. A lot of new chicks; we decided we were a band, sort of like the Beatles; we might get to first base with Judy.

"The same kids that buy a Partridge Family album buy one of ours, but we're hitting their negative side."

RW: What was Zappa's impression of the band?

Alice: We went down to his house to play for him all these ridiculous songs like "Ten Minutes Before the Worm" and "Earwigs to Eternity." He actually told me, "The strange thing about your music, is that even though the Mothers play really complicated music, it would take me a month to teach them one of your songs." Our music was like taking a song like "Halo of Flies" and compressing it into one minute—"Earwigs to Eternity" was almost a commercial. It changed so fast and didn't make any sense at all, and Zappa liked that. The art of it was that it didn't make any sense, but it did if you thought about it.

The big change came between "Easy Action" and "Love It
(Continued on page 24)



FEVER

IS RISING.

(AM 1398)

RITA COOLIDGE ON A&M RECORDS

PRODUCED BY DAVID ANDERLE

Don Imus: Madness In The Morning

By BEVERLY MAGID

■ (If you are an early riser in Sacramento, Cleveland and now New York, you are no doubt aware of the outrageous behavior of the morning madman, aka Don Imus, currently holding forth on WNBC. He's also currently writing a book on the escapades of his favorite character, Rev. Billy Sol Hargis, promoting his latest RCA comedy album and preparing to open at New York's Bitter End. In his "free" time found a few minutes to talk to Record World.)

Record World: Is your format now the same kind of hysteria as your new album?

Imus: Yes.

RW: Is that what's made you number one?

Imus: I guess.

RW: How does it feel to be number one?

Imus: Well, it feels different than being four or five, which I've been on occasion. I don't know how it feels. I always thought I was number one.

RW: How did your format evolve?

Imus: Well I started in June of '68 in Palmdale California and from there I went to Stockton where I was promptly fired for having an Eldridge Cleaver look-alike contest. Then I went to work for Jack Thayer at KXOA in Sacramento, he'd been on a beach for a couple of years, he was the guy who took Joe Pyne and the bunch down to Metromedia in L.A.

He consulted MCA in New York and a couple of others, he was consulting KXOA in Sacramento, which is now KNBE,



Don Imus

and he took the job as General Manager. He'd only been there a week and I popped in and asked for a gig and he hired me and told me to do everything I could except lose the license. That gave me a lot of time to develop something and he encouraged me to do ridiculous things, anything went.

RW: What were some of the highlights?

Imus: Well there was all that religious stuff and that was kind of a shocker in '69, '70 in Sacramento. And there were political things and just generally talking dirty — that still gets the same kind of reaction.

RW: What kind of reactions do you get?

Imus: Well, it's pretty well accepted now but in the beginning Thayer laid his job on the line a couple of times with the management, like with KXOA and later with WGR in Cleveland. He just flat told them that if they got rid of me, he'd be going too. He was greatly responsible for the format, he didn't write the material for me, but more important, he gave me the opportunity to do it and in fact encouraged me. That's where it really counts, if somebody will let you do it. Now NBC news wants me to do it on their 6 and 11 news show . . . who would have thought they would go for that? I would have thought they would have gone for a "Laugh-In" thing or that George Carlin type of take-off.

RW: What gave you the original idea that this was the

(Continued on page 62)

L. I. Stations Lose Copyright Judgment

■ NEW YORK—On January 5, 1973, Judge Orrin G. Judd of the United States District Court for the Eastern District of New York signed an order granting a summary judgment, which requires Adams Getschall Broadcasting Inc. to pay a total of \$16,000 (including attorney's fees of \$2,500) to a group of composer, author and publisher members of ASCAP. Getschall Broadcasting, owners of radio stations WPAC-AM and WBLI-FM in Patchogue, N.Y. and WHRF-AM and WHRF-FM in Riverhead had been a defendant in a suit charging fifty-four copyright infringements.

'Jazzbo' Returns To New York

■ NEW YORK — Al "Jazzbo" Collins, whose radio show "From The Purple Grotto" on WNEW-AM, was one of the biggest in Gotham during the late 50's and early 60's, returned to the scene of his early triumphs last week when he did a three hour "Purple Grotto" show over WNEW last Saturday night (20). Collins, now on radio in Pittsburgh over station WJAS, and with a TV show as well in that city, also did a stint on NBC's Monitor show on Sunday (21) out of New York.

Does this mean that Al will become a regular weekend commuter from Pittsburgh to the Big Apple?



LISTENING POST

By BEVERLY MAGID



■ **KFRC and KKEE** . . . Mark Hurd has left stations due to conflict of interest between stations and his personal activities.

KGB-San Diego . . . Advance Pulse figures indicate super increases in all slots in total men. 6-10 am 13 (were 6), Midday 15 (5), 3-7 pm 16 (7), 7-Midnight 20 (7), except for the morning, there were also increases in women, with **KCBQ** still dominating the teens . . . station got 20 pairs of tickets to the **Stones** Benefit and received over 3000 listeners names for the lucky drawing.

KOL-Seattle . . . First week of Feb. will be doing "The Last Record Show" featuring Seattle's 1300 greatest rock & roll hits of all time. **ATTENTION:** All you artists who've had old or current r&r hit records call PD **Jack Bolton**, collect and be added to the artist roster being taped for this special.

WAYS-Charlotte . . . **SIS Radio Inc.** which owns the station has also purchased **WRNA/FM** which will be called **WROQ/FM** and be automated rock . . . **Jay Thomas** will be programming **WAYS** but also **WOQ** and **WAPE**. Sorry Jay, but that definitely makes you a National Program Director . . . **WAYS** which has come up from 5th to #1 and #2 in most slots now is looking for an aft. drive jock and a 10 pm to 2 am jock. **Jim Madison** has gone to **WFIL** to do 9-1, and **John Lodge** is at **WDRQ/FM**.

WKTK/FM-Baltimore . . . Station will be sponsoring the 2nd Annual Exposition at the Civic Center which has booths set up by local and national advertisers and includes a day-long concert. Besides some local groups the artists include Eric Anderson, Bruce Springsteen and Aerosmith from Columbia Records.

WEAM-Washington, D.C. . . . With **Alan Hall** as PD and **Ron Morgan** as MD, the line-up now reads as follows: 6-10 am **Ron Morgan**, 10 am-3 pm **Jim Mitchell**, 3-7 pm **Tom Watson** (was **KKDJ**), 7-Midnight **Jerry "Holy Moly" Goodwin** (was at **WPDQ**), All nite **Steve Michaels** (was at **WRC**) . . . But Alan is looking form a man for **MORNING DRIVE** . . . They are changing the sound of the station which previously sounded like a "Bill Drake

(Continued on page 62)

BLAZANTZ
IS
BEAUTIFUL

FEBRUARY 16th



IKE & TINA

"LET ME
TOUCH YOUR
MIND"

Their new album, **LET ME TOUCH YOUR MIND**, finds Ike & Tina again doing standard songs, after a long period in which they recorded only originals. Hank Ballard's "Annie Had A Baby" meets Carole King's "Up On The Roof," and even "Born Free" fits in when the Turners' exciting treatment is applied.

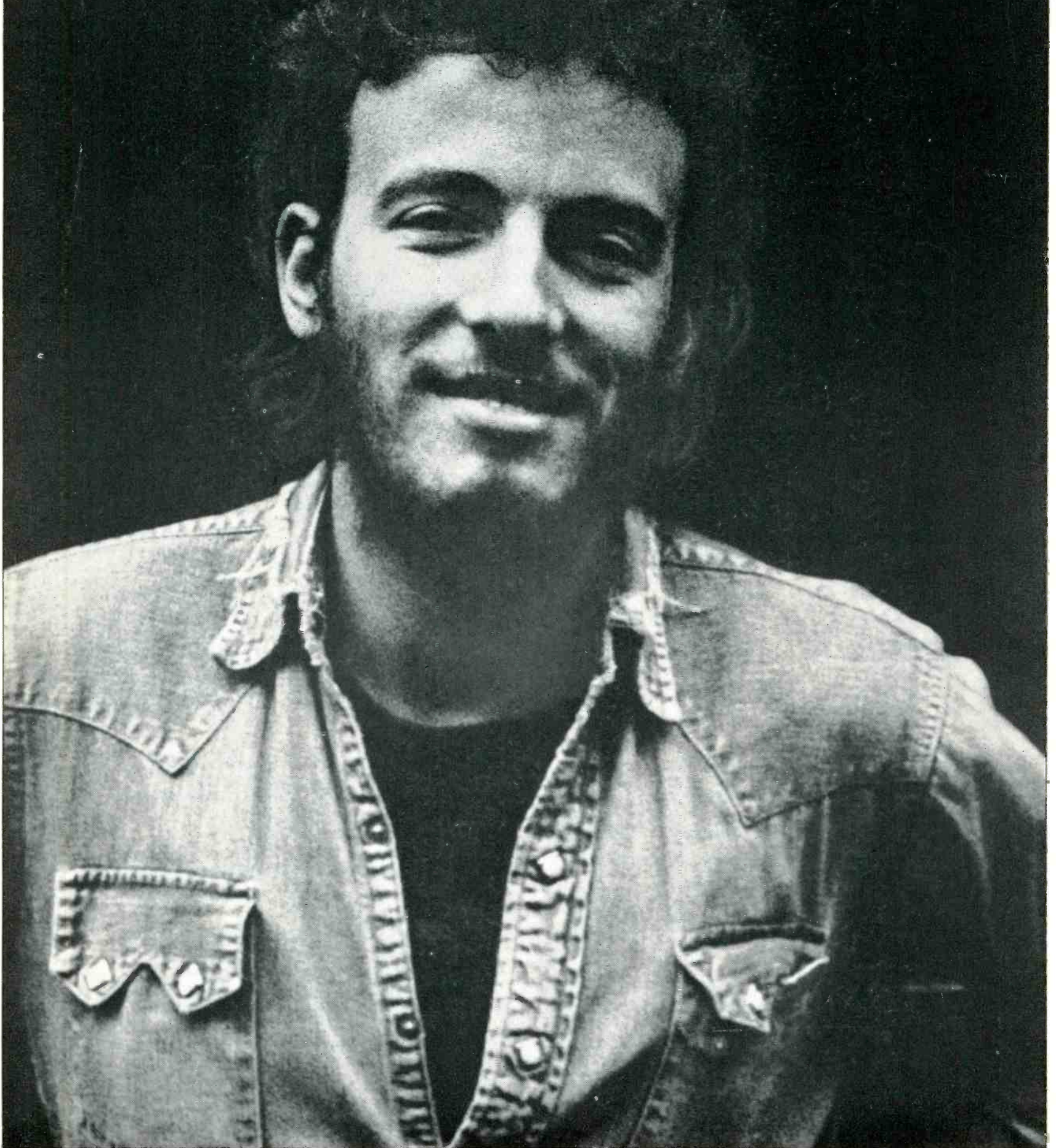
Nobody else in the world knows how to make music like Ike & Tina. As unique as this cover design, it combines both the roughest and the smoothest qualities of rhythm & blues at its best to produce the unforgettable sound that made classics of songs like "Proud Mary" and "Honky Tonk Women" after nobody thought the original versions could be taken any farther. But then it never pays to underestimate Ike & Tina Turner. They'll get you every time.

RECORDED AT BOLIC SOUND



LP UAS-5660 / 8 TRACK U-8474 / CASSETTE K-0474

**This man puts more
thoughts, more ideas and
images into one song
than most people
put into an album.**



Some silicone sister with her
 manager's mister
 told me I got what it takes.
 She said I'll turn you on sonny,
 to something strong
 if you play that song with
 the funky break.
 And go-cart Mozart was checkin'
 out the weather chart
 to see if it was safe to
 go outside.
 And little Early-Pearly came by
 in her curly-wurly
 and asked me if I needed a ride.
 —"Blinded by the Light,"
 Bruce Springsteen

"There hasn't been an album
 like this in ages. There are individ-
 ual lines worth entire records.
 The record rocks, then glides,

then rocks again. Bruce Spring-
 steen sings with a freshness and
 urgency that I haven't heard
 since I was rocked by 'Like a
 Rolling Stone.'" — Peter Knobler,
Crawdaddy

And some new-mown chaperone
 was standin' in the corner
 all alone watchin' the young
 girls dance.

And some fresh-sown moonstone
 was messin' with his frozen
 zone to remind him of the
 feeling of romance.

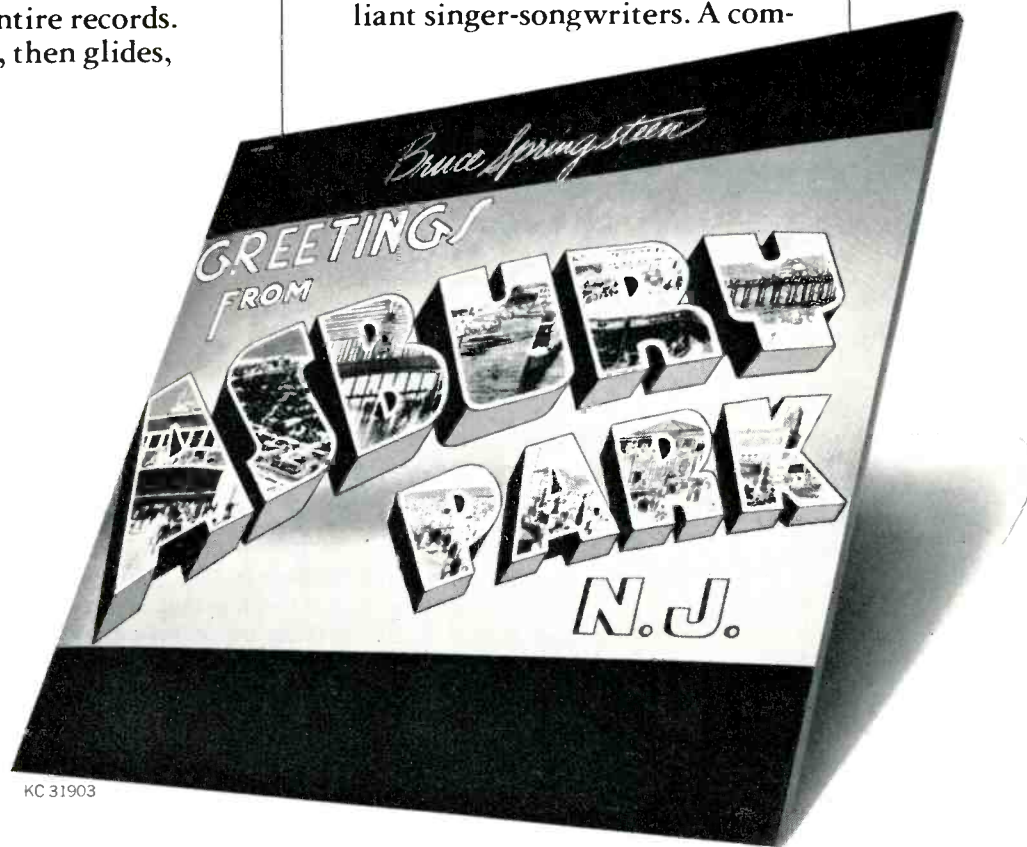
—"Blinded by the Light,"
 Bruce Springsteen

"Debut LP instantly establishes
 artist as one of our most bril-
 liant singer-songwriters. A com-

pletely original vision and a
 work of genius!" — *Record World*,
 Cover Review

Oh, some hazard from Harvard was
 skunked on beer
 playin' backyard bombardier.
 Yes and Scotland Yard was trying hard,
 they sent some dude with a
 calling card. He said, "Do what you like,
 but don't do it here." — "Blinded by the Light,"
 Bruce Springsteen

Upon seeing Bruce Springsteen
 perform, Kal Rudman wrote, "It
 was an utterly overwhelming ex-
 perience. He will get standing
 ovations across the country."



**There are eight more songs on
 Bruce Springsteen's remarkable debut album.
 On Columbia Records and Tapes**

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Free to Be Marlo Thomas

By ALLEN LEVY



Marlo Thomas

■ Marlo Thomas, whose album "Free To Be You and Me" has recently been released by Bell, is a very direct person. When she talks to you, she looks you right in the eye, she peppers her speech with Anglo-Saxon expletives, her voice rises and falls as she becomes worked up (as she often does) about what she's saying. And what she's saying these days is that kids are forced into male-female roles by society and that they are not allowed to become the kind of people they want to be, the kind of people they are inside.

Marlo tells the story of a sculptor friend of hers who, when he was young, had a natural gift to make people out of clay. You could put his hands behind his back and he could somehow come up with a perfect figurine of, say, Mickey Mouse. Great, huh? Not according to the kid's father—he used to break the little statues as soon as they were made—no son of his was going to play with dolls!

Children, says Marlo, are taught early on that only girls cry, that only men are doctors (girls get toy nurses kits, not toy doctor kits), that only mummies wear aprons, that

daddies wear suits. And what that results in is a terrible unfairness against both sexes, as both are forced into roles that are not necessarily comfortable for the particular individual.

"Free To Be You and Me" is about just that, the freedom to be what ever it is you want to be. And to inculcate that, two different ideas are hit, over and over again, in the album—that the self, anybody's self, is, in Marlo's pet phrase, "terrific," and that, secondly, it is wonderful to feel that way about yourself.

In answer to some critics who have noted that the songs, while their hearts are in the right place, are a little bit too sophisticated for the audience (relatively small children) the
(Continued on page 63)

She Is Busy

■ HOLLYWOOD—Capitol recording artist Helen Reddy has been set to tape four network television variety shows within the next two weeks in conjunction with the release of her new single, "Peaceful," from her current "I Am Woman" album. The shows include "Bill Cosby," taping January 9-10 for airing February 26 on CBS; "Flip Wilson," taping January 16 for airing January 26 on NBC; and "The Midnight Special," new late night contemporary rock series, January 23 for airing February 2 on NBC. Ms. Reddy will be the guest host on the premiere segment of "The Midnight Special" show.

RW Receives FAIRR Award

■ LAS VEGAS—The Foundation for the Advancement of Inmate Rehabilitation and Recreation (FAIRR) held a luncheon on Monday (15) to honor the recording industry and Record World for their support in the first national effort in promoting citizen involvement in prison inmate programs.

At the luncheon, held at the Las Vegas Hilton, FAIRR co-chairman B. B. King and F. Lee Bailey presented certificates of appreciation to ABC/Dunhill Records, Neighborhood Records, Atlantic Records, MCA Records, MGM Records, 20th Century Records, Buddah Records, Mission Records, Motown Records, Flying Dutchman Records, and Record World.



THE COAST

By JOHN GIBSON



■ FEDS NIX ALICE SPREAD: The Treasury Department and the Secret Service have told Alice Cooper that it is illegal to use pictures of currency, thereby holding up plans to use a picture of Alice amid \$1 million in cash on the new album "Billion Dollar Babies." Shep Gordon, meanwhile, winged into Washington (D.C.) with a phalanx of lawyers to appeal, vowing the picture would be used. Alice's canceled Palace Theater show, by the way, will be going on the road shortly. It's titled after the new album . . . Eric Clapton made his long awaited return last week in London at the Rainbow Theater in a concert that also featured Peter Townshend, Ron Wood, Rick Grech, Steve Winwood, Jim Capaldi, and Jim Keltner. Clapton's return was even longer awaited than most expected: he was a good 20 minutes late to the gig . . . Carole King is in a recording mood, they say. She will go into the studio to get some of it out of her system at the end of the month, but apparently not enough to fill an album . . . The Social Swirl: Andy Williams threw a little thing for Ethel Kennedy at his Hollywood manse last week, Ethel was in town for the Superbowl . . . Tippy Top Secret: Rolling Stones holed up at the Beverly Wilshire till their benefit concert was over. Then off to the far Pacific . . . Wedding Gongs: Carol Curb (that's Mike's sis) and Tony Scotti (that's Ben's brother) are ready to tie the knot. Couple met in the hallway of MGM Records . . . Robert Stigwood due in town next week.

■ BEATLES BEST OF SOON: Capitol will be releasing a four record boxed set of the Best of The Beatles sometime in early February. There are Best Of's on the Beatles out in England and Germany, but the reason it's being brought out here and now is to compete with a bootlegger in the mid-west who's doing big biz on a Beatles set . . . Phil Spector, by the way, has reportedly been in and out of hospitals recently having some check-ups. No leaks yet about the medical reports . . . Joan Baez and her manager, just back from Hanoi and other spots, left for Vancouver last week, but not before a Palo Alto record store, Bannana Records, offered to give one day's proceeds to the movement she is backing, one that hopes to get money to a Hanoi hospital ruined by American bombs . . . Dr. Hook and the Medicine Show was in L.A. last week posing nude for the centerfold for Zipper Magazine. One of the group put in a special request that Zipper "make sure the staple is away from my genitals." He was told whatever intentions the Zipper staff may have had, they certainly weren't to staple his genitals . . . Dynamic Duo: Paul Simon is in the studio recording his second solo album for Columbia; in various foreign and domestic studios, Art Garfunkel is still working on his first solo album, which has been almost a year in the making and which includes songs by Randy Newman, Jim Webb, and Paul Williams . . . Jim Messina was signed to Columbia last week. Before that only Kenny Loggins had been officially signed . . . Billy James has left Elektra and is eyeing possibilities . . . Record World's Kal Rudman kudoed in Jan., '73 issue of Cosmo.

■ KEEPIN' ON: We continue to report interesting rumors to you, faithful reader. Last week the Street was afire with the rumor that Barry Kimmelman would be named President of Capitol. Checking it out, RW asked Kimmelman, who dismissed it with a laugh; then we asked Capitol's In-The-Know parking lot attendant who scoffed, "Why would he want to give up all his power to become prez?" . . . Former Crabby Appleton leader Michael Fenelly has finished his first sessions for Epic, and the word is they're terrific . . . Geffen-Roberts now managing Poco. Can Asylum be far behind? . . . New Mom's Apple Pie album (Mom's II) due soon, if not before . . . From Cosmo's Factory: John Fogerty broke his hand recently, which made pickin' on the new Blue Ridge Rangers album unlikely at best. The injury did hold up the album, but it's now half done, and completion is "just a matter of weeks" . . . New Foghat lp: and a lot of the details are still secrets up there at Bearsville, but word has reached this pillar

(Continued on page 63)

Think
BLANTZ

FEBRUARY 16th

Nice Ways To Build The Winners

The Four Tops

THE NEW SINGLE

"AIN'T NO WOMAN
(Like The One I've Got)"

D-4339

THE NEW ALBUM

"KEEPER OF
THE CASTLE"



DSX-50129

DUNHILL
RECORDS

Jim Croce

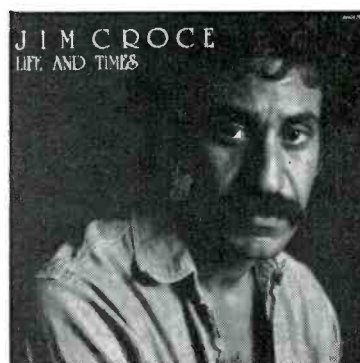
THE NEW SINGLE

"ONE LESS SET
OF FOOTSTEPS"

ABC-11346

THE NEW ALBUM

"LIFE AND TIMES"



ABCX-769

ABC
RECORDS

Toward A Record Business Consumerism

By GARY COHEN

■ Consumerism has become an important influence on a number of industries. The industry that has probably been the recipient of the most attention is the food industry, where consumers have brought the most pressure. Among the changes they have effected is open dating on perishable foods. Open dating—indicating the last day a product should be sold as fresh—initially was looked upon by the food industry as an enigma, and as something that could potentially cost them millions of dollars a year in profits. But losses have been minimized by store personnel, who have been more careful in handling of perishable foods. In the end, consumers have benefited, and they are once again beginning to trust the nation's grocers.

Another industry that has felt the new wave of consumerism is the automobile industry, after calculating the effects of Ralph Nader and Consumer Reports, the major auto manufacturers concluded that one way to restore confidence and cut down on import sales would be to increase customer confidence in their products. They introduced the 5 year/50,000 mile warranty and shock-absorbing bumpers. Ford has gone so far as to introduce a special Customer Relations Department, with a goal of "no unhappy owners."

But what about the record industry? What are we doing to achieve the goal of no unhappy album buyers? How many times a day is the following scene repeated in stores

around the country: A teenager walks in with a record he claims is skipping and defective. The clerk puts the record on the store stereo system, and as soon as the needle touches the record, a loud hissing noise comes from the speakers. The clerk immediately knows that the needle in the original stereo destroyed the record . . . but try and explain to the customer that he needs a new needle. He will claim that the store is a rip-off. He'll give you the "my stereo plays all my other albums" story. Then try to tell him his stereo plays all his other albums because they've been worn in (so to speak) and you're looking for a fight.

Then there are some stores that offer a 100% exchange policy on defective tapes. A customer walks in with, for instance, a Simon & Garfunkel "Bridge Over Troubled Water" 8-track on the "Saturn" or "New-Sound" label (and he has the usual \$1 service charge). The tape unravelled on the first playing, and now he wants to know why he can't exchange it or have it replaced. He's never been taught the difference between Columbia and "Saturn" 8-tracks—the difference between legitimate and illegal duplication.

(Continued on page 61)

Knight Ties Up More GFR Money

■ NEW YORK—Terry Knight has announced that he has effectively tied up a quarter of a million dollars of Grand Funk Railroad's tour monies, which equals approximately 25 per cent of the alleged gross of the recently completed tour, or an amount equal to protect his commissions.

Knight also reported that Ms. Joan Ellenbogen, attorney for Madison Square Garden, has advised that no one has been or will be paid any money from the group's Garden appearance on December 23. Until Knight's federal lawsuit against the Garden has been settled, all monies have been retained and the money will be payed with interest for the amount of time held, according to the Garden's attorney.

Also, according to Knight, pursuant to his \$1 million dollar

(Continued on page 61)



MONEY MUSIC

By KAL RUDMAN



■ Roberta Flack. Last week we predicted this would be a #1 record. Some programmers tell us they didn't hear it. Of course, they are wrong. Michael Green of WTIK tells us that you have to play the wrong version to get maximum results. After one week's air play, it is #8 in phones in New Orleans.

Moody Blues. AM programmers have had their tongues hanging out of their heads like Elsie the Cow waiting for a Moody Blues single to play. Now they have one. A number of stations are still foolishly waiting, and they will become embarrassed by being caught behind the record. The following alert stations have demonstrated their perspicacity and astuteness by jumping right on this single immediately. New #36 WIXY. New 36 WCAO. Pic. KXOK. New: WTIK, KOL, WCFL, WBBQ, WPIX-FM (NYC), WHHY. Lp cut: KJR.

"Dueling Banjos." Although scaredy cats who were trembling and shivering last week about going on this record . . . and still didn't go this week, have exposed the fact that they are at the full vigor of their incapacity in the art and science of professional radio station programming. New believers: CKLW, WCFL, KDWB, KLIV, WPIX-FM, WMAK. Pic: WFIL. Debuts on the chart at #27 WOKY, 19 WXLW (#1 requests), 10 WHHY ("could be #1"), 20 WPGC ("#1 phones"); 24 WCOL, 27 WCAO ("very good here"), 18 KLIF ("huge"), 32 WSGN. Huge phones KSD St. Louis (Scott St. James), 17-8 WTIK, 17-6 KLEO, 22-10 KJRB, 18-10 WBBQ, 19-7 KEYN, 26-17 KJR, 25-17 KOL, 28-14 WBGY.

O'Jays "Love Train" is a home run with the bases loaded over the right field roof 550 feet from home plate in the seventh game of the World Series. Ken Gamble and Leon Huff have written one of the finest lyrics and rhythm songs of the year. We predict that this record will go platinum the same way their "Me & Mrs. Jones" by Billy Paul did.

Hot tip of the week: Gladys Knight and the Pips. It is a monster r&b hit in Chicago, Philadelphia, Detroit and other cities. This is one of the best records we have heard in many months. It is so big in Detroit, that it jumped right on CKLW with Rosalie Trombley. It is also on KOL. This group has never had a stiff on the Motown label. Remember we are telling you first that this will be a crossover giant.

The Sweet. It jumped to #1 at WKLO and WAYS Louisville. It detonated 24-18 at CKLW, and like the Edward Bear before it (which we predicted would go #1 and is well on its way), it is just about #1 phones in Detroit along with the Carly Simon. It jumped 19-14 at WMAK Nashville where brilliant programmer, Scott Shannon, reports: "It is the hottest teen request song in town."

Diana Ross. This is the record that is going to bring back the sweet romantic ballads of the

(Continued on page 61)

BLANTZ
Because you deserve something nice.

FEBRUARY 16th

CAPTAIN BEEFHEART'S
“CLEAR SPOT”
IS THE ALBUM. MS 2115
“TOO MUCH TIME”
IS THE SINGLE. Rep 1133



AND, YES, YOU ARE
HEARING THEM
ON AM RADIO. CAPTAIN BEEFHEART'S
NEW BLUES AND BOOGIE,
ON REPRIS RECORDS AND
TAPES.

JIM CROCE—ABC 11346
ONE LESS SET OF FOOTSTEPS (prod. by Cashman & West) (Wingate/Blendingwell, ASCAP)
 One of the brightest newcomers of 1972 starts the new year with an exciting ditty culled from his forthcoming album "Life and Times." Should have a long chart run.

IKE & TINA TURNER—
 United Artists XW 174-W
WITH A LITTLE HELP FROM MY FRIENDS (prod. by Turner, Richardson, and Dawson) (Maclen, BMI)
 First Ringo, then Joe Cocker and now the dynamic duo do a live version of the Lennon-McCartney tune. With a little help from programmers, disc could make it big.

EDDIE KENDRICKS—Tamla 54230 (Motown)
GIRL YOU NEED A CHANGE OF MIND (Parts 1 & 2) (prod. by Wilson and Caston) (Stone Diamond, BMI)
 Former first tenor for the Temptations always releases superior records. His unique vocal style reaches new heights on this pulsating rhythm number.

DENNY DOHERTY—Columbia 45779
INDIAN GIRL (prod. by Jack Gold) (Famous, ASCAP)
 Tune is getting some covers, and this one seems the strongest. Artist was former lead singer of the Mamas and Papas, and he should be smoking the hit pipe with this disc.

BILL WITHERS—Sussex 250 (Buddah)
KISSING MY LOVE (prod. by Bill Withers) (Interior, BMI)
 Along the same lines as his "Use Me" with those chunky rhythm figures. Should easily outdo "Let Us Love." From the lp "Still Bill."

SHEL SILVERSTEIN—Columbia 45772
SAHRA CYNTHIA SYLVIA STOUT (WOULD NOT TAKE THE GARBAGE OUT) (prod. by Ron Haffkine) (Evil Eye, BMI)
 The creator of "Boy Named Sue" and "Sylvia's Mother" freaks out on his own with this hysterical novelty item. His raspy, diabolical voice lends an even more off-the-wall touch. Programmers, don't discard!

IAN WHITCOMB—United Artists XW 162-W
THEY GO WILD, SIMPLY WILD OVER ME (prod. by Neil Innes) (Fisher/Robbins, ASCAP)
 Ragtime and the English music hall sound are captured beautifully on this leftfield cut from artist's new lp, "Under The Ragtime Moon." Man who hit with "You Turn Me On" in '65 gets the "ingenious record of the week" award.

CHRIS HODGE—Apple 1858
GOODBYE SWEET LORRAINE (prod. by Black & Hendriksen) (Robert Mellin, BMI)
 Artist hit last year with "We're On Our Way," and his second bid has a mellower feel to it. Flip "Contact Love" is stronger and should be the "A" side.

MAC DAVIS—Columbia 45773
DREAM ME HOME (prod. by Rick Hall) (Screen Gems-Columbia/Songpainter, BMI)
 Popular songwriter finally broke the hit artist barrier with "Baby Don't Get Hooked On Me." His material is always highly commercial; ditto Rick Hall's production.

BOBBY GOLDSBORO—United Artists 51107
BRAND NEW KIND OF LOVE (prod. by Montgomery & Goldsboro) (House of Gold, BMI)
 Always charts countrywise, Bobby stays in the pop vein most of the time. He does a superb job on this Kenny O'Dell-Bob Montgomery tune that could catapult him back to the top of the Top 40.

RONNIE DYSON—Columbia 45776
ONE MAN BAND (PLAYS ALL ALONE) (prod. by Thom Bell) (Blackwood, BMI)
 Not to be confused with the Three Dog Night hit, this soulful swinger was produced by one of the hottest producers around, Thom Bell. Dyson could have his first biggie since "Why Can't I Touch You."

ANDY AND DAVID WILLIAMS—
 Kapp 2192 (MCA)
I DON'T KNOW WHY (I JUST DO) (prod. by Jackie Mills) (Tro-Cromwell/Ahlert, ASCAP)
 Big Andy's nephews are back, this time with the Turk-Ahlert standard. Jackie Mills produced and Al Capps arranged. However, the flip, the Supremes goldie "Baby Love," sounds like the hit side.

Spins & Sales

THE EDGAR WINTER GROUP—Epic 10945
HANGIN' AROUND (prod. by Rick Derringer) (Hierophant/Silver Steed, BMI)

JR. WALKER & THE ALL STARS—Soul 35104 (Motown)
GIMME THAT BEAT (prod. by Jr. Walker) (Stone Agate, BMI)

RAMSEY LEWIS—Columbia 45766
KUFANYA MAPENZI (MAKING LOVE) (prod. by Teo Maceo) (Pamoja, BMI)

TOM FOGERTY—Fantasy 691
FACES, PLACES, PEOPLE (prod. by Fogerty & Gardner) (Woodmont, BMI)

MICHAEL JOHNSON—Atco 6895
ON THE ROAD (prod. by Ramone, Yarrow & Dedrick) (Balboa, ASCAP)

DOBBIE GRAY—Decca 33057
DRIFT AWAY (prod. by Mentor Williams) (Almo, ASCAP)

BAD BASCOMB—Paramount 0190 (Famous)
BLACK GRASS (prod. by John Bennings) (Ensign/Elstokes, BMI)

DANNY BONADUCE—Lion 145 (MGM)
DREAMLANDO (prod. by Metz, Bergen & Roberts) (Dramatis, BMI)

JUDY COLLINS—Elektra 45831
COOK WITH HONEY (prod. by Abramson & Collins) (Bojo, ASCAP)

OHIO PLAYERS—Westbound 214 (Chess/Janus)
FUNKY WORM (prod. by Ohio Players) (Bridgeport, BMI)

DELBERT & GLEN—Clean 60004 (Atlantic)
EVERYDAY'S A HOLIDAY (prod. by Moore & Burnett) (East/Memphis, BMI)

B. W. STEVENSON—RCA 0840
DON'T GO TO MEXICO (prod. by David M. Kerstenbaum) (Prophecy, ASCAP)

RICHARD HARRIS—Dunhill 4336 (ABC)
I DON'T HAVE TO TELL YOU (prod. by Tony Romeo) (Pocket Full of Tunes/Wherefore/Blue Field, BMI)

MARJOE—Chelsea 0111 (RCA)
COLLECTION BOX (prod. by Wes Farrell) (Pocket Full of Tunes, BMI)

CLARENCE REID—Alston 4616 (Atlantic)
TILL I GET MY SHARE (prod. by Alaimo & Clark) (Sherlyn, BMI)

ED AMES—RCA 0883
BUTTERFLIES ARE FREE (prod. by Joe Reisman) (Sunbury, ASCAP)

JERRY WASHINGTON—Excello 2327 (Nashboro)
RIGHT HERE IS WHERE YOU BELONG (prod. by Jerry Washington) (Top Pop/Excellorec, BMI)

NEW RIDERS OF THE PURPLE SAGE—
 Columbia 45763
GROUPIE (prod. by Steve Barncard & NRPS) (Fry King, ASCAP)

DEEP PURPLE—Warner Bros. 7672
WOMAN FROM TOKYO (prod. by Deep Purple) (Hec, BMI)

KRIS KRISTOFFERSON—Monument 8564 (Columbia)
JESSE YOUNGER (prod. by Fred Foster) (Buckhorn, BMI)

QUINCY JONES—A&M 1404
LOVE THEME FROM "THE GETAWAY" (prod. by Quincy Jones) (Montage, ASCAP/Carthay, BMI)

HUDSON & LANDRY—Dore 881
AJAX MORTUARY (Meadowlark, ASCAP)

CHARLES AZNAVOUR—MGM 14490
THE OLD FASHIONED WAY (Chappell, ASCAP)

TONY LORDI—RCA 0873
SWEETWATER (prod. by Spargo & Maher) (Duchess, BMI)

FAT BACK—Jamie 1409
TAKE YOUR TIME (prod. by K. McManus) (Dandelion, BMI)

S. STEVE DOUNIS—Plaka
NOTHING TO DO (Lyresong, BMI)

Andy Kim Oh, What A Day!

UNI 55356

Andy wrote and produced this new single

Arranged & conducted by
Lee Holdridge

A Copper Penny Production



From UNILP "ANDY KIM" 73137

AEROSMITH

Columbia—KC 32005

Rock and roll has rarely had it as good as delivered in the best get up and dance fashion by this new East coast group headed up by lead vocalist and writer Steve Tyler. Slower, more melodic burn ignites "Dream On," while "Somebody" really shakes it up.



LET ME TOUCH YOUR MIND

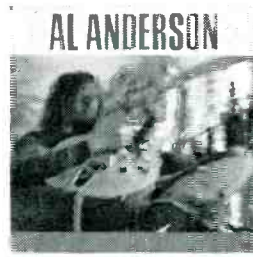
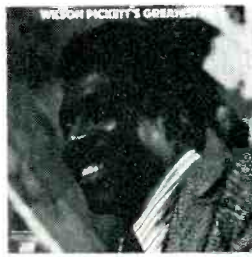
IKE & TINA TURNER—United Artists UAS-5660

Latest lp is best in many discs for these soul shakers. Album has some choice, curious selections, such as "Born Free," "Up In The Roof" and "Heaven Help Us All." Tina's own raunchy "Popcorn" is great fun, as is whole album.

WILSON PICKETT'S GREATEST HITS

WILSON PICKETT—Atlantic SD 2-501

This master of soul has had his many, many hits of the past assembled in one giant of a package that is a specially priced 2 lp set. "In The Midnight Hour," "Mustang Sally" and "Funky Broadway" are just some of the goodies herein.



AL ANDERSON

Vanguard—VSD 79324

Member of N.R.B.Q. has come up with a wonderful solo effort of original tunes, with the exception of Hank Williams' "Honky Tonkin'." The other tunes rock & roll, or blues right along, and Anderson's gruff, expressive vocals are expert. Excellent back up musical support from other N.R.B.Q. members.

BARBARA KEITH

Warner Bros.—MS 2087

A magnificent lp by singer-songwriter Ms. Keith, who is one of the best femme vocalists to appear in a long time. Lp includes her own "Free The People," as well as a super cover of Dylan's "All Along The Watchtower." Be it ballads, country or rock, this lady does them all brilliantly.



ROCK 'N ROLL GYPSIES

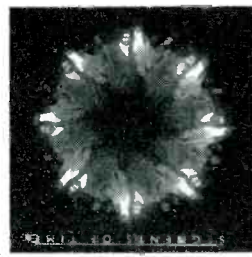
VINEGAR JOE—Atco SD 7016

Lead vocals of Elkie Brooks and Robert Palmer stand out front in full power, and there is lots of musical energy here as well. A very melodious "Forgive Us," a soulful rendition of folk title tune and lots of rockers add up to a powerful lp.

SEGMENTS OF TIME

Sussex—SXBS 7023 (Buddah)

This lp represents a major soul effort, and features terrific production and arrangements which help bring out all the funk the fine material warrants. "Will You Be Mine," and "Song To The System" are two particularly outstanding cuts from this fine male contingent.



THE SWEETHEART SAMPLER

FRANKIE & JOHNNY—Warner Bros. BS 2675

A super album from two members of Al Kooper's band, produced superbly by Kooper. These guys rock and roll with great energy, and self-penned "Mr. R.M." and "You Say" are tops, as is Kooper's "Life Line." A rousing and rhythmic beauty of a record.

SECOND OPINION

MARVIN, WELCH, & FARRAR—Sire SAS 7403 (Famous)

British group debuts with a super lp of outstanding musicianship and vocal harmonizing. All the self-penned tunes are good to listen to, but especially worthy of air play are the melodic "Lady Of The Morning," a rhythmic "Black Eyes," and country laced "Lonesome Mole."



RICH MAN

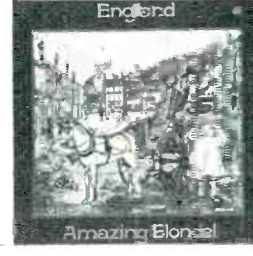
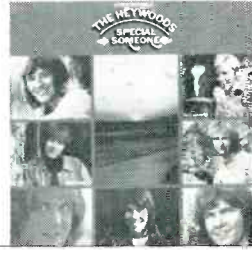
Climax Blues Band—Sire SAS 7402 (Famous)

This progressive blues band just gets better and better, as evidenced on his absolutely superior lp of exciting musicianship, particularly the sound of Pete Haycock's slide guitar. Title tune, "Standing By A River," and "Shake Your Love" are exceptional cuts.

SPECIAL SOMEONE

BO DONALDSON & THE HEYWOODS—Family FPS 2711 (Famous)

After a national tour with The Osmonds, The Heywoods have their own success charted for them with this fun lp aimed at the youth market with renditions of "Da Doo Ron Ron," "One Fine Day," and the title tune—all filled with a good time sound.



ENGLAND

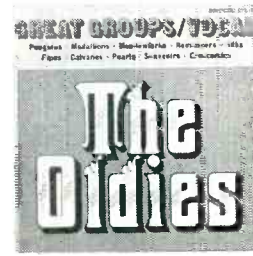
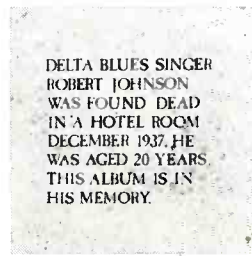
AMAZING BLONDELL—Island SW 9327 (Capitol)

Quite rare, & quite beautiful, this is a most special treasure of a record. Group's refreshing sound incorporates the lute, harpischord and oboe. Original tunes have authentic sound of the Elizabethan period.

IN MEMORY OF ROBERT JOHNSON

PAUL WILLIAMS AND FRIENDS—King K-1139

English blues guitarist and vocalist Paul Williams has recorded a superb testimony to the legendary master of the blues. Also on this lp are Glenn Campbell on steel guitar, Alun Davies, Jon Mark and Spencer Davis on acoustic guitar. Will be treasured by blues fans.



THE OLDIES GREAT GROUPS/VOCAL

VARIOUS ARTISTS—Dooto Records DTL 855

In this age of reverence for nostalgia, particularly the Fifties, this new collection of oldies by such pop and r&b groups as the Penguins, Medallions, Meadowlarks, Crescendos and others should find mass appeal. There are twelve real goodies here.

In Swahili, KWANZA Means Number One



Around the rim of the new KWANZA record label will read the tiny words "Distributed by Warner Bros. Records." In English.

Celebrating this new-born togetherness are the people in the picture: KWANZA-owners Murray Schwartz, Ruth Bowen, Zach Glickman and Warner Bros. Records president Joe Smith.

Being worldly, you have seen photos like this be-

fore. Hopeful people embarked on a new record label.

But it is hard to recall one so promising: matching a label named by Aretha Franklin, distributed by the ballsy Warner Bros., and talented by the Schwartz-Glickman-Bowen forces.

Starting with Kwanza's first single ("Paint Yourself in the Corner" by The Classic Sullivans) it is suspected that KWANZA will live up to its name.

Kwanza, Distributed by  Warners, where it belongs

JOE STAMPLEY'S "SOUL SONG" IS A CROSS COUNTRY HIT!



Joe Stampley's "Soul Song" has crossed over from a number one country record to all three POP charts.

It's got it! For everyone!

It's Joe Stampley at his best — rich and soulful.

There's just no stopping Dot Records from crossing country to Pop.

"Soul Song"

DOA-17442



Distributed by Famous Music Corporation
A Gulf + Western Company

Dialogue

(Continued from page 10)

to Death," because at that time, we got a serious producer, Bob Ezrin. We had songs written that we'd never even done; both "Elected" and "School's Out" came from the germ of ideas we gave to Ezrin.

RW: Who do you think buys your records now?

Alice: The same kids that buy a Partridge Family album buy one of ours, but we're hitting their negative side. I think we're selling records to the same people. In concept, we are the black, naughty side of the fourteen year old kids, which is becoming more popular than the nice side. With "Eighteen," we got into anthems. The lyrics sold that song more than anything else. Kids like anthems. I like anthems myself. When I heard "My Generation," that was my anthem. I appreciated it, because at that time of my life, I was into rebellion—not violent rebellion, just into rebellion generally.

By "Eighteen," we were developing a certain sensual theater. It was done with the image; I made sure I sold the song on a real acting level.

RW: How dangerous is the act to you?

Alice: It's dangerous for us to be even within three feet of the audience. You learn from people like the Stones that you can get hurt. I got three ribs broken on the last tour.

RW: Is that from hostility or enthusiasm?

Alice: It's total confusion; it stems out of enthusiasm, except that the enthusiasm is directed in a completely confusing way. What does a kid do if he does get you? So they just pull. The last tour we did, I had to have two karate guys travel with me. We couldn't even finish in Pittsburgh; we had to jump into a Brinks truck. They were tight when we came out, and we made them even more tense after that. We went out of our way to make them that tense. I think that's almost a sexual release, being that tense. At the end, when they're fulfilled, and we do he hit they really like, like "School's Out," that's like coming.

There's a certain amount of theatricality involved in confusing an audience and making them tense. I think a performer should try to make everybody sexually involved. Before, our act was just plain confusing, and that was the art of it. The act now is shot toward theatricality and making people hot. I think sex is probably more fun than violence, even though violence is a part of it.

You take a lot of strange ideas home with you from our concerts. I think that just scrambling ideas is useful. Our main goal is to get people to fantasize more, give them a Dali painting in rock. Give them a tremendous problem, and no solution. Everybody recreates and comes to terms with the act in his own way. By the end of the act, I'm a vampire. I've eaten a chicken—live. That's healthy; ask any psychologist. He'll tell you that using the imagination on that level is really healthy. It's not hurting the kids; it's intriguing their imaginations.

RW: The act and incidents related to the release of one record or another have gotten incredible press and coverage from Sixteen magazine to local TV news reports. Has there been a conscious attempt to get "legitimate" media coverage?

Alice: It's like Judy Canova yodelling at the Holland Tunnel in 1945. It's Hollywood publicity stunts, which are great. They really happen, we just don't plan them. We just sit back, and if something happens, we'll say, "What a funny thing to happen in the United States of America—they've got a war going on, and all of a sudden, they've got front page lines about our panties being held up at customs." It's almost comic relief. They think things like that hurt us, but we can make "tragedies" work for us.

RW: Was "Eighteen" the first Cooper product Warner Brothers was excited about?

Gordon: There was excitement even before the record, even though Alice had always been on the outer fringe of the label. A nice touch, but nothing that was taken seriously as a money maker. But statistics were shown about the number of people that we were drawing and the incredible press, and Warner Brothers saw a situation where an act was selling no records, but drawing more people than some of their biggest acts and getting more press coverage. "Eighteen" gave Warners a chance to catch up. The next step was a party in Los Angeles. There was a general assumption on the part of the industry that there was something involved with Alice Cooper that was evil.

Alice: It became a modern Sodom and Gomorrah—Hollywood decadence all over again.

(Continued on page 55)

THE LOVE THEME FROM

"Pete 'n' Tillie"

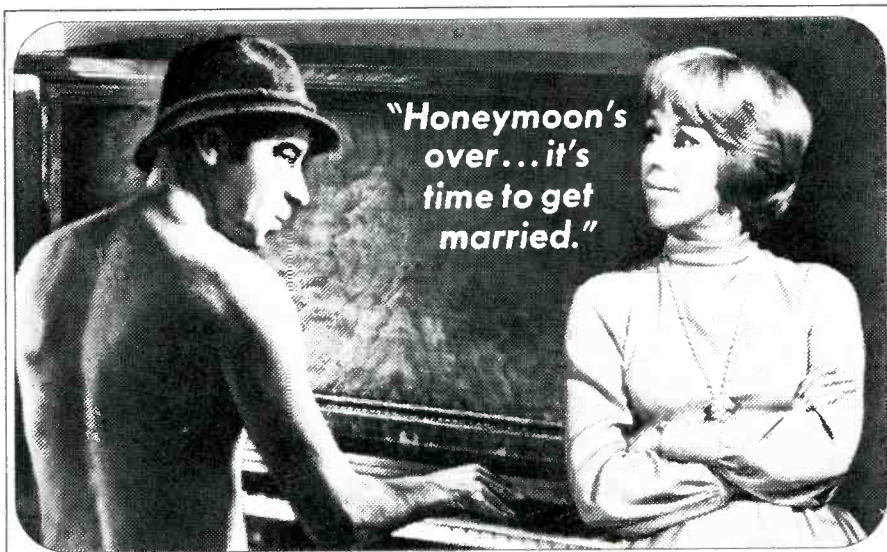
Love's The Only Game In Town

Sung By

**Walter
Matthau**
On Decca 33050

**Carol
Burnett**
On Columbia 4-45765

Lyrics by Alan and Marilyn Bergman Music by John T. Williams



**Walter
Matthau** / **Carol
Burnett**

in "Pete 'n' Tillie"

All about love
and marriage!



CO-STARRING
Geraldine Page

Barry Nelson Rene Auberjonois
Lee H. Montgomery

Music by John T. Williams - Written for the Screen and Produced by Julius J. Epstein - Based on the Novel "Wick's Milk" by Peter DeVries - Directed by Martin Ritt
Executive Producer: Jennings Lang - A Martin Ritt-Julius J. Epstein Production - A Universal Picture - Technicolor® Panavision® **PG PARENTAL GUIDANCE SUGGESTED**



CAMPUS REPORT

IBS Convention Set for March Amid Signs of Skepticism

By GARY COHEN

■ With less than two months to go before the National Intercollegiate Broadcasting System National Convention, more plans have been revealed for that convention.

As Record World reported exclusively a few weeks ago, the IBS Convention is scheduled for Washington, D.C. March 23-25. It will be held at the same time as the National Association of Broadcasters national convention in Washington.

Accommodations are available at the Shoreham Hotel in Washington, and rooms have been set aside from the space allocated for NAB.

Bob Tarleton has been appointed Convention Chairman, and is handling all planning for the weekend. Don Grant is President of IBS, and was Convention Chairman for last year's convention in N.Y.C.

Paul Brown, independent promotion man for college stations, reports that IBS will be sending out a mailing on the convention to all promotion people and stations in the next week. The mailing will cover registration information, cost and other info on the meeting.

Plans

Most of the major college radio promotion people contacted stated they would most probably attend the IBS Convention, but that they would not put on the same spread they have at other conferences during the past few years. Bob Glassenberg, Warner Brothers' National College Promotion Director, who brought a number of regional and local people to the Loyola Conference in Chicago, said all he will be bringing is "... myself, and maybe the local promotion man." Glassenberg, who brought albums for distribution to the delegates last year, said he has no plans to do so this year. Arnie Handwerger, Supervisor of college promotion for Columbia, is coming along with the campus rep for the Washington, D.C. area. Handwerger, though, will not bring along any reps from outside the Washington area, and explained that he did not

feel it was practical to do so. A number of other promotion people, some of whom did not wish to be quoted, said they would either come alone or just bring their local promotion man. One such person said, "it just isn't worthwhile to spend a lot of money on the IBS Convention. You use the meeting to see the kids, but you don't get anything out of the sessions." He added that he would not give any albums out, because "giving away albums by the hundred doesn't do any good."

Ideas

A number of suggestions that have been put forward to make the IBS Convention a better and more successful one for those attending have been mentioned before but deserve some repetition. They include: 1) keeping session size down to a minimum. It is better to run a number of simultaneous sessions with small groups than to run one large, tumultuous session. Delegates to previous conferences have also suggested that instead of specific meetings with specific topics, one session should be set aside as a question and answer period, where college radio people who specialize in one area are given the opportunity to sit in a corner and have people interested in their respective area gather around for an "anything goes" session. 2) There have been requests to limit the number of "professional commercial" people who speak at the convention, and IBS Conventions in the past have featured too many "professionals" and not enough college radio people on panels. 3) Record promotion people want an opportunity to meet ahead of time with the IBS Board Of Directors to discuss their role in the convention.

These suggestions and comments will be passed along to IBS for their perusal. Previous failures notwithstanding, the importance of setting aside previous differences is an important consideration in conducting a successful conference this year.



COLLEGE RADIO AIRPLAY REPORT

JANUARY 27, 1973
WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.
Brad Simon
ARTIFICIAL PARADISE—Guess Who—RCA
BETTER DAYS—Paul Butterfield/
Better Days—Bearsville
GREETINGS FROM ASBURY PARK, N. J.—
Bruce Springsteen—Col
IN CONCERT—Derek & Dominos—RSO
SMOKESTACK LIGHTNING—Mike Harrison—
Island
STRING DRIVEN THING—Charisma

WCBN-FM—UNIV. OF MICHIGAN

Ann Arbor, Mich.
Stu Goldberg
ENGLAND—Amazing Blondel—Island
GREETINGS FROM ASBURY PARK, N.J.—
Bruce Springsteen—Col
LORD OF THE RINGS—Bo Hanssen—
Charisma
THE SWEETHEART SAMPLER—
Frankie & Johnny—Reprise
THIRD DOWN, 110 TO GO—
Jesse Winchester—Bearsville

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.
Ken Smalheiser
HOLLAND—Beach Boys—Brother
PRELUDE—Deodato—CTI
ROMANY—Hollies—Epic
SLEEPY HOLLOW—Family
SKIP BATTIN—Signpost
WHO DO WE THINK WE ARE—
Deep Purple—WB

WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.
Tony Yoken
DANCE OF MAGIC—Norman Connors—
Cobblestone
GREEN IS BLUES—Al Green—Hi
HOLLAND—Beach Boys—Brother
IN CONCERT—Derek & Dominos—RSO
LINDA LEWIS—WB

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.
John Davlin
DEMON IN DISGUISE—David Bromberg—Col
HENRY THE HUMAN FLY—
Richard Thompson—WB
HOLLAND—Beach Boys—Brother
PNEUMA—Michael White—Impulse
THE AMERICAN ALBUM—
N.Y. Philharmonic—Col

WRPI-FM—RENSSELAER INST.

Troy, N.Y.
Joe Tardi
ACCIDENTALLY BORN—Alexis Korner—WB
MOSE IN YOUR EAR—Mose Allison—Atlantic
PRELUDE—Deodato—CTI
ROMANY—Hollies—Epic
SUBWAY NIGHT—David Amram—RCA

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.
Dave Fricke
BALL PARK INCIDENT—Wizzard—UA
(Import)
DANCE OF MAGIC—Norman Connors—
Cobblestone
DOUG SAHM & BAND—Atlantic
IN MEMORY OF RICHARD JOHNSON—
Paul Williams—King
RICH MAN—Climax Blues Band—Sire
SUBWAY NIGHT—David Amram—RCA

WBRS—MICHIGAN STATE UNIV.

East Lansing, Mich.
Mark Westcott
FOXTROT—Genesis—Charisma
MOVING WAVES—Focus—Sire
NERVOUS ON THE ROAD—
Brinsley Schwarz—UA
REALLY—J. J. Cale—Shelter
THIRD DOWN, 110 TO GO—
Jesse Winchester—Bearsville

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.
Louis Lewow
ARE YOU ON SOMETHING—Ray Dariano—
Buddah
CROSS COUNTRY—Toni & Terry—Capitol
OOREMI FASOL LATIDO—Hawkwind (Import)
JAMES LEE STANLEY—Wooden Nickel
KENTUCKY GAMBLER—Robey, Falk & Bod—
Epic

WPGU-FM—UNIV. OF ILL.

Champaign, Ill.
John Parks
ARTIFICIAL PARADISE—Guess Who—RCA
BETTER DAYS—Paul Butterfield/
Better Days—Bearsville
HOLLAND—Beach Boys—Brother
KILLING ME SOFTLY WITH HIS SONG—
Roberta Flack (single)—Atlantic
SOLD FOR PREVENTION OF DISEASE ONLY—
Wilderness Road—Reprise
WHO DO WE THINK WE ARE—Deep Purple—
WB

WFDU-FM—F. DICKINSON UNIV.

Teaneck, N.J.
Tony Loving
AEROWSMITH—Col
BACK TO FRONT—Gilbert O'Sullivan—Mam
HEARTBRAKER—Free—Island
LAY DOWN (single)—Strawbs—A&M
PRELUDE—Deodato—CTI
TROUBLE MAN—Marvin Gaye—Tamla

WLUC—LOYOLA UNIV.

Chicago, Ill.
Jim Benz
FOR PREVENTION OF DISEASE—
Wilderness Road—Reprise
HOLLAND—Beach Boys—Brother
PROLOGUE—Renaissance (single)—
Sovereign
SANDY—Sandy Denny—A&M
SHOOT OUT AT THE FANTASY FACTORY—
Traffic—Island
SPACE ODDITY—David Bowie—RCA

WSRM—UNIV. OF WISC.

Madison, Wisc.
Bruce Ravid
HOLLAND—Beach Boys—Brother
ROMANY—Hollies—Epic
SHOOT OUT AT THE FANTASY FACTORY—
Traffic—Island
SILVER—Tranquility—Epic
WHO DO WE THINK WE ARE—
Deep Purple—Reprise

WAYN—WAYNE STATE UNIV.

Detroit, Mich.
Rob Wunderlich
ALL OUT—Grin—Spindizzy
LET ME TOUCH YOUR MIND—
Ike & Tina—UA
LIVE AT THE LIGHTHOUSE—Elvin Jones—
Blue Note
THIRD DOWN, 110 TO GO—
Jesse Winchester—Bearsville
TRANSFORMER—Lou Reed—RCA

Wallichs Earnings Slightly Down

■ HOLLYWOOD—Wallichs Music & Entertainment Company, Inc. has reported a net loss of \$55,325 or -5 cents per share, on revenues of \$3,349,697, for the six months ended Nov. 30, 1972. This compares to a net income of \$17,442, or one cent per share, on revenues of \$3,359,557 for the year earlier period.

In announcing results, Clyde O. Wallichs, President, said a major rebuilding of the company including store remodeling, a major overhaul in the sales force and the closing of the Torrance general offices and warehouse facility and subsequent move of corporate headquarters to Hollywood, contributed to the loss. Results of the rebuilding became evident in November, he added, with increases of 14.8 percent in sales and 8.3 percent in earnings over the same month last year.

Phonogram Ups Bryan

■ NEW YORK — M. Scott Mampe, Director of the Classical Division of Phonogram Inc. (formerly Mercury Record Productions, Inc.), has announced that Melissa Bryan has been promoted to the newly-created position of Administrative Assistant.

Miss Bryan's responsibilities will include coordination of the import operation, acting as a liaison between the Phonogram offices and warehouses in the U.S., and the manufacturing and shipping departments of Phonogram International in Baarn, Holland. She will also assist Miss Mampe in release planning and sales activity.

Babylon Debuts

■ NEW YORK—Newly-formed Babylon Records has opened its New York headquarters and begun shipment of its first single release. The company, which is headed by Steve Caspi, is located at 45 Fifth Ave., Suite 17C, NYC 10003. Telephone number is (212) 929-3960.

The single, "I Used To Say I Love You," was recorded by Dave Chester, written and produced by Jay Warner. Chester recently signed a long-term contract with the label.

The company has also announced the appointment of Jerry Wagner to the post of operations manager. His responsibilities will include supervising of marketing and promotion. He will report directly to Caspi.

Denver Re-Ups With RCA



Rocco Laginestra (left), President of RCA Records, and Jerry Weintraub shake hands after reaching an agreement for a new contract between RCA Records and singer John Denver, who is managed by Weintraub.

Atlantic Ups Three

■ NEW YORK—Henry Allen, Vice President in charge of Promotion for Atlantic Records has announced new appointments for Chuck Young, Carroll Hardy and Nevin St. Romain. Chuck Young has been appointed Mid-Western Regional r&b Promotion Manager, Carroll Hardy's new position is Mid-Western Regional Pop Promotion Manager and Nevin St. Romain has been appointed South-Western Regional Pop Promotion Manager.

Hammond/Bloomfield Album Readied

■ NEW YORK—Columbia recording artist Michael Bloomfield is scheduled to return to the recording studios for an lp session with John Paul Hammond. Backing the duo will be an all-star band led by the r&b night tripper, Doctor John. Produced by Thomas Jefferson Kaye, the album is scheduled to begin production February 1 in San Francisco. After two weeks in the Bay Area, the musicians will travel to Macon, Ga. to finish the recording.

The lp will serve as a springboard for a proposed Bloomfield-Hammond touring group, is scheduled for release in late March or early April.

Eddie Chorán Ent. Formed

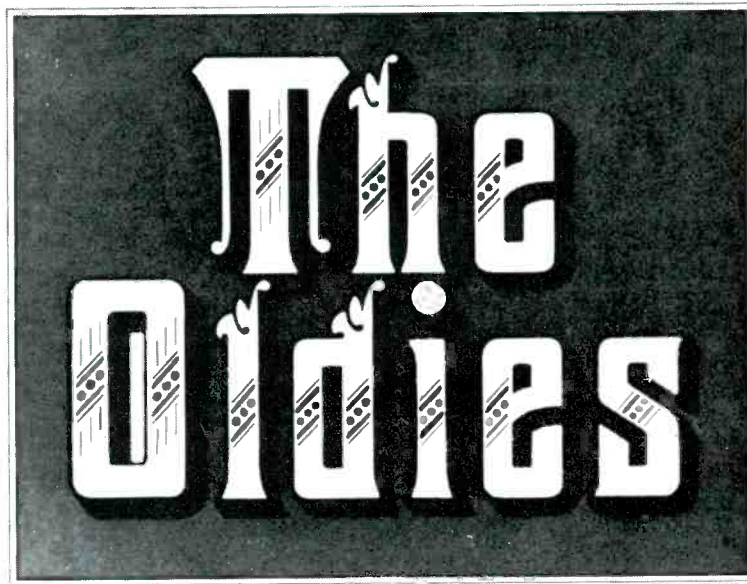
■ HOLLYWOOD — Eddie Chorán has left The Robert Stigwood Organization to form his own management company, Eddie Chorán Enterprises. Chorán has established offices at 733 West Knoll Drive, Hollywood, California 90069. Telephone is (213) 659-5180.

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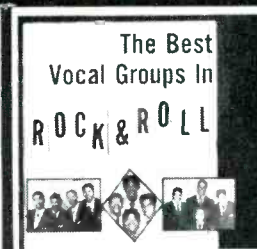
Penguins * Medallions * Meadowlarks * Romancers * Silks
Pipes * Calvanes * Pearls * Souvenirs * Crescendos



DOOTO 855 THE OLDIES-GREAT GROUPS VOCAL OTHER CLASSIC OLDIES



204



224



501

REDD FOXF NEW RELEASES FOR THE FAMILY MARKET



854



853

REDD FOXF HITS



234



275



846



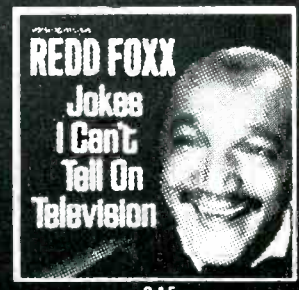
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MIDEM '73 Best Ever, Says John Nathan

By MIKE SIGMAN

■ NEW YORK — This year's MIDEM conference is by far the biggest ever attendance-wise, both for United States and foreign companies, according to MIDEM's U.S. representative, John Nathan. Terming the event "a colossal success" even before it began, Nathan added that "we always expected MIDEM to grow every year, but this year it's been a leap."

Nathan also emphasized that "while MIDEM was once primarily for publishers, it is now just as important on the record end as on the publishing end." In fact people from every conceivable area of the music business are attending the seventh MIDEM conference in Cannes this week, from lawyers and accountants to agents and managers to manufacturers and legitimate tape duplicators. In Nathan's words, "it embraces everybody in the music business on an international scale."

With the entire Palais des Festivals completely sold out, with many countries participating for the first time and with a superior line-up of talent scheduled (see separate stories), Nathan sees this year's MIDEM shaping up as by far the most productive ever. A development

VIDCA 73 Set

■ PARIS — VIDCA 73, an international conference for video cassette and video disc programs and equipment, will take place in Cannes from September 28 to October 3, 1973. Over 900 firms will attend the conference from thirty five countries, and all existing video cassette/disc systems will be demonstrated. There will be increased emphasis on software and market trends, from the point of view of the consumer.

CBS-Cupol in Sweden to Reorganize

■ SWEDEN — He'ge Roundquist, founder of the Cupol label 25 years ago, and Managing Director of the CBS-Cupol partnership since 1970, will retire as Managing Director this month to become Chairman of the Board.

Jorgen Larsen, CBS's Director of Scandinavian Operations, will in addition become

which may indicate the status MIDEM has achieved is that the governments of Canada and Australia have rented space to be made available to companies from their countries, according to Nathan. As he concluded before taking off for Cannes, "It used to be tough to convince artists to appear at the conference. Now it's the musical equivalent of the Cannes Film Festival."

Talent at MIDEM

■ CANNES, FRANCE—Following is a partial listing of the talent scheduled to perform at the MIDEM convention. The roster is subject to last-minute additions and deletions.

At the first gala January 21, performers will include Isaac Hayes, Bill Withers, Michel Legrand, Tony Christie, Udo Jurgens, Michael Fugain, Esther Ofarim and the Franck Pourcel Orchestra.

At the New International Artists gala, January 24, talent will include the Nitty Gritty Dirt Band, John Prine, Peter Skellern, Demis Rousos, Tony Ronald, Gianni Nazzaro, Frederic Francois, Alison McCallum, Sarolta Zalatney and the Franck Pourcel Orchestra.

January 25 is Electric Band Night and will feature Raspberries, Malo, Commander Cody, Crazy Horse and Exuma.

Finally, the closing gala, January 26, will feature such stars as Roberta Flack, Anne Murray, Cal Costa and Gilberto Gil, Hurricane Smith and the Caravelli Orchestra.

Managing Director of CBS-Cupol. CBS-Cupol will consist of 3 departments, each headed by a Director. Mats Olsson becomes Director of A&R, Sten af K'inteberg becomes Director of Marketing and Ingmar Ostberg becomes Director of Finance and Administration. All will report to Larsen.

Statement From Bernard Chevry, General Manager, MIDEM

■ "MIDEM is celebrating its seventh anniversary. In keeping with tradition, and thanks to you, past participation records have once again been broken.

"Despite the recent design and imposing size of the Festival Palace, difficulties in providing sufficient exhibition space have made it necessary for us to abandon our own offices and to annex the Press Club so as to meet demand and better accommodate your needs.

"Therefore, the administrative offices of MIDEM and the Press Club will be transferred to the "Malmaison," located next to the Festival Palace.

"A vast meeting ground and international confrontation, the MIDEM continues its vocation as the only international record and music publishing market.

"On the artistic side, three gala evenings which will be broadcast on radio and television will unite those artists who have enjoyed outstanding success during 1972. One of these evenings, "New International Artists 73" will be devoted to performances by those who have just begun, or are on the verge of, launching international careers.

"On the occasion of MIDEM 1973, the SNICOP — Syndicat National des Industries et des Commerces de Publications Sonores et Audiovisuelles—will celebrate its 50th anniversary



Bernard Chevry

at an evening organized for the benefit of the philanthropic work of Variety Club.

"Numerous journalists from the press, radio and television, always present at this first great rendez-vous of the year, will focus on the MIDEM for seven days and report internationally the latest news in the music industry from MIDEM.

"My staff and myself thank you for your participation at this seventh MIDEM as your presence is for us, the best reward of all."

New Nations Join MIDEM Firmament

■ CANNES, FRANCE—In addition to the old established national participants in MIDEM, the organization this year welcomes for the first time representatives from the Berman Democratic Republic, Cuba, Guatemala, Hong Kong, Jamaica, New Zealand and Venezuela.

The growth and energy of MIDEM is nowhere more evident than in the fact that in the specially equipped Palais des Festivals, there is not a stand nor office available, as requests from music organizations from around the world continue to pour in every day. While there is no space, new firms are constantly being added and registered. Thus far 630 firms from 42 countries are expected —

MIDEM has indeed come a long way since its first convention where 900 participants came from 14 countries.

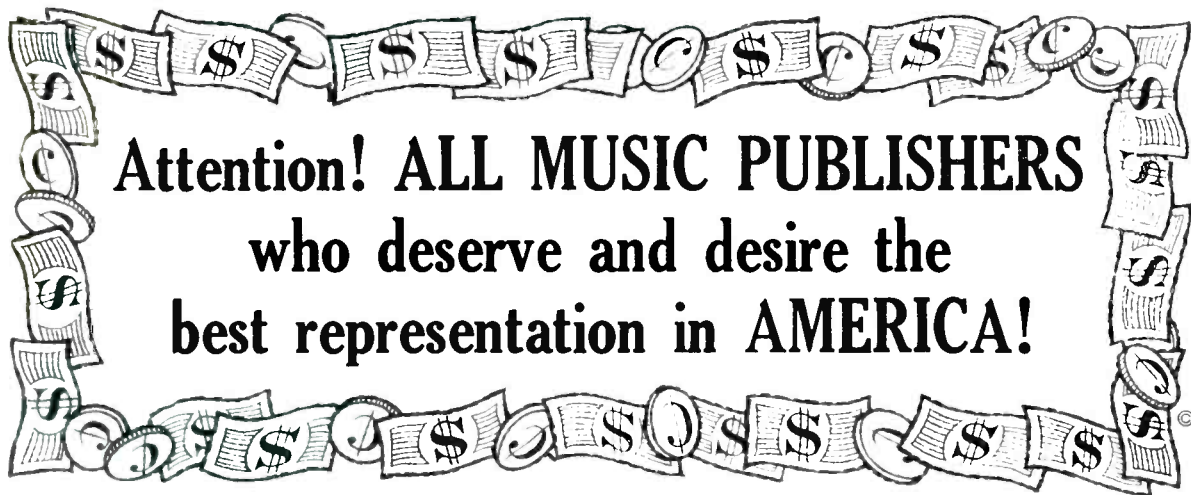
As a special feature of MIDEM, the National Syndicate of Industries and Trades of Acoustic and Audio-Visual Publications (SNICOP) will, in honor of its 50th anniversary, organize a dinner at the "Ambassadeurs" for the benefit of the Variety Club of France. The benefit will be under the Presidency of famed journalist-industrialist Lord Mountbatten and attending will be The Prince and Princess of Monaco. The benefit, which will raise money to help crippled children, will be held Monday, January 22.



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Famous Around The World

■ NEW YORK — Famous Music Corporation, with its family of nine record labels, Paramount, Dot, Neighborhood, Tumbleweed, Greene Bottle, Family, Blue Thumb, Just Sunshine and Sire, had one of its most successful years ever, announced Tony Martell, President of Famous.

Martell said that artists such as Melanie, Commander Cody and Donna Fargo have had as much success outside the United States as at home. "Melanie," continued Martell, "has just completed an enormously successful tour of Japan. Her latest album 'Stoneground Words' is doing extremely well in Europe, and she is currently one of the top selling vocalists in Germany. She was awarded the United Kingdom's Silver Disc Award, in Germany an "Otto" named her Most Popular Female Singer, and Schallplatte, a German publication, voted her #1 Top Female Foreign Vocalist.

"When talking about whopping sales figures abroad," continued Martell, "mention must be made of the soundtrack recording of 'The Godfather.' This

(Continued on page 51)

Teifer Bullish On MIDEM

■ NEW YORK—Gerald Teifer, President of Metromedia Music, is eagerly awaiting this year's MIDEM. Teifer, who will be in London prior to the convention, is staying at the Hotel Martinez.

When contacted about his feelings on MIDEM, Teifer replied, "I'm especially looking forward to this year's MIDEM affair since Metromedia Music is eager to build its house of hits, and it's clear that more and more hits in America are originating from other countries."

Springfield EMI's Guest at MIDEM

■ LONDON — In an unprecedented gesture, EMI Records has invited Rick Springfield to be their special guest at the MIDEM Festival in Cannes. EMI will host a series of special receptions and parties with Springfield as guest of honor. Springfield will interrupt his current recording session in London (where he is cutting his next lp for March release) to attend the festivities in Cannes.

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President

ENGLAND

By RON McCREIGHT

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

SINGLE

HOW COULD WE DARE TO BE WRONG—Colin Blunstone
Publisher: Rondor Music—Epic

SLEEPER

WHISKY IN THE JAR—Thin Lizzy
Publisher: Luddington House Music—Decca

ALBUM

LIONS SHARE—Savoy Brown—Decca

■ **LONDON**—Just prior to MIDEM publishers are already making the news: ATV Music Limited has been officially inaugurated and to mark the occasion Managing Director **Geoffrey Heath** has announced several new signings. The company has now taken management of Northern Songs, enabling all future **Paul and Linda McCartney** compositions to carry the credit of McCartney/ATV Music. John Denver's Cherry Lane Music will now be handled by ATV, as will Polydor A&R chief Wayne Bickerton, Tony Waddington's Pam Scene Music, Cyril Ornel's Yisgav Publishing Company and Geoff Stephens' Tick Tock Music. Amongst their recent successes ATV has both sides of the Wings double sided hit and Lynsey De Paul's "Sugar Me" and "Getting A Drag."

Cyril Shane Music has secured publishing rights to the score of Riz Ortolani's "The Valachi Papers." The love theme from the movie is to be recorded by several top British instrumentalists—

(Continued on page 44)

Sunbury/Dunbar To Shine at MIDEM

■ **NEW YORK** — Sunbury/Dunbar Music is attending the MIDEM conference with a solid year of diversified operation behind them. The company's nine affiliated publishing firms met in Madrid on January 18 and 19 to compare notes before moving on to Cannes.

1972 marked Sunbury/Dunbar's first efforts in the important film soundtrack field. The firm held the publishing on the film score of "The Red Mantle" composed by Marc Fredericks, while also controlling the music rights from the award-winning "Garden of the Finzi-Continis," as well as the "Sacco and Vanzetti" score.

A SESAC affiliate was formed, called Sunbar Music, with country and western writer Bobby David becoming the company's first SESAC composer. The Wilson Sisters were signed as artists by Sunbar Productions, a production division within the firm.

Sunbury/Dunbar co-publish Harvey Fuqua's compositions under Rutri Music. This catalogue also includes compositions by the writer-members of The Nitelites, the New Birth and Love, Peace, and Happiness, all produced by Fuqua for RCA.

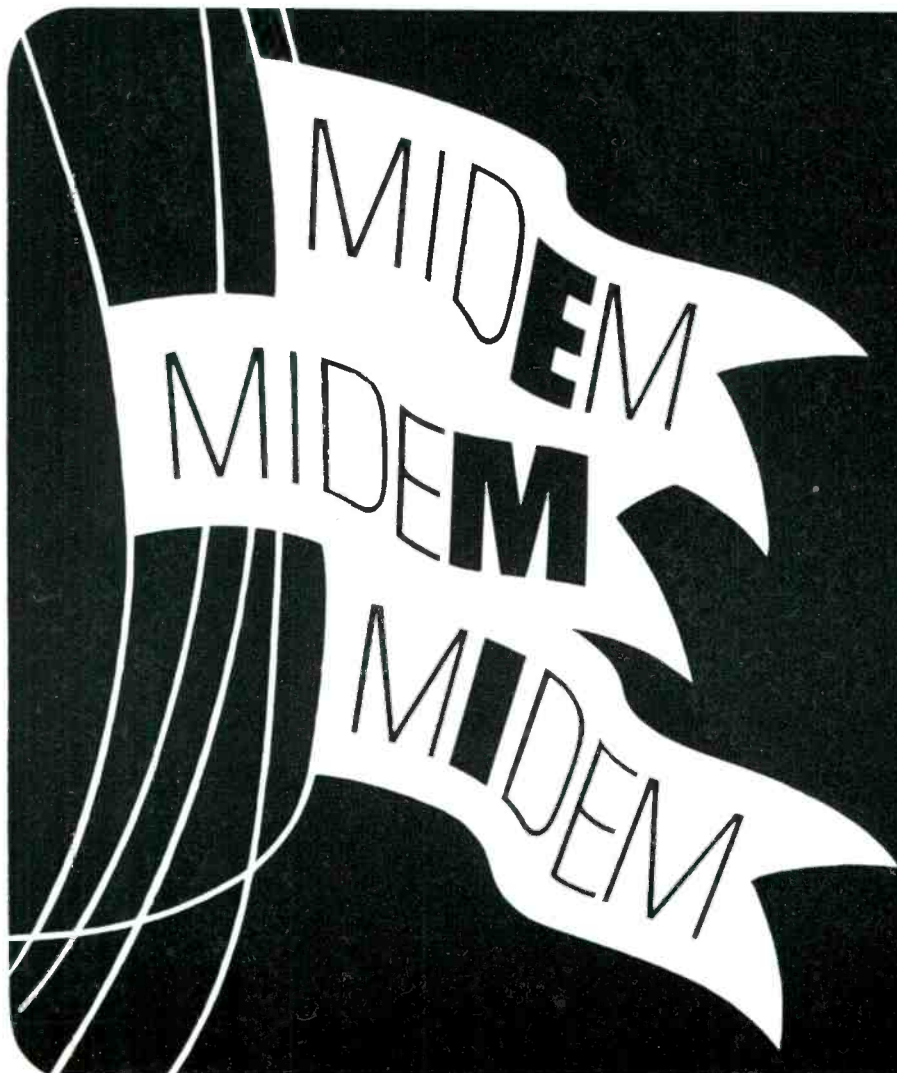
The company holds the publishing on catalogue by the contemporary RCA groups Pilot, the Guess Who, and Pure Prairie League, as well as certain Harry Nilsson songs, such as the widely recorded "One."

Internationally, Sunbury/Dunbar holds the publishing on hits by Mexican songwriter Armando Manzanero, like "It's Impossible," or "Somos Novios" in its original Spanish version. The company also signed Jocelyn Jocva, a French singer-songwriter who records for Polydor Canada, in both French and English.

GSF Pact For Italy

■ **NEW YORK** — Michael S. Gusick, Director of International Operations for GSF Records, has disclosed that a licensing agreement has been finalized with Fonit-Cetra S.P.A., for representation of the GSF catalogue in Italy. The deal became effective on January 1, 1973.

Executives of both companies are planning to discuss the launching of the GSF label in Italy at the MIDEM convention. The initial GSF product release is planned for mid-February.

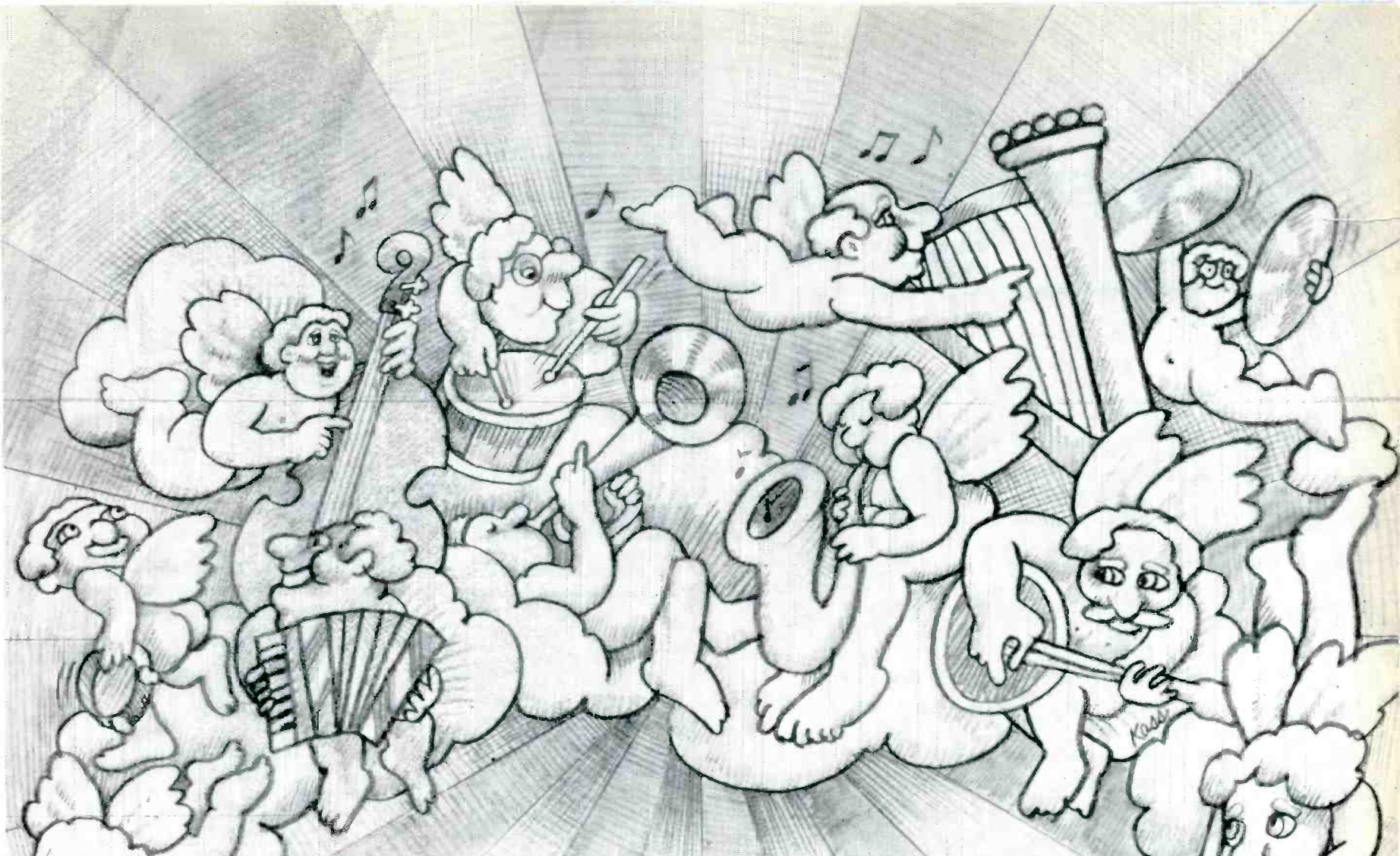


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101 THE SINGLES CHART 150

JANUARY 27, 1973

| THIS WK. | LAST WK. | TITLE | ARTIST | Label/ASCAP |
|----------|----------|-------------------------------|---------------------------------------|---|
| 101 | 104 | WE DID IT SLY | JOHNSON—Hi 2229 | (London) (Jec, BMI) |
| 102 | 110 | SALTY TEARS | MARA LYNN BROWN—Laurie 3604 | (Razzle Dazzle Music) |
| 103 | 113 | THE NIGHT THE LIGHTS WENT OUT | VICKI LAWRENCE—Bell 45303 | (Russ, ASCAP) |
| 104 | 102 | HEAVEN IS MY WOMAN'S LOVE | TOMMY OVERSTREET—Dot 17428 | (Famous) (Famous/Ironside, ASCAP) |
| 105 | 126 | LITTLE WILLY THE SWEET | —Bell 45251 | (Chinnichap/Rak, ASCAP) |
| 106 | 116 | SUGAR MAGNOLIA | GRATEFUL DEAD—Warner Brothers 7667 | (Ice 9, ASCAP) |
| 107 | 109 | STOP & START IT ALL AGAIN | JONATHAN EDWARDS—Atco 6911 | (Atlantic) (Castle Hill, ASCAP) |
| 108 | 114 | HOT DN THE HEELS OF LOVE | WINCHESTER—Metromedia 264 | (Sunbeam, BMI/Valendo, ASCAP) |
| 109 | — | YOU ARE WHAT I AM | GORDON LIGHTFOOT—Reprise REP 1128 | — |
| 110 | — | GILLIAN FRANK | JERRY HUDSON—Big Tree 159 | (Cognition, BMI) |
| 111 | 144 | PLAYGROUND IN MY MIND | CLINT HOLMES—Epic 5-1089 | (Janlee/Emily, ASCAP) |
| 112 | — | BELL BOTTOM BLUES | ERIC CLAPTON—Polydor 15056 | (Casserole, BMI) |
| 113 | 103 | GRAND CENTRAL SHUTTLE | JOHNNY GRIFFITH INC.—RCA 0805 | (Ernkell, BMI) |
| 114 | 143 | TOSSIN' & TURNIN' | BUNNY SIGLER—Phila. Int'l. 2473523 | — |
| 115 | — | FEEL THE NEED | DETROIT EMERALDS—Westbound 209 | (Chess) (Bridgeport, BMI) |
| 116 | 119 | I WISH I COULD TALK TO YOU | SYLVERS—Pride 019 | (Dotted Lion/Sylco, ASCAP) |
| 117 | 107 | ON & OFF | ANACOSTIA—Columbia 45736 | (Chrysalis, ASCAP) |
| 118 | 106 | CHOO CHOO MAMA | TEN YEARS AFTER—Columbia 45736 | (Chrysalis, ASCAP) |
| 119 | 138 | 'TIL I GET IT RIGHT | TAMMY WYNETTE—Epic 5-10940 | — |
| 120 | 149 | YOU GIRL LIGHTHOUSE | —Evolution 1072 | — |
| 121 | 121 | KIND OF WOMAN | NANCY SINATRA—RCA 74-0864 | — |
| 122 | 111 | MARIETTA STATION | GLADSTONE—ABC 11340 | (Trousdale, Sunnybrook, BMI) |
| 123 | — | LOVE IS WHAT YOU MAKE IT | GRASS ROOTS—Dunhill 4335 | (Wingate, ASCAP) |
| 124 | 122 | ALL TOGETHER | ROWAN BROTHERS—Columbia 45736 | (Chrysalis, ASCAP) |
| 125 | 127 | MOM EARTH, WIND & FIRE | —Columbia 4-45747 | (Hummit, BMI) |
| 126 | — | BETTER PLACE TO BE | HARRY CHAPIN—Elektra 45828 | (Story, ASCAP) |
| 127 | 130 | THE ROAD | DANNY O'KEEFE—Signpost 70012 | (Atlantic) (Cotillion/Road Cannon, BMI) |
| 128 | 137 | CRAZY LEGS | DONALD AUSTIN—Eastbound 603 | (Janus) (Bridgeport, BMI) |
| 129 | 134 | OH, WHAT A DAY | ANDY KIM—Uni 55356 | (MCA) (Soochin, BMI) |
| 130 | 133 | ROBOT MAN | JAY & THE TECHNIQUES—Gordy 7123F | (Motown) (Legacy/Abot/Stone/Diamond, BMI) |
| 131 | 129 | LADY PLAY YOUR SYMPHONY | KENNY ROGERS—Jolly Rogers 1001 | (MGM) (Chappell, ASCAP) |
| 132 | 148 | ROSALIE | SAM NEELY—Capitol 3510 | (Seven Iron, BMI) |
| 133 | 131 | FOOL ME | LYNN ANDERSON—Columbia 45692 | (Lowery, BMI) |
| 134 | 142 | BREAKING UP | SEASHHELLS—Columbia 45760 | (Carlin, BMI) |
| 135 | 150 | WHY DO FOOLS FALL IN LOVE | SUMMER WINE—Sire 701 | (Patricia, BMI) |
| 136 | 146 | PEACEFUL | HELEN REDDY—Capitol 3527 | (BMI) |
| 137 | 141 | ROCK N ROLL SHOES | THE BAND—Capitol 3500 | (Tideland, BMI) |
| 138 | 132 | I'VE NEVER FOUND A MAN | ESTHER PHILIPS—Kudu 910 | (CTI) (East, BMI) |
| 139 | 139 | SHE GOT ME SHAKIN' | FRAGILE LIME—Metromedia 266 | (Kirkwood, ASCAP) |
| 140 | 125 | WE SHAWN | PHILIPS—A&M 1402 | (Dick James, BMI) |
| 141 | 124 | ONE WAY OUT | ALLMAN BROTHERS—Capricorn 0014 | (Warner Bros.) (Rhineland, BMI) |
| 142 | 128 | DAIRY QUEEN | NORMAN GREENBAUM—Reprise 1134 | (Great Honesty) |
| 143 | 123 | GOODNIGHT & GOOD MORNING | WHOLE OATS—Atlantic 2922 | (Young Ideas/Chappell, ASCAP) |
| 144 | 117 | WILD HONEY | —State Dept. 37704 | (United Artists) (McCoy, BMI) |
| 145 | 147 | IF IT'S ALL RIGHT WITH YOU | DOTTIE WEST—RCA 0828 | (House of Gold, BMI) |
| 146 | — | DON'T BURN ME | PAUL KELLY—Warner Bros. 7659 | (Tree, BMI) |
| 147 | — | SANDMAN | LETTERMEN—Capitol 3512 | (WB Music, ASCAP) |
| 148 | — | NEITHER ONE OF US | GLADYS KNIGHT & THE PIPS—Soul 35098 | (Motown) (Keca, ASCAP) |
| 149 | 135 | LOVE STORY | NINO TEMPO & APRIL STEVENS—A&M 139 | (Famous, ASCAP) |
| 150 | 136 | SO MUCH TROUBLE IN MY MIND | JOE QUARTERMAN AND FREE SOUL—GSF 6879 | (Access/Avalanche, BMI) |

NMC Maps Plans For 200th Ann'y

■ NEW YORK—The National Music Council voted unanimously at its general meeting January 10th to continue extensive celebration plans to commemorate the nation's 200th anniversary through the music resources across the country. At the all-day meeting, held at the Library for the Performing Arts, Lincoln Center, council members discussed plans for their "Landmarks of American

Kramer to 20th Century

■ NEW YORK—Bruce Kramer has been named east coast professional manager for 20th Century Music. It was announced by Herb Eiseman, President of 20th Century Music. Kramer will operate out of New York and actively seek new performers, acts and groups in all areas of music publishing.

Music" project, designed for the American Revolution Bicentennial in 1976.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

JANUARY 27, 1973

| | | |
|---------------------------------------|--|-----|
| BEEN TO CANAAN | Lou Adler (Colgems, ASCAP) | 18 |
| BIG CITY MISS RUTH ANN | Mike Theodore, Dennis Coffey (Cedarwood/Free Breeze, BMI) | 51 |
| BOOGIE WOOGIE MAN | Chips Moman and Paul Davis (Web IV, BMI) | 78 |
| BUT I DO | Bobby Vinton (Arc, BMI) | 83 |
| CLAIR | Gordon Mills (Mam Publishing, ASCAP) | 27 |
| COME GO WITH ME | Jordan/Abbot (Gil/Feebee, BMI) | 85 |
| COME SOFTLY TO ME | Michael Lloyd (Cornerstone, BMI) | 100 |
| CONTROL OF ME | Ted Gorow-Les Emmerson (4 Star Music-Galeneye Music, BMI) | 50 |
| COULD IT BE I'M FALLING IN LOVE | Thom Bell (Bellboy, BMI) | 25 |
| COVER OF ROLLING STONE | Ron Huffkin (Evil Eye, BMI) | 36 |
| CROCODILE ROCK | Gus Dudgeon (Dick James, BMI) | 2 |
| DADDY'S HOME | The Corporation (Nom, BMI) | 22 |
| DANCING IN THE MOONLIGHT | Beriot/Robinson (Unart/St. Nathanson, BMI) | 24 |
| DANNY'S SONG | Brian Ahern (Gnossos, ASCAP) | 68 |
| DAYTIME, NIGHT-TIME | Pig-Weed Prod. (Spectorious, BMI) | 48 |
| DEAD SKUNK | Thomas Jefferson Kaye (Frank, ASCAP) | 91 |
| DIDN'T WE | Richard Perry (Ja-Ma, ASCAP) | 82 |
| DO IT AGAIN | Gary Katz (Wingate/Red Giant, ASCAP) | 15 |
| DO YOU WANT TO DANCE | Joel Dorn (Clockus, BMI) | 32 |
| DON'T CROSS THE RIVER | America (SB, ASCAP) | 61 |
| DON'T EXPECT ME TO BE YOUR FRIEND | Phil Gernhard (Kaiser-Famous, ASCAP) | 31 |
| DON'T LEAVE ME STARVING FOR YOUR LOVE | Holland & Dozier (Gold Forever, BMI) | 60 |
| DON'T LET ME BE LONELY | Peter Asher (Country Road/Blackwood, BMI) | 12 |
| DREIDEL | Ed Freeman (Yahweh, BMI) | 28 |
| DUELING BANJOS | Eris Weisberg (Warner Tamberlane, BMI) | 53 |
| FEVER/MY CREW | David Anderle (Jay and Cee, BMI) | 63 |
| FUNNY FACE | Stan Silver (Prima-Donna Music, BMI) | 16 |
| GIVE ME YOUR LOVE | Curtis Mayfield (Camad Music, BMI) | 66 |
| GO LIKE ELIJAH | Toxey French (Chrysalis, ASCAP) | 99 |
| GOOD MORNING | Redway-Field (ECPS LTD., ASCAP) | 74 |
| GOOD MORNING HEARTACHE | Berry Gordy (Northern, ASCAP) | 52 |
| GYPSY | Morrison-Templeman (WB, BMI) | 90 |
| HAPPY | Bob Crewe (Jobete, ASCAP) | 72 |
| HARRY HIPPIE | Womack & Hicks (Shartwell, BMI) | 30 |
| HI HI HI | Paul McCartney (McCartney/Maclen, BMI) | 10 |
| HOW CAN I TELL HER | Rick Hall (Irving, BMI) | 98 |
| HUMMINGBIRD | Dick Glasser (Famous, ASCAP) | 75 |
| I'LL BE YOUR SHELTER | Johnny Baylor (East/Memphis/Klondike, BMI) | 42 |
| I AM WOMAN | Jay Senter (Buggerlugs Music Corp., BMI) | 59 |
| I CAN'T MOVE | NO MOUNTAINS Bobby Colomby (Ensign Music, BMI) | 93 |
| I CAN'T STAND TO SEE YOU CRY | Johnny Bristol (Jobete, ASCAP) | 64 |
| I NEVER SAID GOODBYE | Gordon Mills (MAM, ASCAP) | 17 |
| I WANNA BE WITH YOU | Jimmy Tenner (C.A.M.-U.S.A., BMI) | 8 |
| I'M JUST A SINGER | Tony Clarke (Leeds, ASCAP) | 67 |
| I'M NEVER GONNA BE ALONE ANYMORE | Bob Archibald (Unart/Stagedoor, BMI) | 42 |
| IT NEVER RAINS IN SOUTHERN CALIFORNIA | Don Altfield & Albert Hammond | 58 |
| I'VE GOT ANTS IN MY PANTS | James Brown (Dynamone/Belinda/Unichappell, BMI) | 62 |
| JAMBALAYA | John Fogerty (Acut/Rose, BMI) | 23 |
| JESUS IS JUST ALRIGHT | Ted Templeman (York-Alexis, ASCAP) | 41 |
| KEEP ON SINGING | Janssen-Hart (Pocket Full of Tunes, BMI) | 76 |
| KEEPER OF THE CASTLE | Steve Barri, Dennis Lambert & B. Potter (Trousdale/Soldier, BMI) | 11 |
| KILLING ME SOFTLY WITH HIS SONG | Joel Dorn (Fox/Gimble, BMI) | 33 |
| KNOCK, KNOCK, WHO'S THERE | Mickie Most (Pier International, BMI) | 80 |
| LAST SONG | Gene Martynec (Eeyor, CAPAC) | 34 |
| LET US LOVE B. | Withers (Interior, BMI) | 57 |
| LIVING IN THE PAST | Terry Ellis & Ian Anderson (Chrysalis, ASCAP) | 45 |
| LIVING TOGETHER, GROWING TOGETHER | Bones Howe (Colgems/New Hidden Valley/J.C., ASCAP) | 44 |
| LOOKING THROUGH THE EYES OF LOVE | Wes Farrell (Screen Gems-Columbia, BMI) | 38 |
| LOVE JONES | Clarence Johnson (Fox Fahfare/Sebens, BMI) | 13 |
| LOVE MUSIC | Mark Lindsay (Trousdale/Soldier, BMI) | 84 |
| LOVE TRAIN | Gamble-Huff (Assorted Music, BMI) | 40 |
| LUCKY MAN | Greg Lake (TRO-Total, BMI) | 69 |
| ME AND MRS. JONES | Gamble-Huff (Assorted, BMI) | 7 |
| OH, BABE WHAT COULD YOU SAY | Norman Smith (Chappell, ASCAP) | 9 |
| OH NO, NOT MY BABY | James Brown (Screen Gems-Columbia, BMI) | 70 |
| ONE LAST TIME | Jimmy Bowen (Blackwood-Addressi, BMI) | 81 |
| PEACEFUL EASY FEELING | Glyn Johns (Jazzbird-Benchmark, ASCAP) | 37 |
| PIECES OF APRIL | Richard Podolor (Antique/Leeds, ASCAP) | 39 |
| REELIN' & ROCKIN' | Esmond Edwards (Arc, BMI) | 29 |
| REMEMBER (CHRISTMAS) | Richard Perry (Blackwood, BMI) | 56 |
| ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE | FLU Johnny Rivers (Cotillion, BMI) | 49 |
| ROCKY MOUNTAIN HIGH | Milt Okun (Cherry Lane, ASCAP) | 21 |
| SEPARATE WAYS | (Press Music Co., Inc., BMI) | 20 |
| SHE'S GOT TO BE A SAINT | Don Law Prods. | 88 |
| SILLY WASN'T I | Ashford-Simpson (Cotillion, BMI) | 95 |
| SITTING | Paul Samwell-Smith (Ackee, ASCAP) | 46 |
| SLOW MOTION | Gamble & Huff (Assorted Music, BMI) | 94 |
| SMOKE GETS IN YOUR EYES | Phillips Severn & John Arthey (T. B. Harms, ASCAP) | 14 |
| SONGMAN | Steve Barri (Blendingwell, ASCAP) | 54 |
| SOUL SONG | Norris Wilson (Al Gallico/Algee, BMI) | 71 |
| SPACE ODDITY | Gus Dudgeon (Tro-Andover, ASCAP) | 89 |
| STOP, WAIT AND LISTEN | Walt Masky-Phoenix (Nitty Gritty, BMI) | 97 |
| SUPER FLY | Curtis Mayfield (Curtom, BMI) | 6 |
| SUPERSTITION | Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) | 1 |
| SWEET LORRAINE | Gerry Bron (WB, ASCAP) | 92 |
| THE MESSAGE | John Schroeder (Heavy Music, BMI) | 86 |
| THE RELAY | Glyn Johns & The Who (Track, BMI) | 35 |
| THE WORLD IS A GHETTO | Jerry Goldstein (Far Out, ASCAP) | 17 |
| TODAY I STARTED LOVING YOU AGAIN | Rick Hall & Mickey Buckings (Blue Book, BMI) | 87 |
| TROUBLE MAN | Marvin Gaye (Jobete, ASCAP) | 26 |
| TRYING TO LIVE MY LIFE | Willie Mitchell (Happy Hooker, BMI) | 79 |
| TWEEDLEE DEE | Michael Lloyd (Progressive, BMI) | 96 |
| WHAT MY BABY NEEDS | NOW James Brown (Dynamone/Belinda/Unichappell, BMI) | 65 |
| WHY CAN'T WE LIVE TOGETHER | Steve Alaimo (Sherlyn, BMI) | 3 |
| WOMAN TO WOMAN | Cordell & Thomas (Tro-Andover, ASCAP) | 55 |
| YOU'VE GOT TO TAKE IT | Sylvester/Simmons (Damic, BMI) | 47 |
| YOU OUGHT TO BE WITH ME | Willie Mitchell (Jec/Green, BMI) | 73 |
| YOU TURN ME ON, I'M A RADIO | Joni Mitchell (Mitchell, BMI) | 19 |
| YOUR MAMA | DDN'T DANCE Jim Messina (Wingate/Jasparilla Music, ASCAP) | 5 |
| YOU'RE SO VAIN | Richard Perry (Quackenbush, ASCAP) | 4 |



THE SINGLES CHART

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

| THIS WK. | LAST WK. | | WKS. ON CHART |
|----------|----------|---|---------------|
| 1 | 1 | SUPERSTITION STEVIE WONDER Tamla 54226 (Motown) | 11 |
| 2 | 9 | CROCODILE ROCK ELTON JOHN/MCA 4000 | 8 |
| 3 | 4 | WHY CAN'T WE LIVE TOGETHER TIMMY THOMAS/Glades 1703 | 8 |
| 4 | 2 | YOU'RE SO VAIN CARLY SIMON/Elektra 45824 | 9 |
| 5 | 5 | YOUR MAMA DON'T DANCE LOGGINS & MESSINA/Columbia 45719 | 12 |
| 6 | 7 | SUPER FLY CURTIS MAYFIELD/Curtom 1978 (Buddah) | 12 |
| 7 | 3 | ME & MRS. JONES BILLY PAUL/Phila. Int'l. 3521 (Columbia) | 14 |
| 8 | 8 | I WANNA BE WITH YOU RASPBERRIES/Capitol 3473 | 12 |
| 9 | 13 | OH BABE, WHAT COULD YOU SAY HURRICANE SMITH/Capitol 3383 | 10 |
| 10 | 20 | HI HI HI WINGS /Apple 1857 | 6 |
| 11 | 11 | KEEPER OF THE CASTLE THE FOUR TOPS/Dunhill 4330 (ABC) | 12 |
| 12 | 12 | DON'T LET ME BE LONELY TONIGHT JAMES TAYLOR/ Warner Brothers 7655 | 9 |
| 13 | 16 | LOVE JONES BRIGHTER SIDE OF DARKNESS/20th Century 2002 | 9 |
| 14 | 15 | SMOKE GETS IN YOUR EYES BLUE HAZE/A&M 1357 | 12 |
| 15 | 18 | DO IT AGAIN STEELY DAN/ABC 11338 | 9 |
| 16 | 6 | FUNNY FACE DONNA FARGO/Dot 17429 (Famous) | 17 |
| 17 | 21 | THE WORLD IS A GHETTO WAR/United Artists 50975 | 10 |
| 18 | 17 | BEEN TO CANAAN CAROLE KING/Ode 66063 (A&M) | 10 |
| 19 | 22 | YOU TURN ME ON, I'M A RADIO JONI MITCHELL/Asylum 11010 (Atlantic) | 13 |
| 20 | 19 | SEPARATE WAYS ELVIS PRESLEY/RCA 0815 | 10 |
| 21 | 24 | ROCKY MOUNTAIN HIGH JOHN DENVER/RCA 0829 | 9 |
| 22 | 26 | DADDY'S HOME JERMAINE JACKSON/Motown 1216 | 7 |
| 23 | 27 | JAMBALAYA BLUE RIDGE RANGERS/Fantasy 689 | 8 |
| 24 | 25 | DANCING IN THE MOONLIGHT KING HARVEST/Perception 515 | 13 |
| 25 | 32 | COULD IT BE I'M FALLING IN LOVE SPINNERS/Antlantic 2927 | 5 |
| 26 | 28 | TROUBLE MAN MARVIN GAYE/Tamla 54228 (Motown) | 7 |
| 27 | 10 | CLAIR GILBERT O'SULLIVAN /MAM 3626 (London) | 14 |
| 28 | 33 | DREIDEL DON McLEAN/United Artists 5110 | 6 |
| 29 | 30 | REELIN' & ROCKIN' CHUCK BERRY/Chess 2136 | 9 |
| 30 | 34 | HARRY HIPPIE BOBBY WOMACK & PEACE/United Artists 50988 | 7 |
| 31 | 37 | DON'T EXPECT ME TO BE YOUR FRIEND LOBO/Big Tree 158 (Bell) | 5 |
| 32 | 36 | DO YOU WANT TO DANCE BETTE MIDLER/Antlantic 2928 | 6 |
| 33 | 71 | KILLING ME SOFTLY WITH HIS SONG ROBERTA FLACK/Antlantic 2940 | 2 |
| 34 | 38 | LAST SONG EDWARD BEAR/Capitol 3452 | 6 |
| 35 | 35 | THE RELAY THE WHO/Decca 33041 | 8 |
| 36 | 41 | COVER OF ROLLING STONE DR. HOOK & THE MEDICINE SHOW/ Columbia 45723 | 9 |
| 37 | 42 | PEACEFUL EASY FEELING EAGLES/Asylum 11013 (Atlantic) | 6 |
| 38 | 39 | LOOKING THROUGH THE EYES OF LOVE PARTRIDGE FAMILY/ Bell 301 | 9 |
| 39 | 23 | PIECES OF APRIL THREE DOG NIGHT/Dunhill 4331 (ABC) | 11 |
| 40 | 53 | LOVE TRAIN O'JAYS/Phila. Int'l. 3524 (Columbia) | 1 |
| 41 | 48 | JESUS IS JUST ALRIGHT DOOBIE BROTHERS/Warner Bros. 7661 | 5 |
| 42 | 49 | I'M NEVER GONNA BE ALONE ANYMORE CORNELIUS BROS. & SISTER ROSE/United Artists 50996 | 7 |
| 43 | 47 | I'LL BE YOUR SHELTER LUTHER INGRAM/Koko 2113 (Stax) | 9 |
| 44 | 50 | LIVING TOGETHER, GROWING TOGETHER FIFTH DIMENSION/ Bell 45310 | 3 |
| 45 | 14 | LIVING IN THE PAST JETHRO TULL/Chrysalis 2206 (WB) | 12 |
| 46 | 29 | SITTING CAT STEVENS/A&M 1396 | 11 |
| 47 | 51 | YOU'VE GOT TO TAKE IT MAIN INGREDIENT/RCA 0856 | 7 |
| 48 | 52 | DAYTIME, NIGHT-TIME KEITH HAMPSHIRE/A&M 1403 | 7 |
| 49 | 31 | ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU JOHNNY RIVERS/United Artists 50948 | 16 |
| 50 | 57 | CONTROL OF ME LES EMMERSON/Lion 141 (MGM) | 5 |



| | | | |
|----|----|---|----|
| 51 | 56 | BIG CITY MISS RUTH ANN GALLERY/Sussex 248 (Buddah) | 5 |
| 52 | 59 | GOOD MORNING HEARTACHE DIANA ROSS/Motown 1211 | 3 |
| 53 | 75 | DUELING BANJOS SOUNDTRACK/Warner Brothers 7659 | 4 |
| 54 | 54 | SONGMAN CASHMAN & WEST /Dunhill 4333 (ABC) | 6 |
| 55 | 55 | WOMAN TO WOMAN JOE COCKER/A&M 1370 | 8 |
| 56 | 40 | REMEMBER (CHRISTMAS) NILSSON/RCA 0855 | 8 |
| 57 | 43 | LET US LOVE BILL WITHERS/Sussex 247 (Buddah) | 8 |
| 58 | 44 | IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/ Mums 76011 (Columbia) | 15 |
| 59 | 45 | I AM WOMAN HELEN REDDY/Capitol 3350 | 20 |
| 60 | 77 | DON'T LEAVE ME STARVIN' FOR YOUR LOVE HOLLAND & DOZIER/ Invictus 9133 | 2 |

CHARTMAKER OF THE WEEK

61 — **DON'T CROSS THE RIVER**
AMERICA
Warner Brothers 7670



| | | | |
|-----|-----|---|----|
| 62 | — | I'VE GOT ANTS IN MY PANTS JAMES BROWN/Polydor 14162 | 1 |
| 63 | 68 | FEVER/MY CREW RITA COOLIDGE/A&M 1398 | 4 |
| 64 | 69 | I CAN'T STAND TO SEE YOU CRY SMOKEY ROBINSON & THE MIRACLES/Tamla 54225 (Motown) | 7 |
| 65 | 70 | WHAT MY BABY NEEDS NOW JAMES BROWN & LYN COLLINS/ Polydor 14157 | 7 |
| 66 | 97 | GIVE ME YOUR LOVE BARBARA MASON/Buddah 331 | 2 |
| 67 | 115 | I'M JUST A SINGER IN A ROCK & ROLL BAND MOODY BLUES/ Threshold 67012 (London) | 1 |
| 68 | 73 | DANNY'S SONG ANNE MURRAY/Capitol 3481 | 4 |
| 69 | 72 | LUCKY MAN EMERSON, LAKE & PALMER/Cotillion 44106 | 3 |
| 70 | 76 | OH NO, NOT MY BABY MERRY CLAYTON/Ode 66060 (A&M) | 5 |
| 71 | 78 | SOUL SONG JOE STAMPLEY/Dot 17442 (Paramount) | 2 |
| 72 | 74 | HAPPY BOBBY DARIN/Motown 1217 | 5 |
| 73 | 58 | YOU OUGHT TO BE WITH ME AL GREEN/Hi 2227 (London) | 15 |
| 74 | — | GOOD MORNING MICHAEL REDWAY/Mercury 40720 | 1 |
| 75 | 92 | HUMMINGBIRD SEALS & CROFTS/Warner Bros. 7671 | 2 |
| 76 | — | KEEP ON SINGING AUSTIN ROBERTS/Chelsea 780110 (RCA) | 1 |
| 77 | 81 | I NEVER SAID GOODBYE ENGELBERT HUMPERDINCK/Parrot 40072 (London) | 6 |
| 78 | 82 | BOOGIE WOOGIE MAN PAUL DAVIS/Bang 599 | 5 |
| 79 | 84 | TRYING TO LIVE MY LIFE WITHOUT YOU OTIS CLAY/Hi 2226 (London) | 6 |
| 80 | 87 | KNOCK, KNOCK, WHO'S THERE MARY HOPKINS/Apple 1855 | 3 |
| 81 | 83 | ONE LAST TIME GLEN CAMPBELL/Capitol 3483 | 5 |
| 82 | 85 | DIDN'T WE BARBRA STREISAND/Columbia 45739 | 7 |
| 83 | 89 | BUT I DO BOBBY VINTON/Epic 10936 | 3 |
| 84 | 100 | LOVE MUSIC RAIDERS/Columbia 45759 | 2 |
| 85 | 96 | COME GO WITH ME DEL VIKINGS/Scepter 12367 | 2 |
| 86 | 90 | THE MESSAGE CYMANDE/Janus 203 | 3 |
| 87 | 93 | TODAY I STARTED LOVING YOU AGAIN BETTYE SWANN/Antlantic 2921 | 3 |
| 88 | 120 | SHE'S GOT TO BE A SAINT RAY PRICE/Columbia 45724 | 1 |
| 89 | — | SPACE ODDITY DAVID BOWIE/RCA 0879 | 1 |
| 90 | 118 | GYPSY VAN MORRISON/Warner Brothers 7665 | 1 |
| 91 | 99 | DEAD SKUNK LOUDON WAINWRIGHT/Columbia 45626 | 2 |
| 92 | 112 | SWEET LORRAINE/BLIND EYE URIAH HEEP/Mercury 73349 | 1 |
| 93 | 95 | I CAN'T MOVE MOUNTAINS BLOOD, SWEAT & TEARS/Columbia 4-45755 | 3 |
| 94 | 94 | SLOW MOTION JOHNNY WILLIAMS/Phila. Int'l. 3518 (Columbia) | 3 |
| 95 | 88 | SILLY WASN'T I VALERIE SIMPSON/Tamla 54624 (Motown) | 6 |
| 96 | 98 | TWEEDLEE DEE LITTLE JIMMY OSMOND/MGM 14468 | 2 |
| 97 | — | STOP, WAIT & LISTEN CIRCUS/Metromedia MMS 265 | 1 |
| 98 | 101 | HOW CAN I TELL HER TRAVIS WAMMACK/United Artists 91008 | 1 |
| 99 | 105 | GO LIKE ELIJAH CHI COLTRANE/Columbia 4-45749 | 1 |
| 100 | 108 | COME SOFTLY TO ME NEW SEEKERS/Verve 10698 (MGM) | 1 |

FLASHMAKER OF THE WEEK



DEREK & THE DOMINOS IN CONCERT
RSO

TOP FM AIRPLAY THIS WEEK

- DEREK AND THE DOMINOS IN CONCERT—RSO
- HOLLAND—Beach Boys—Brother
- CROSS COUNTRY—Toni & Terry—Capitol
- HEARTBREAKER—Free—Island

WNEW-FM/NEW YORK

- AL ANDERSON—Vanguard
- BERTHA BELLE BROWN—Mainstream
- CROSS COUNTRY—Toni & Terry—Capitol
- DEREK & THE DOMINOS IN CONCERT—RSO
- DON'T SHOOT THE PIANO PLAYER—Elton John—DJM (Import)
- GREETINGS FROM ASBURY PARK, N. J.—Bruce Springsteen—Col
- LIFE IN A TIN CAN—Bee Gees—RSO
- PRELUDE—Deodato—CTI
- SONGFUL—Phillip Goodhand Tate—DJM (Import)
- SUBWAY NIGHT—David Amram—RCA
- TRUE STORIES & OTHER DREAMS—Judy Collins—Elektra

WLIR-FM/LONG ISLAND, N.Y.

- ACCIDENTLY BORNE IN NEW ORLEANS—Alexis Korner—WB
- BETTER DAYS—Paul Butterfield—Bearsville
- CROSS COUNTRY—Toni & Terry—Capitol
- HOLLAND—Beach Boys—Brother
- BARBARA KEITH—Reprise
- LET ME TOUCH YOUR MIND—Ike & Tina—UA
- NOT 'TIL TOMORROW—Ralph McTell—WB
- GRAM PARSONS—Reprise
- ROMANY—Hollies—Epic
- THE FIRST SONGS—Laura Nyro—Col
- WHO DO WE THINK WE ARE—Deep Purple—WB

CHUM-FM/TORONTO

- AEROGRAM—Kari Erikson—UA (Canada)
- BACK TO FRONT—Gilbert O'Sullivan—Mam
- BETTER DAYS—Paul Butterfield—Bearsville
- HEARTBREAKER—Free—Island
- HOLLAND—Beach Boys—Brother
- KILLING ME SOFTLY WITH HIS SONG—(Single)—Roberta Flack—Atlantic
- LEAD FREE—B. W. Stevenson—RCA
- PAINTED HEAD—Tim Hardin—Col
- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- SPACE OPERA—Col (Canada)
- WHO DO WE THINK WE ARE—Deep Purple—WB
- YOU'RE THE MUSIC—Trapeze—Threshold

CHOM-FM/MONTREAL

- HURRICANE SMITH—Capitol
- LAST AUTUMN'S DREAM—Jade Warrior—Vertigo
- TROUBLE MAN—Soundtrack—Marvin Gaye—Tamla
- WATERLOO LILY—Caravan—London

WPKD-FM/BUFFALO

- ARTIFICIAL PARADISE—Guess Who—RCA
- DEREK & THE DOMINOS IN CONCERT—RSO
- FACES—Shawn Phillips—A&M
- LADY SINGS THE BLUES—Soundtrack—Diana Ross—Motown
- DON McLEAN—UA
- MORE HOT ROCKS—Rolling Stones—London
- PRELUDE—Deodato—CTI
- THE DIVINE MISS M—Bette Midler—Atlantic

WHVY-FM/SPRINGFIELD, MASS.

- BABY JAMES HARVEST—Barclay James Harvest—Harvest
- FREAKERS BALL—Shel Silverstein—Col
- GARDEN PARTY—Rick Nelson—Decca
- HOLLAND—Beach Boys—Brother
- ISLE OF VIEW—Jimmy Speheris—Col
- JAMBALAYA (single)—Blue Ridge Rangers—Fantasy
- ROMANY—Hollies—Epic
- WHO DO WE THINK WE ARE—Deep Purple—WB
- WISHING WELL (single)—Free—Island

WMMR-FM/PHILADELPHIA

- ALL OUT—Grin—Spindizzy
- BABY JAMES HARVEST—Barclay James Harvest—Harvest
- CROSS COUNTRY—Toni & Terry—Capitol
- FIRST SONGS—Laura Nyro—Col
- HEARTBREAKER—Free—Island
- NO ORDINARY CHILD—Jane Getz—RCA
- ONE SACRED CHICKEN TO GO—Don Imus—RCA
- ROMANY—Hollies—Epic
- SUBWAY NIGHT—David Amram—RCA

WKTK-FM/BALTIMORE

- BABY JAMES HARVEST—Barclay James Harvest—Harvest
- BETTER DAYS—Paul Butterfield—Bearsville
- CROSS COUNTRY—Toni & Terry—Capitol
- DEREK & THE DOMINOS IN CONCERT—RSO
- HOLLAND—Beach Boys—Brother
- HUSH & THUNDER—Yusef Lateef—Atlantic
- KENTUCKY GAMBLER—Robey, Falk, & Bod—Epic
- MARY C. BROWN—Dory Previn—UA
- ONE NIGHT STAND—Paul Stookey—WB
- GRAM PARSONS—Reprise
- ROMANY—Hollies—Epic
- DOUG SAHM & BAND—Atlantic
- STEELER'S WHEEL—A&M—(Import)

WRNO-FM/NEW ORLEANS

- ACCIDENTLY BORNE IN NEW ORLEANS—Alexis Korner—WB
- ARTIFICIAL PARADISE—Guess Who—RCA
- BETTER DAYS—Paul Butterfield—Bearsville
- EXCALIBUR—Tom Fogerty—Fantasy
- MADE IN JAPAN—Deep Purple (Import)
- MORE HOT ROCKS—Rolling Stones—London
- SMOKESTACK LIGHTNING—Mike Harrison—Island
- SOLD FOR THE PREVENTION OF DISEASE ONLY—Wilderness Road—Reprise

WMC-FM/MEMPHIS

- ALL OUT—Grin—Spindizzy
- AL ANDERSON—Vanguard
- BABY JAMES HARVEST—Barclay James Harvest—Harvest
- BACK UP AGAINST THE WALL (single)—Atlanta Rhythm Section—Decca
- ENGLAND—Amazing Blondel—Island (Import)
- HOG WASH—Groundhogs—UA (Import)
- RICH MAN—Climax Blues Band—Sire
- DOUG SAHM AND BAND—Atlantic
- DUSTY SPRINGFIELD—ABC

WMMS-FM/CLEVELAND

- COOK COUNTY JAIL—Various Artists—Groove Merchant
- DEREK & THE DOMINOS IN CONCERT—RSO
- HEARTBREAKER—Free—Island
- INSIDE 2—Paul Horn—Epic
- MUSIC OF ANOTHER PRESENT ERA—Oregon—Vanguard
- PRELUDE—Deodato—CTI
- RICH MAN—Climax Blues Band—Sire
- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- THE FIRST SONGS—Laura Nyro—Col
- UNDER THE RAG TIME MOON—Ian Whitcomb—UA

KADI-FM/ST. LOUIS

- BABY JAMES HARVEST—Barclay James Harvest—Harvest
- COOK WITH HONEY (single)—Judy Collins—Elektra
- GREETINGS FROM ASBURY PARK, N. J.—Bruce Springsteen—Col
- HELLO HURRAY (single)—Alice Cooper—WB
- KILLING ME SOFTLY WITH HIS SONG—(single)—Roberta Flack—Atlantic
- JOHN HENRY KURTZ—Dunhill
- LIFE IN A TIN CAN—Bee Gees—RSO
- ROMANY—Hollies—Epic
- SMOKESTACK LIGHTNING—Mike Harrison—Island

FM SLEEPER OF THE WEEK:



CROSS COUNTRY
TONI & TERRY
Capitol

KRLD-FM/DALLAS

- DEMON IN DISGUISE—David Bromberg—Col
- DEREK & THE DOMINOS IN CONCERT—RSO
- HEARTBREAKER—Free—Island
- KENTUCKY GAMBLER—Robey, Falk, & Bod—Epic
- KILLING ME SOFTLY WITH HIS SONG—(single)—Roberta Flack—Atlantic
- MORE HOT ROCKS—Rolling Stones—London
- MOVING WAVES—Focus—Sire
- NOT TIL TOMORROW—Ralph McTell—WB
- PHEW—Claudia Lennear—WB
- ROCK & ROLL GYPSIES—Vinegar Joe—Atco

- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- SMOKESTACK LIGHTNING—Mike Harrison—Island (Import)
- WAR HEROES—Jimi Hendrix—Reprise
- WAVES—Charles Lloyd—A&M

KLZ-FM/DENVER

- DEREK & THE DOMINOS IN CONCERT—RSO
- FULL MOON—Douglas
- HELLO HURRAY (single)—Alice Cooper—WB
- HOLLAND—Beach Boys—Brother
- ONE LESS SET OF FOOTSTEPS (single)—Jim Croce—ABC
- SILVER—Tranquility—Epic
- WHO DO WE THINK WE ARE—Deep Purple—WB

KMET-FM/LOS ANGELES

- BACK UP AGAINST THE WALL (single)—Atlanta Rhythm Section—Decca
- DEREK & THE DOMINOS IN CONCERT—RSO
- HELLO HURRAY (single)—Alice Cooper—WB
- HOLLAND—Beach Boys—Brother
- LET ME TOUCH YOUR MIND—Ike & Tina—UA
- PRAY ALL YOU SINNERS (single)—Trammps—Buddah
- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- WATCH MY '38 (single)—Commander Cody—Paramount

KSAN-FM/SAN FRANCISCO

- BARBECUE OF DE VILLE—Hoo Doo Rhythm Devils—Blue Thumb
- CROSS COUNTRY—Toni & Terry—Capitol
- DEREK & THE DOMINOS IN CONCERT—RSO
- FOR THE PREVENTION OF DISEASE ONLY—Wilderness Road—WB
- HEARTBREAKER—Free—Island
- BARBARA KEITH—Reprise
- MUSIC IS MY LIFE—Billy Preston—A&M
- REALLY—J. J. Cale—Shelter
- DOUG SAHM & BAND—Atlantic
- SHOOT OUT AT THE FANTASY FACTORY—Traffic—Island
- TALKING BOOK—Stevie Wonder—Tamla

KZEL-FM/EUGENE, ORE.

- ACCIDENTLY BORNE IN NEW ORLEANS—Alexis Korner—WB
- BETTER DAYS—Paul Butterfield—Bearsville
- DROWNING ON DRY LAND (single)—O. V. Wright—Duke
- GREETINGS FROM ASBURY PARK, N. J.—Bruce Springsteen—Col
- HOLLAND—Beach Boys—Brother
- IMAGES ON GUITAR—Baden Powell—BASF
- INSIDE 2—Paul Horn—Epic
- BARBARA KEITH—Reprise
- ONE—Grunt
- GRAM PARSONS—Reprise
- DOUG SAHM & BAND—Atlantic

KOL-FM/SEATTLE

- ALL OUT—Grin—Spindizzy
- BLUES AT MONTREUX—King Curtis & Champion Jack Dupree—Atlantic
- COOK WITH HONEY (single)—Judy Collins—Elektra
- CROSS COUNTRY—Toni & Terry—Capitol
- EXTENSIONS—McCoy Tyner—Blue Note
- HEARTBREAKER—Free—Island
- INSIDE 2—Paul Horn—Epic
- SKY DIVE—Freddie Hubbard—CTI
- SLAYED?—Slade—Polydor (Import)
- SMOKESTACK LIGHTNING—Mike Harrison—Island

HERE AND NOW

step inside with BASF

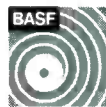
(MIDEM IS
THE RIGHT PLACE. ISN'T IT?)

DIETER ZIMMERMANN
SANDRA
GEORG GRUNTZ
MANUELA
SIW MALMKWIST
JONNY HILL
FREDDY BRECK
CINDY + BERT
ROBERT STOLZ
WESTFÄLISCHE
NACHTIGALLEN
DAVE PIKE SET
FRIEDRICH GULDA
OSCAR PETERSON
CHARLY ANTOLINI
MILT BUCKNER
JOE TURNER
ERROLL GARNER



BASF AG
VMV/MUSIKPRODUKTION
D-2 HAMBURG 13
HALLERSTR. 76
W.-GERMANY
PHONE 04 11/44 10 21

BADEN POWELL
WOLFGANG DAUNER
COUNT BASIE
JEAN-LUC PONTY
DON "SUGAR CANE"
HARRIS
GUSTAV LEONHARDT
ELLY AMELING
COLLEGIUM AUREUM
TOLZER KNABENCHOR
WARM DUST
JONESY
EMTIDI
JOACHIM KÜHN
VOLKER KRIEDEL
WALLENSTEIN
WITTHÜSER + WESTRUP
JOY UNLIMITED





IT'S ISLAND (eye-land) MONTH

... with a fantastic release of new product, massive merchandising and sales support, and a magnificent tour.

THE TOUR began January 17 and will continue through February ... featuring, on one bill:

- **TRAFFIC**, who have a new album, **SHOOT OUT AT THE FANTASY FACTORY** (SW-9323).
- **FREE**, who have a new album, **HEARTBREAKER** (SW-9324).
- **JOHN MARTYN**, who has a new album, **SOLID AIR** (SW-9325).

Beginning January 19th is another tour, featuring **Badfinger** and

- **AMAZING BLONDEL**, who have a new album, **ENGLAND** (SW-9327).

The two remaining new albums are also very special.

• **MIKE HARRISON'S** new one is **SMOKESTACK LIGHTNING** (SW-9321), which **MELODY MAKER**, calls more than a cut above his first. It was completed just prior to Mike's reforming **Spooky Tooth** with Gary Wright. Especially listen to the 12½ minute version of "Smokestack Lightning," the Chester Burnett (Howlin' Wolf) classic.

Last, and by no means least,

• **THE WAILERS** with **CATCH A FIRE** (SW-9329). The very special package encases a very special music—some will call it Reggae, but we prefer to call it Jamaican Underground Music — it's the music of the people in Jamaica. This form of music has enjoyed wide popularity in England, and has been reflected here in Paul Simon's **Mother & Child Reunion** and Johnny Nash's **I Can See Clearly Now**. **The Wailers** have toured in England with Johnny Nash, and produced the hit "Stir It Up," written for him by Bob Marley of **The Wailers**. Listen to **Catch A Fire** a couple of times — it'll make you do more than smell salt air. ...

Island Month is also an excellent time to re-stock past Island product:

From Traffic, Jim Capaldi's **OH HOW WE DANCED** (SW-9314) and Reebop's **REEBOP KWAKU BAAH** (SW-9304). Don't forget our first (and still best-selling) **TRAFFIC** Lp, **LOW SPARK OF HIGH HEELED BOYS** (SW-9306).

From **FREE**, the **KOSSOFF/KIRKE/TETSU/RABBIT** Lp, (SMAS-9320).

As noted, support for this major label release is massive, including complete store merchandising kits (for windows and in-store), lots of print and broadcast advertising, touring, extensive press and PR plans, and some of the best new albums from anyone ... anywhere.





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Produced by Steve Winwood and Jim Capaldi



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Produced by Free and Andy Johns



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Produced by John Martyn and John Wood
for Witchseason Productions Ltd.



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Produced by Amazing Blondel and Phil Brown



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Produced by Mike Harrison and Chris Blackwell



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Produced by Bob Marley and Chris Blackwell

INTERNATIONAL HIT PARADE

JANUARY 27, 1973

ENGLAND'S TOP 10

1. LONG HAIRD LOVER FROM LIVERPOOL
LITTLE JIMMY OSMOND—MGM
2. BLOCKBUSTER
THE SWEET—RCA
3. JEAN GENIE
DAVID BOWIE—RCA
4. YOU'RE SO VAIN
CARLY SIMON—Elektra
5. C. MOON/HI HI HI
WINGS—Apple
6. BALL PARK INCIDENT
WIZARD—Harvest

JANUARY 27, 1973

GERMANY'S TOP 10

1. ICH WUNSCH' MIR'NE KLEINE
MIEZEKATZE
WUMS GESANG—Ariola
 2. WIG-WAM-BAM
THE SWEET—RCA
 3. ELECTED
ALICE COOPER—Warner Bros (WEA)
 4. MEXICO
THE LES HUMPHRIES SINGERS—Decca
 5. FIESTA MEXICANA
REX GILDO—Ariola
 6. BLAU BLUHT DER ENZIAN
HEINO—EMI Electrola
7. LANGE ICH LEBE
ATA ILLIC—Polydor
8. EIN SCHATZ, DU BIST'NE WUCHT
IRIS ROBERTS—Polydor
9. YOU COULD READ MY MIND
OTNICKS—Polydor
10. SER TAGLICHES BROT IST DIE LIEBE
GER ALEXANDER—Ariola
- (the Courtesy of:
ATENMARKT/DDO/MUSIKMARKT
ed by: Paul Siegel)*

M Plans

ordinate the opening of London office. While in London, Farrell will also be meeting with various independent publishers and writers.

P Goes MIDEM

NEW YORK — ESP-Disk president Bernard Stollman is visiting MIDEM with his attorney, Jules Kurz, to set up international licensing of the ESP catalogue. He reports that ESP's December gross was the largest in the company's history, with both Billie Holiday albums chart-bound.

JANUARY 27, 1973

FRANCE'S TOP 10

1. L'AVVENTURA
STONE/ERIC CHARDEN—AMI
2. LE RIRE DU SERGENT
MICHEL SARDOU—Philips
3. UNE BELLE HISTOIRE
MICHEL FUGAIN—CBS
4. KISS ME
C. JEROME—Disc. A Z
5. ELLE, JE NE VEUX QU'ELLE
RINGO WILLY CAT—Carrere
6. POP CORN
HOT BUTTER—Barclay
7. ANARCHIC SYSTEM—Disc. A Z
8. QUI SAURA
MIKE BRANT—CBS
9. JE VOUDRAIS DORMIR PRES DE TOI
FREDERIC FRANCOIS—Vogue
10. SANSON ET DALILAH
MIDDLE OF THE ROAD—RCA
11. SHEILA—Carrere
12. HOLIDAYS
MICHEL POLNAREFF—Disc. A Z
13. MY REASON
DEMIS ROUSSOS—Philips
14. LES PLAISIRS DEMODES
AZNAVOUR—Barclay
15. DE TOI
GERARD LENORMAN—CBS
16. APRES TOI
VICKY LEANDROS—Philips

*Through the Courtesy of:
EUROPE No. 1, PARIS
Program Dir. PIERRE DELANOE*

JANUARY 27, 1973

ITALY'S TOP 10

1. ARANCIA MECCANICA
SOUNDTRACK—Ricordi/WB
2. UMANAMENTE UOMO: IL SOGNO
LUCIO BATTISTI—Numero Uno/RCA
3. CINQUEMILA-QUARANTARE
MINA—PDU/EMI
4. IL PADRINO
SOUNDTRACK—EMI/Paramount
5. CABARET
SOUNDTRACK—EMI/Probe
6. SOME TIME IN NEW YORK CITY
JOHN LENON & YOKO ONO—EMI/Apple
7. BACK TO FRONT
GILBERT O'SULLIVAN—Decca/MAM
8. HONKY CHATEAU
ELTON JOHN—Ricordi/DJM
9. UOMO DI PEZZA
LE ORME-PHONOGRAM/Philips
10. CARAVANSERAI
SANTANA—CBS/MAM

*Through the Courtesy of:
"MUSICA E DISCHI"
Owner & Editor-in-chief: MARIO DeLUIGI JR.*

managing director of West Coast operations for the West Farrell Organization. Immediately after the conference, Farrell plans to proceed to London

ESP catalogue. He reports that ESP's December gross was the largest in the company's history, with both Billie Holiday albums chart-bound.

RSO's English To MIDEM

■ CANNES — RSO Records, the new record company formed by Robert Stigwood, will be represented at MIDEM by David English, label manager of the company's London operation, which handles all its activities outside the United States. English will be promoting two debut albums on the new label, The Bee Gees' "Life

in a Tin Can" and a double Derek and the Dominoes package, "In Concert."

RSO Records will be launched in England on March 1. Distribution of the label's product is being handled on a world-wide basis by Polydor Ltd. and its European affiliates, and by Atlantic Records in the United States.

If you could read my mind you will positively find

CHAPPELL HAMBURG-MUNICH

DORIS, DOC, GEORGE

MIDEM

at stand 309, 310, 311

SALESMAKER OF THE WEEK



WHO DO WE THINK WE ARE
DEEP PURPLE
Warner Bros.

TOP RETAIL SALES THIS WEEK:

WHO DO WE THINK WE ARE—
Deep Purple—WB
HOLLAND—Beach Boys—Brother
NO SECRETS—Carly Simon—Elektra
TROUBLE MAN—Marvin Gaye—Tamla

DISC RECORDS/NATIONAL

BELOW THE SALT—Steeleye Span—
Chrysalis
FIRST SONGS—Laura Nyro—Col
GP—Gram Parsons—Reprise
HENRY THE HUMAN FLY—
Richard Thompson—WB
HOLLAND—Beach Boys—Brother
NO SECRETS—Carly Simon—Elektra
ONE NIGHT STAND—Paul Stookey—WB
ROCKY MOUNTAIN HIGH—John Denver—
RCA
SANDY—Sandy Denny—A&M
WHO DO WE THINK WE ARE—Deep Purple—
WB

RECORD BAR/EAST COAST

ALL OUT—Grin—Spindizzy
CAN'T BUY A THRILL—Steeleye Dan—ABC
FIRST SONGS—Laura Nyro—Col
HOLLAND—Beach Boys—Brother
MORE HOT ROCKS—Rolling Stones—London
ROCKY MOUNTAIN HIGH—John Denver—
RCA
THE DIVINE MISS M—Bette Midler—
Atlantic
TROUBLE MAN—Marvin Gaye—Tamla
WHO DO WE THINK WE ARE—Deep Purple—
WB
WILL THE CIRCLE BE UNBROKEN—
Nitty Gritty Dirt Band—UA

SAM GOODY/EAST COAST

ALL DIRECTIONS—Temptations—Gordy
CAN'T BUY A THRILL—Steeleye Dan—ABC
FOR THE ROSES—Joni Mitchell—Asylum
FRESH RASPBERRIES—Capitol
HOT AUGUST NIGHT—Neil Diamond—MCA
HOT ROCKS—Rolling Stones—London
LIVING IN THE PAST—Jethro Tull—
Chrysalis
NO SECRETS—Carly Simon—Elektra
SUPER FLY—Curtis Mayfield—Curton
THE DIVINE MISS M—Bette Midler—
Atlantic
THE SEAHAWK—RCA

CUTLER'S/NEW HAVEN

AL ANDERSON—Vanguard
AN EVENING WITH GROUCHO—A&M
BETTER DAYS—Paul Butterfield/Better Days
—Bearsville

HOLLAND—Beach Boys—Brother
HOMECOMING—America—WB
LADY SINGS THE BLUES—Diana Ross—
Motown
MOVING WAVES—Focus—Sire
RURAL SPACE—Brewer & Shipley—
Kama Sutra
THE WORLD IS A GHETTO—War—UA
WHO DO WE THINK WE ARE—Deep Purple—
WB

KING KAROL/N.Y.

CARAVANSERAI—Santana—Col
FIRST SONGS—Laura Nyro—Col
HOLLAND—Beach Boys—Brother
HOT AUGUST NIGHT—Neil Diamond—MCA
LAST DAYS & TIME—Earth, Wind & Fire—
Col
PRELUDE—Deodato—CTI
SEVENTH SOJOURN—Moody Blues—
Threshold
TROUBLE MAN—Marvin Gaye—Tamla
WAR HEROES—Jimi Hendrix—Reprise
WHO DO WE THINK WE ARE—Deep Purple—
WB

DISCOUNT/SYRACUSE

FOR THE ROSES—Joni Mitchell—Asylum
IT'S A BEAUTIFUL DAY—Col
MADE IN JAPAN—Deep Purple (Import)
MOVING WAVES—Focus—Sire
NO SECRETS—Carly Simon—Elektra
ROCK OF AGES—Band—Capitol
ROUND 2—Stylistics—Avco
TALKING BOOK—Stevie Wonder—Tamla
THE DIVINE MISS M—Bette Midler—
Atlantic
TROUBLE MAN—Marvin Gaye—Tamla

MIDTOWN RECORDS/ITHACA, N.Y.

FOR THE ROSES—Joni Mitchell—Asylum
GYPSY COWBOY—New Riders—Col
HOLLAND—Beach Boys—Brother
LOGGINS AND MESSINA—Col
MORE HOT ROCKS—Rolling Stones—London
NO SECRETS—Carly Simon—Elektra
ONE MAN DOG—James Taylor—WB
SANDY—Sandy Denny—A&M
TALKING BOOK—Stevie Wonder—Tamla
TEA FOR THE TILLERMAN—Cat Stevens—
A&M

WAXIE-MAXIE/BALT.-WASH.

GARDEN PARTY—Rick Nelson—Decca
GYPSY COWBOY—New Riders—Col
HOT AUGUST NIGHT—Neil Diamond—MCA
MORE HOT ROCKS—Rolling Stones—London
NO SECRETS—Carly Simon—Elektra
TALKING BOOK—Stevie Wonder—Tamla
THE WORLD IS A GHETTO—War—UA
TROUBLE MAN—Marvin Gaye—Tamla
WHO DO WE THINK WE ARE—Deep Purple—
WB
WHY CAN'T WE LIVE TOGETHER—
Timmy Thomas—Glades
WILL THE CIRCLE BE UNBROKEN—
Nitty Gritty Dirt Band—UA

POPLAR TUNES/MEMPHIS

ARTIFICIAL PARADISE—Guess Who—RCA
CAN'T BUY A THRILL—Steeleye Dan—ABC
I'M STILL IN LOVE WITH YOU—Al Green—
Hi
MORE HOT ROCKS—Rolling Stones—London
NO SECRETS—Carly Simon—Elektra
ROCKY MOUNTAIN HIGH—John Denver—
RCA
STARTING ALL OVER AGAIN—Mel & Tim—
Stax
THE DIVINE MISS M—Bette Midler—
Atlantic

WHO DO WE THINK WE ARE—Deep Purple—
WB
WILL THE CIRCLE BE UNBROKEN—
Nitty Gritty Dirt Band—UA

OAKWOOD/NEW ORLEANS

DELIVERANCE (Soundtrack)—WB
EUROPE '72—Grateful Dead—WB
HOLLAND—Beach Boys—Brother
HOT AUGUST NIGHT—Neil Diamond—MCA
LIVE IN EUROPE—Deep Purple (Import)
NO SECRETS—Carly Simon—Elektra
TALKING BOOK—Stevie Wonder—Tamla
THE WORLD IS A GHETTO—War—UA
TROUBLE MAN—Marvin Gaye—Tamla
WHO DO WE THINK WE ARE—Deep Purple—
WB

NAT'L. RECORD MART/MIDWEST

BACK TO FRONT—Gilbert O'Sullivan—Mam
GREEN IS BLUES—Al Green—Hi
HOT AUGUST NIGHT—Neil Diamond—MCA
MORE HOT ROCKS—Rolling Stones—London
NO SECRETS—Carly Simon—Elektra
ROCKY MOUNTAIN HIGH—John Denver—
RCA
TOMMY—Various Artists—Ode
TROUBLE MAN—Marvin Gaye—Tamla
WHO DO WE THINK WE ARE—Deep Purple—
WB
WILL THE CIRCLE BE UNBROKEN—
Nitty Gritty Dirt Band—UA

ONE OCTAVE HIGHER/CHICAGO

CATCH BULL AT FOUR—Cat Stevens—A&M
FACES—Shawn Phillips—A&M
HOLLAND—Beach Boys—Brother
LIVING IN THE PAST—Jethro Tull—
Chrysalis
PRELUDE—Deodato—CTI
SOLD FOR PREVENTION OF DISEASE ONLY—
Wilderness Road—Reprise
TALKING BOOK—Stevie Wonder—Tamla
THE WORLD IS A GHETTO—War—UA
WHO DO WE THINK WE ARE—Deep Purple—
WB
WILL THE CIRCLE BE UNBROKEN—
Nitty Gritty Dirt Band—UA

DISC SHOP/EAST LANSING

ALL OUT—Grin—Spindizzy
BETTER DAYS—Paul Butterfield/Better Days
—Bearsville
CROSS COUNTRY—Toni Terry—Capitol
GP—Gram Parsons—Reprise
HOLLAND—Beach Boys—Brother
INSIDE #2—Paul Horn—Epic
MORE HOT ROCKS—Rolling Stones—London
PRELUDE—Deodato—CTI
TROUBLE MAN—Marvin Gaye—Tamla
WHO DO WE THINK WE ARE—Deep Purple—
WB

VENTURES/MISSOURI

ACROSS 110th STREET—Bobby Womack—
UA
ANY OLD WIND THAT BLOWS—
Johnny Nash—Col
ARTIFICIAL PARADISE—Guess Who—RCA
BACK TO FRONT—Gilbert O'Sullivan—Mam
DOUBLE GOLD—Neil Diamond—Bang
GREEN IS BLUES—Al Green—Hi
HOLLAND—Beach Boys—Brother
SONG OF LOVE—Charley Pride—Camden
THE DIVINE MISS M—Bette Midler—
Atlantic
WHO DO WE THINK WE ARE—Deep Purple—
WB

FOLKLORE CENTER/DENVER

BETTER DAYS—Paul Butterfield/Better Days
—Bearsville
DEMON IN DISGUISE—David Bromberg—Col
FIRST SONGS—Laura Nyro—Col

HOLLAND—Beach Boys—Brother
I FEEL SO BAD—Eddie Taylor—Advent
MORE HOT ROCKS—Rolling Stones—London
MOVING WAVES—Focus—Sire
NORMAN BLAKE—Rounder
RECYCLING THE BLUES—Taj Mahal—Col
SEAL DJIRIL'S HYMN—Gordon Bok—
Folk Legacy
WHO DO WE THINK WE ARE—Deep Purple—
WB
WILLIS ALAN RAMSEY—Shelter

RECORD CENTER/COLORADO

DELIVERANCE (Soundtrack)—WB
FIRST SONGS—Laura Nyro—Col
HOLLAND—Beach Boys—Brother
ONE NIGHT STAND—Paul Stookey—WB
PHEW—Claudia Lennear—WB
PRELUDE—Deodato—CTI
RURAL SPACE—Brewer & Shipley—
Atlantic
THE DIVINE MISS M—Bette Midler—
Atlantic
THE LADY'S NOT FOR SALE—
Rita Coolidge—A&M
WHO DO WE THINK WE ARE—Deep Purple—
WB

WHEREHOUSE/CALIFORNIA

CAN'T BUY A THRILL—Steeleye Dan—ABC
HOLLAND—Beach Boys—Brother
HOT AUGUST NIGHT—Neil Diamond—MCA
NO SECRETS—Carly Simon—Elektra
PRELUDE—Deodato—CTI
RISE & FALL OF ZIGGY STARDUST—
David Bowie—RCA
SEVENTH SOJOURN—Moody Blues—
Threshold
SPACE ODDITY—David Bowie—RCA
THE WORLD IS A GHETTO—War—UA
TRANSFORMER—Lou Reed—RCA
WHO DO WE THINK WE ARE—Deep Purple—
WB

MUSIC ODYSSEY/CALIFORNIA

BETTER DAYS—Paul Butterfield/Better Days
—Bearsville
DANCING IN THE MOONLIGHT—
King Harvest—Perception
DELIVERANCE (Soundtrack)—WB
DOUG SAHM & BAND—Atlantic
FIRST SONGS—Laura Nyro—Col
HOLLAND—Beach Boys—Brother
MORE HOT ROCKS—Rolling Stones—London
ROMANY—Hollies—Epic
TROUBLE MAN—Marvin Gaye—Tamla
WHO DO WE THINK WE ARE—Deep Purple—
WB

TOWER/SAN FRANCISCO

CAN'T BUY A THRILL—Steeleye Dan—ABC
CROSS COUNTRY—Toni Terry—Capitol
HOLLAND—Beach Boys—Brother
LADY SINGS THE BLUES—Diana Ross—
Motown
PHEW—Claudia Lennear—WB
PRELUDE—Deodato—CTI
ROCKY MOUNTAIN HIGH—John Denver—
RCA
TROUBLE MAN—Marvin Gaye—Tamla
WILL THE CIRCLE BE UNBROKEN—
Nitty Gritty Dirt Band—UA

RECORD FACT'RY/SAN FRANCISCO

FOR THE ROSES—Joni Mitchell—Asylum
HOT AUGUST NIGHT—Neil Diamond—MCA
LADY SINGS THE BLUES—Diana Ross—
Motown
LIVING IN THE PAST—Jethro Tull—
Chrysalis
MOODS—Neil Diamond—Uni
NO SECRETS—Carly Simon—Elektra
PRELUDE—Deodato—CTI
TALKING BOOK—Stevie Wonder—Tamla
THE WORLD IS A GHETTO—War—UA
TROUBLE MAN—Marvin Gaye—Tamla

THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART



| THIS WK. | LAST WK. | ARTIST | WKS. ON CHART |
|----------|----------|---|---------------|
| 1 | 1 | NO SECRETS CARLY SIMON Elektra 75049 | 12 |
| 2 | 2 | THE WORLD IS A GHETTO WAR/United Artists/UAS 5652 | 10 |
| 3 | 4 | RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M) | 13 |
| 4 | 6 | TALKING BOOK STEVIE WONDER/Tamla 319 (Motown) | 8 |
| 5 | 5 | TOMMY LONDON SYMPHONY ORCH. & GUESTS SOLOISTS Ode SP 99001 (A&M) | 8 |
| 6 | 3 | SEVENTH SOJOURN MOODY BLUES/Threshold THS 7 (London) | 12 |
| 7 | 7 | FOR THE ROSES JONI MITCHELL/Asylum SD 5057 (Atlantic) | 9 |
| 8 | 13 | TROUBLE MAN MARVIN GAYE/Tamla T 322L (Motown) | 5 |
| 9 | 9 | 360 DEGREES OF BILLY PAUL BILLY PAUL/Phila. Int'l. KZ 31793 | 8 |
| 10 | 10 | ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731 | 16 |
| 11 | 11 | EUROPE '72 GRATEFUL DEAD/Warner Bros. 3WX 2668 | 9 |
| 12 | 19 | HOT AUGUST NIGHT NEIL DIAMOND/MCA 2-8000 | 7 |
| 13 | 21 | Homecoming AMERICA/Warner Bros. BS 2655 | 8 |
| 14 | 22 | THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238 | 7 |
| 15 | 8 | LIVING IN THE PAST JETHRO TULL/Chrysalis 2 CH 1035 (WB) | 12 |
| 16 | 14 | CATCH BULL AT FOUR CAT STEVENS/A&M SP 4365 | 16 |
| 17 | 17 | SUPER FLY CURTIS MAYFIELD/SOUNDTRACK/Curtom CR 8-9014 (Buddah) | 25 |
| 18 | 18 | LADY SINGS THE BLUES DIANA ROSS/SOUNDTRACK/Motown Motown M 768 D | 8 |
| 19 | 23 | THE MAGICIAN'S BIRTHDAY URIAH HEEP/Mercury SRM 1-652 | 10 |
| 20 | 28 | I AM WOMAN HELEN REDDY/Capitol ST 11068 | 8 |
| 21 | 24 | CREEDENCE GOLD CREEDENCE CLEARWATER REVIVAL/ Fantasy 8418 | 8 |
| 22 | 15 | LOGGINS & MESSINA LOGGINS & MESSINA/Columbia KC 31748 | 12 |
| 23 | 16 | ONE MAN DOG JAMES TAYLOR/Warner Bros. BS 2660 | 10 |
| 24 | 12 | SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2629 | 19 |
| 25 | 40 | MORE HOT ROCKS ROLLING STONES/London 2PS 626/7 | 4 |
| 26 | 30 | AN ANTHOLOGY DUANE ALLMAN/Capricorn 2LP 0108 | 7 |
| 27 | 25 | CARAVANSERA! SANTANA/Columbia KC 31610 | 13 |
| 28 | 20 | CLOSE TO THE EDGE YES/Atlantic SD 7244 | 18 |
| 29 | 27 | JOE COCKER JOE COCKER/A&M SP 4368 | 8 |
| 30 | 32 | FRESH RASPBERRIES /Capitol ST 11123 | 7 |
| 31 | 41 | GARDEN PARTY RICK NELSON/Decca DL 7-5391 (MCA) | 6 |
| 32 | 29 | I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074 | 15 |
| 33 | 26 | BARBRA STREISAND LIVE IN CONCERT AT THE FORUM BARBRA STREISAND/Columbia KC 31760 | 11 |
| 34 | 34 | KEEPER OF THE CASTLE FOUR TOPS/Dunhill DSX 50129 | 11 |
| 35 | 48 | WAR HEROES JIMI HENDRIX/Reprise MS 21030 | 6 |
| 36 | 38 | LADY'S NOT FOR SALE RITA COOLIDGE/A&M SP 4370 | 30 |
| 37 | 44 | DON McLEAN DON McLEAN/United Artists UAS 5651 | 5 |
| 38 | 39 | THE PARTRIDGE FAMILY NOTEBOOK PARTRIDGE FAMILY/Bell 1111 | 8 |
| 39 | 35 | ALL DIRECTIONS TEMPTATIONS/Gordy 962L (Motown) | 23 |
| 40 | 37 | STONEGROUND WORDS MELANIE/Neighborhood/NRS 47005 (Famous) | 11 |
| 41 | 33 | GUITAR MAN BREAD/Elektra EKS 75047 | 11 |
| 42 | 36 | DAYS OF FUTURE PASSED MOODY BLUES/Deram DES 18102 (London) | 20 |
| 43 | 50 | MY BEST TO YOU DONNY OSMOND/MGM SE 4872 | 6 |
| 44 | 49 | GREEN IS BLUES AL GREEN/Hi SHL 32055 (London) | 3 |
| 45 | 46 | GOOD FOOT JAMES BROWN/Polydor PD 2-3004 | 8 |
| 46 | 53 | FACES SHAWN PHILIPS/A&M SP 4363 | 6 |
| 47 | 45 | WHO CAME FIRST PETER TOWNSHEND/Decca DL 7-9189 | 9 |
| 48 | 62 | WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND/ United Artists UAS 9801 | 2 |
| 49 | 61 | SMOKEY ROBINSON & THE MIRACLES 1957-1972 SMOKEY ROBINSON & THE MIRACLES/Tamla T/320D (Motown) | 3 |
| 50 | 54 | BACK TO FRONT GILBERT O'SULLIVAN/MAM 5 (London) | 5 |

CHARTMAKER OF THE WEEK

51 106 **WHO DO WE THINK WE ARE**
DEEP PURPLE
Warner Bros. BS 2678



| | | | |
|-----|-----|---|----|
| 52 | 31 | BURNING LOVE ELVIS PRESLEY/ Camden (RCA) CAS 2595 | 11 |
| 54 | 60 | IT NEVER RAINS IN SOUTHERN CALIFORNIA ALBERT HAMMOND/ Mums KZ 31905 (Columbia) | 6 |
| 53 | 42 | ROUND 2 THE STYLISTICS/Avco AV 11006 | 14 |
| 55 | 43 | TO WHOM IT MAY CONCERN BEE GEES/Atco SD 7012 | 12 |
| 56 | 47 | LIVE "FULL HOUSE" J. GEILS BAND/Atlantic SD 7241 | 14 |
| 57 | 58 | SPACE ODDITY DAVID BOWIE/RCA LSP 4813 | 8 |
| 59 | 65 | CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758 | 3 |
| 59 | 51 | ROCK & ROLL MUSIC TO THE WORLD TEN YEARS AFTER Columbia KC 31779 | 16 |
| 60 | 55 | JOURNEY THROUGH THE PAST NEIL YOUNG/Reprise 2XS 6480 | 10 |
| 61 | 67 | MUSIC IS MY LIFE BILLY PRESTON/A&M SP 3516 | 4 |
| 62 | 68 | GYPSY COWBOY NEW RIDERS OF THE PURPLE SAGE/ Columbia KC-31930 | 5 |
| 63 | 69 | WILLIE REMEMBERS RARE EARTH/Rare Earth R 534L (Motown) | 5 |
| 64 | 70 | MAN OF LA MANCHA SOUNDTRACK/United Artists/UAS 9906 | 5 |
| 65 | 52 | CRAZY HORSES THE OSMONDS/MGM SE 4881 | 16 |
| 66 | 56 | OF A SIMPLE MAN LOBO/Big Tree 2013 (Bell) | 12 |
| 67 | 59 | BLACK SABBATH VOL. 4 BLACK SABBATH/Warner Bros. BS 2602 | 15 |
| 68 | 64 | ROCK OF AGES THE BAND/Capitol SABB 11045 | 21 |
| 69 | 75 | REALLY J. J. CALE /Shelter SW 8912 (Capitol) | 3 |
| 70 | 76 | TRANSFORMER LOU REED/RCA LSP 4807 | 3 |
| 71 | 77 | HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO/Dot DOS 26000 (Famous) | 4 |
| 72 | 79 | THEY ONLY COME OUT AT NIGHT EDGAR WINTER/Epic KE 31584 | 3 |
| 73 | 89 | THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702 | 3 |
| 74 | 71 | SITTIN' IN LOGGINS & MESSINA/Columbia KC 31044 | 3 |
| 75 | 73 | GOLDEN DECADE CHUCK BERRY/Chess 2 CH 1514 | 41 |
| 76 | 57 | NEW BLOOD BLOOD, SWEAT & TEARS/Columbia KC 31780 | 14 |
| 77 | 82 | A GOOD FEELING TO KNOW POCO/Epic KE 31601 | 5 |
| 78 | 96 | HOLLAND BEACH BOYS /Brother Reprise MS 2118 | 2 |
| 79 | 83 | IN THE CAN FLASH/Sovereign SMAS 11115 (Capitol) | 3 |
| 80 | 74 | TRILOGY EMERSON, LAKE & PALMER/Cotillion SD 9903 (Atlantic) | 27 |
| 81 | 80 | L.A. REGGAE JOHNNY RIVERS/United Artists UAS 5650 | 7 |
| 82 | 78 | JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/Monument KZ 31909 Columbia | 7 |
| 83 | 90 | PRELUDE EUMIR DEODATO/CTI 602 | 2 |
| 84 | 66 | WHY DONTCHA WEST , BRUCE & LAING/Columbia KC 31939 | 12 |
| 85 | 94 | SEPARATE WAYS ELVIS PRESLEY/RCA Camden CAS 2611 | 2 |
| 86 | 84 | TOULOUSE STREET DOOBIE BROTHERS/Warner Bros. BS 2634 | 18 |
| 87 | 99 | HURRICANE SMITH HURRICANE SMITH/Capitol ST 11139 | 2 |
| 88 | 91 | KILLER JOE LITTLE JIMMY OSMOND/MGM SE 4855 | 3 |
| 89 | 64 | ROCK ME BABY DAVID CASSIDY/Bell 1109 | 15 |
| 90 | 100 | ANTHOLOGY STEVE MILLER/Capitol SVBB 1144 | 2 |
| 91 | 81 | THE INCOMPARABLE CHARLEY PRIDE CHARLEY PRIDE/ Camden CAS 2584 (RCA) | 5 |
| 92 | 101 | DOUBLE GOLD NEIL DIAMOND/Bang BSD2-227 | 1 |
| 93 | 98 | RURAL SPACE BREWER & SHIPLEY/Kama Sutra KSBS 2058 (Buddah) | 2 |
| 94 | 92 | AZTECA AZTECA/Columbia KC 31776 | 4 |
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| 100 | 88 | ALL IN THE FAMILY FAMILY 2ND ALBUM ORIGINAL CAST/ Atlantic SD 7232 | 6 |

Newton to Perform At Inauguration

■ At President Richard M. Nixon's request, Wayne Newton will perform in concert at the Concert Hall and the John F. Kennedy Memorial Center for the Performing Arts on January 18. Newton has also been invited to attend the Inaugural Ball.

'In Concert' Talent

■ LOS ANGELES—The Hollies, B. B. King, Loggins and Messina, Melanie, Billy Preston and the Guess Who have been set by producer Bill Lee to perform on the two ABC-TV "In Concert" specials being produced by Dick Clark Teleshows, Inc. The shows will be taped January 29-30 at the Santa Monica Civic Auditorium and will air February 16 and March 2.

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 JOE COCKER A&M (2T/CS 4368)
 JOE COCKER (A&M) 8T/CS 4368
 FOR THE ROSES (Joni Mitchell) Asylum (CT/CA 5057)
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 LIVING IN THE PAST (Jethro Tull) (Chrysalis) M8/M5 1035 (Warner Brothers)
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 ONE MAN DOG (James Taylor) Warner Brothers M8/M5 2660

RHYMES AND REASONS Carole King (Ode) (8T/CS 77016)
 ROCKY MOUNTAIN HIGH John Denver (RCA PBS/PK 1972)
 BARBARA STREISAND LIVE IN CONCERT AT THE FORUM (Columbia) CT/CA 31760
 SUMMER BREEZE (Seals & Crofts) Warner Brothers (M8/M5 2629)
 THE DIVINE MISS M Bette Midler (Atlantic) TP/CA 7238
 THE GUITAR MAN (Bread) (Elektra) ET 85047 CT 55047
 THE LADY'S NOT FOR SALE (Rita Coolidge) A&M 8T/CS 4370
 WAR HEROES (Jimi Hendrix) (Reprise) M8/M5 21030
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 105 110 THE BEST OF THE BYRD'S GREATEST HITS, VOL. II/Columbia KC 31795
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 116 116 BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia KC 31770
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 123 125 DEMON IN DISGUISE DAVID BROMBERG/Columbia KC 31753
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 126 150 WHY CAN'T WE LIVE TOGETHER TIMMY THOMAS/Glades 53-6501
 127 119 A SONG FOR YOU CARPENTERS/A&M SP 3511
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 136 115 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT LUTHER INGRAM/Koko KDS 2202 (Stax)
 137 128 BULLDOG/Decca DL 75370
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 139 129 ALL THE KING'S HORSES GROVER WASHINGTON, JR./Kudu KU-07 (CTI)
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 141 141 FOXTROT GENESIS/Charisma CAS 1058 (Buddah)
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 143 143 CLEAR SPOT CAPTAIN BEEFHEART/Reprise MS 2115
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 145 147 AN EVENING WITH GROUCHO MARX GROUCHO MARX/A&M SP 3515
 146 134 ON THE CORNER MILES DAVIS/Columbia KC 31906
 147 135 THE PARTRIDGE FAMILY'S GREATEST HITS/Bell 1107
 148 138 LONDON CHUCK BERRY SESSIONS/Chess CH 60020
 149 131 BEN MICHAEL JACKSON/Motown M 757 L
 150 145 OLD DAN'S RECORDS GORDON LIGHTFOOT/Reprise MS 2116

England

(Continued from page 32)

Semprini (EMI), Johnny Gregory (Phonogram), Mantovani (Decca), Ronnie Aldrich (Decca), Pete Smith (MCA), Norrie Paramor (Polydor) and Maynard Ferguson (CBS). As if that wasn't enough Engelbert has recorded the vocal version, with lyrics by Myles Rudge titled, "Only Your Love" and the soundtrack will be issued by Phonogram. The company's producer, Stephen Shane is currently enjoying success with two singles on Jam, by Bitter Suite—"Moonshine Girl" and his own vocal rendering of "I'm Beginning To Touch You."

The Platters' Buck Ram in town for a while, will cut four titles for PA under Johnny Arthey's direction. Buck is also currently involved in protecting the group against imitators, currently reported to be working in Hong Kong and Israel respectively. UA will re-launch The Platters with a presentation party shortly, and they have already taped sessions for the BBC for transmission on Radio One.

Exciting sessions recently reported in AIR Studios by T. Rex, Wizard, Procol Harum and John Hiseman's new band, Tempest, featuring Paul Williams on vocals. The band has completed an album for the Bronze label. Meanwhile at Advision, Americans Jack Jones and Jerry Lee Lewis have expressed satisfaction over their recent dates, Jerry Lee having enjoyed accompaniment from the Faces, Stevie Winwood and Eric Clapton—the latter comes back at last with a Rainbow concert shortly, which features a similar back-up band with the addition of Townsend, Rick Grech and Jim Capaldi. Finally Rory Gallagher has finished working on his next set, to be titled "Blueprint" and will be issued on Polydor in March to coincide with his next U.K. tour . . . James Brown due over around the same time for several dates, as yet unconfirmed, but Neil Young's tour will definitely open in Manchester on May 9th.

David Bowie was presented with a gold disc for one hundred thousand sales here of the Ken Glancy and A&R head Mike Everett. Bowie's current single, "Jean Genie" has broken big after a slow start during the unpredictable Christmas period.

EMI has launched their new label—EMI, with a Tony Hall/Steve Rowlands composition titled "Plastic Man" by The Real Thing, followed by Jules Freedman's "I Think I'm Losing You."

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Strong Year For Tara Intl.

TARA International acts as the world-wide representative and office for Mega Records, Metromedia Records, The Longines Symphonette Society, Golden Records, GWP Records, and several other U. S. labels ranging from r&b to country and contemporary to jazz. TARA began a very successful year with the placement of Young Blood Records' (England) smash hit "Joy" by Apollo 100 on the Mega label in the United States.

During 1972, license agreements were concluded for Mega in Australia, New Zealand, England, Japan, Scandinavia, South Africa, Benelux, France, Venezuela and Argentina. Mega's award winning artist, Sammi Smith, made her first overseas appearance in England late in the year. Contracts for other world markets are now in negotiation and by mid-1973 Mega will be represented in 90 per cent of the world music market-place.

Also, during the past year, a deal was concluded between Metromedia Records chief Jack Wiedenmann and Dick Broderick, President of TARA International, whereby TARA became the international arm of Metromedia Records. Since that time, new licenses have been negotiated for Metromedia with GRT of Canada, RCA of Australia, Carosello of Italy, SAMI of Venezuela and Global Music in Germany. Tours of overseas areas are being prepared for such Metromedia artists as Bobby Sherman and The Hillside Singers.

Contracts have been concluded for the Longines Symphonette Society to introduce their mail order packages in the New

MIDEM's In Their Neighborhood

NEW YORK—Jerry Kellert, Vice President and general manager of Neighborhood Records, has outlined the company's plans for activity at this year's MIDEM convention. The company plans to re-establish relations with publishers on behalf of neighborhood artists Melanie and Five-Dollar Shoes, and will seek to make a European distribution deal for Toy Records. In addition Neighborhood will be looking for new material and auditioning masters.

Attending MIDEM for Neighborhood will be Kellert and Robert Esposito, general professional manager of Neighborhood Music Publishing Company.

Zealand market with Allied International. This marks the first appearance in the Far East area of the Longines mail order packages. In addition, negotiations are being finalized to introduce Longines product into Japan, Mexico, Portugal, France, Scandinavia, Benelux, Germany and Australia. Some of the other license contracts consummated during the past year include Vee Jay in Australia with RCA; Royal American in Canada with GRT; Young Blood Records of England in Australia with RCA, Japan with Victor Musical Industries, Mexico with Orfeon and GWP Records in Australia with M7.

TARA International also represents Radio Tele-Music, the record production arm of Radio Luxembourg and — in particular — the new group from Holland, "Focus," released in the U. S. on the Sire label distributed by Famous Music Corp.

The company also was appointed exclusive agents for the much heralded Expodisc 73 and the Miami Beach International Song Festival which will convene May 9-16 at the Convention Hall in Miami Beach, Florida. Frank Swenson, Marketing Director of TARA International, will personally take charge of the Expodisc 73 campaign.

'Super Fly' to Buzz MIDEM

NEW YORK — One of America's biggest film box office successes this year, "Super Fly," will have its international preview-premiere at this year's MIDEM. There will be two showings the evening of Tuesday, January 23 at the Olympia Theater in Cannes. Attendance will be by invitation only and unlike most galas it will be "come informal."

A special non-commercial recording of the two million seller hits "Super Fly" and "Freddie's Dead" will be coupled together and given away with the compliments of Barclay Records who represent this label in France. Ivan Mogull, who has most of the foreign publishing rights, conceived and coordinated this presentation with the full cooperation of Art Kass, Co-President of Buddah Records, Eddie Barclay, President of Barclay Records and Dean Fernandez of Barclay Records, Paris, Bernard Chevry, MIDEM impresario, John Howser of Buddah-Polydor London and Warner Brothers Pictures.

Oh, Babe, What a Year Chappell had in 1972!

25 Singles in the Top 100

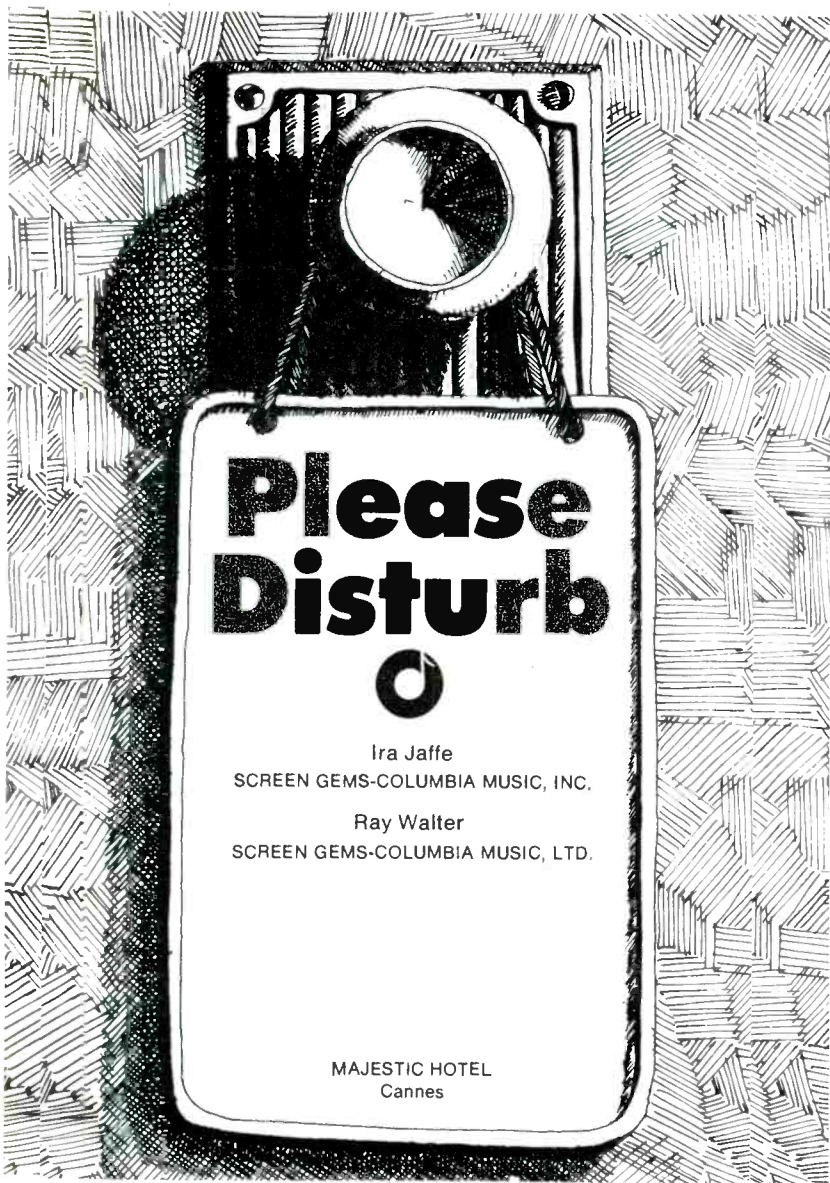
- AIN'T UNDERSTANDING MELLOW** • Jerry Butler and Brenda Lee Eager
Unichappell/Ice Man Music • Mercury
- ASK ME WHAT YOU WANT** • Millie Jackson
Gaucho Music/Belinda • Spring
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- I MISS YOU BABY** • Millie Jackson
Gaucho Music/Belinda • Spring
- I REFUSE TO SMILE** • Mandrill
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- IT'S ALL UP TO YOU** • The Dells
Chappell/Butler Music • Cadet
- JUNGLE FEVER** • Chakachas
Intersong-USA • Polydor
- JUST AS LONG AS YOU NEED ME** • The Independents
Chappell/Butler Music • Wand
- KEEP ON DOIN' WHAT YOU'RE DOIN'** • Bobby Byrd
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- KING HEROIN** • James Brown
Dynatone/Belinda • Polydor
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Chappell • Kapp
- WHAT MY BABY NEED NOW IS A LITTLE MORE LOVIN'** • James Brown and Lynn Collins
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- WILLPOWER WEAK, TEMPTATION STRONG** • Bullet
M.R.C. Music • Big Tree
- YOU WEAR IT WELL** • Rod Stewart
3 Bridges Music • Mercury



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GERMANY

SINGLE IMPORT TIP OF THE WEEK

GUDBUY T'JANE—Slade—Polydor

SINGLE EXPORT TIP OF THE WEEK

BIANCA—Freddy Breck—BASF/Cornet

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



EIN BISSCHEN SPASS MUSS SEIN—Roberto Blanco—CBS

ALBUMS OF THE WEEK

(POP)—THE CHUCK BERRY LONDON SESSIONS—Chuck Berry—Bellaphon

(CLASSICAL)—BACH: DOUBLE CONCERT

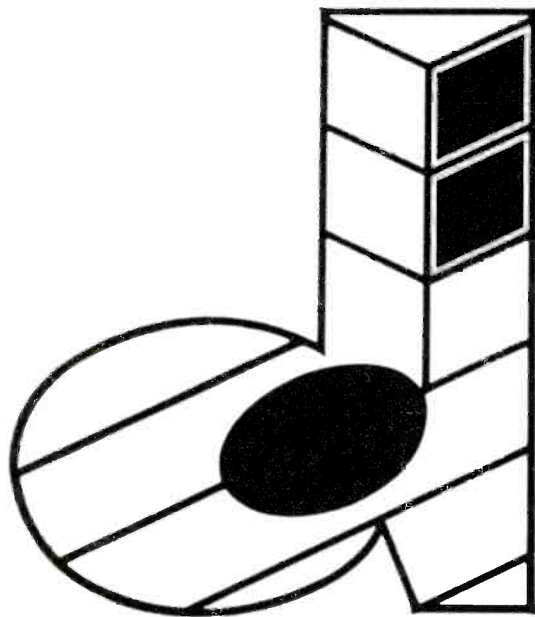
Perlam, Zukerman, Barenboim—EMI/Electrola

BY PAUL SIEGEL



■ CANNES—Good morning, afternoon, midnite, to all you MIDEM-ites rocketing around in sunny Januaryish-Spring weather in this beautiful French Riviera city of Cannes, and may you all have good luck in buyin' & sellin' your precious copyrights & masters! . . . Make a note in your appointment book to ooze over gently to meet us **Record Worlders**, at our press stand headed by our Publisher, **Bob Austin**, accompanied by his delovely, gracious wife,

Mindy Austin and our Editor-in-Chief **Sid Parnes**. If you're looking for me, put your little, tired eyes on a fella in a green or red hot sweater with a **Liberace** touch . . . Sensation of MIDEM will probably turn out to include the star visit of a battery of **Eddy Barclay's** French starlets—all topless! . . . I hate to blow my own hot horn on my record picks in this column, but Ariola/Eurodisc's **Nobby Varenholz** from Deutschland will tell you how it was little me who first tipped **Art Talmadge's** Musicor single, "Popcorn" by **Hot Butter** when no one wanted it, the rest is history . . . **Hot Butter No. 1 Instrumental Combo**, a toast to the new one, "Tequila" . . . I'm going out on a limb again and will make this prediction, that the chemical industry cassette giant **BASF**, hardly two years in the record & music biz, will skyrocket to the top of the record charts internationally with recorded music on their new chromium dioxide cassette . . . **Freddy Breck**: hot already stateside pick, "We Believe in Tomorrow" . . . When you MIDEM racers see a very well groomed and handsome gentleman, it's sure to be **Branko Zivanovic**, owner of the very successful record co. **Bellaphon Records** originating out of Frankfurt; don't waste this man's time with junk, but bring him another **Creedence Clearwater** revivalist . . . A tip to some of you who are writers: pay a flash visit to Chappell's **Teddy Holmes** from the town which sets their time by **Big Ben** or **Dr. Mike Müller-Blattau**, Chappell, Hamburg, at the Hotel Canberra . . . Honest, wide awake **Klaus Lorenzon**, a great producer, is staying at the Hotel Mediteranéé . . . Don't miss speaking to **WEA's Siggie Loch**, and if you want to find him look for the most original dressed Mustachoo six footer fella . . . If there is someone I've missed or left out, sorry, read your MIDEM dictionary or button hole boss **Bernard Chevry**, or one of his French maids . . . One of our music world's greatest pro publishers will certainly do good biz, **Monsieur Rolf Marbot**, at the Carlton . . . Also Germany's **Josef Bamberger** of **UFA-Dicoton** pubbery . . . And of course the honorable publishing giant, **Dr. Hans Gerig!!!!** No doubt **Peter Kirsten** of **Global Stuttgart** will come up with a hair-raising gag . . . Also shake the good heartwarming hand of my buddy **George LeVaye** of **Radio Free Europe** . . . When you see **Rudy Slezak** at the Majestic bring him another "Slade" smash as big as the one he currently has: **Rudy's** at the Majestic . . . Germany's very successful publisher, producer **Peter Meisel**, his wife, **Trudy** and brother, **Thomas**, will grace our MIDEM days and nites and will stay at the Carlton . . . Good luck ev'rybody! . . . 6, 5, 4, 3, 2, 1 MIDEM 1973!



MIDEM 73
January 20/26 1973

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MIDEM ADDRESS: Hotel Martinez

THE BIG ONES ARE ON



Milestone



MSP 9042 Sonny Rollins, "Next Album"



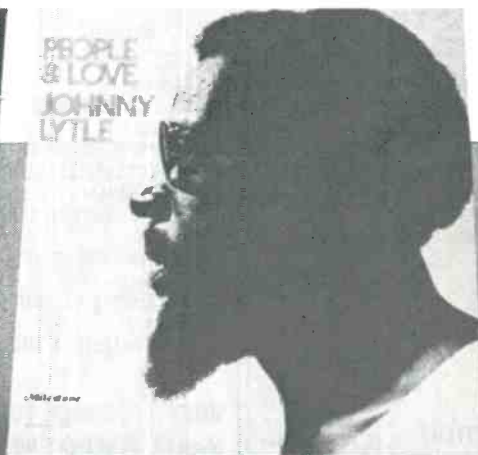
MSP 9032 Gary Bartz Ntu Troop, "Uhuru"



MSP 9040 Joe Henderson, "Black Is The Color"



MSP 9041 Junior Mance, "That Lovin' Feelin' "



MSP 9043 Johnny Little, "People & Love"



MSP 9043 McCoy Tyner, "Song For My Lady"

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CLASSICAL



CLASSICAL ALBUM PICKS

VICTORIA DE LOS ANGELES/ALICIA DE LARROCHA: THE CONCERT AT HUNTER COLLEGE
Angel S-36896.

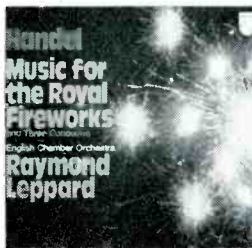
A live recording of a stupendously successful concert by two of the world's greatest Spanish artists. The music is all Spanish, the artists have been friends for thirty years. How they surpassed themselves and turned their audience on is all to be found in the grooves of this record. A must for every lover of real music-making. Has possibilities for high sales if given the right exposure and air-play.



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The Mills Brothers invite you to meet their dad, Stanley Mills, to discuss new additions for September Music & Galahad Music. He will be staying at the Majestic Hotel.

SEPTEMBER MUSIC/
GALAHAD MUSIC

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CLASSICAL RETAIL REPORT

JANUARY 27, 1973

CLASSIC OF THE WEEK



SEA HAWK (KORNGOLD)
RCA

BEST SELLERS OF THE WEEK

- SEA HAWK (KORNGOLD)—RCA
- BACH CANTATAS—Telefunken
- SAINT-SAENS: FIVE PIANO CONCERTOS—Ciccolini—Seraphim
- MAHLER: SYMPHONY NO. 8—Solti—London

DISC/NATIONAL

- VIVALDI: FOUR SEASONS—Zukerman—Columbia
- MAHLER: SYMPHONIES—Bernstein—Columbia
- SEA HAWK (KORNGOLD)—RCA
- KATIA RICCIARELLI: VERDI RECITAL—RCA
- VERDI: REQUIEM—Karajan—DGG
- ENGLISH MUSIC FOR STRINGS—Marriner—Angel
- HINDEMITH: MATHIS DER MALER—Steinberg—DGG
- SAINT-SAENS: FIVE CONCERTOS—Ciccolini—Seraphim
- MOZART: RELIGIOUS MUSIC—Davis—Philips

KORVETTE'S/NEW YORK

- MAHLER: SYMPHONY NO. 8—Solti—London
- SEA HAWK (KORNGOLD)—RCA
- DELIUS: MASS OF LIFE—Angel
- VERDI: LA TRAVIATA—Sills—Angel
- DONIZETTI: LUCIA—Sutherland—London
- VERDI: AIDA—Price—London
- HOLST: THE PLANETS—Steinberg—DGG
- MAHLER: DAS LIED VON DER ERDE—Solti—London
- OFFENBACH: TALES OF HOFFMANN—Sills—ABC
- STRAUSS: DIE FLEDERMAUS—Boskovsky—Angel

DISCOUNT/BOSTON

- MOZART: PIANO CONCERTOS NOS. 19 & 23—Brendel—Philips
- SCHUBERT: SONATA, WANDERER FANTASY—Brendel—Philips
- BACH: FLUTE SONATAS—Rampal—Odyssey
- MOZART: VESPERAE SOLENNES—Colin Davis—Philips
- BACH: CHRISTMAS AND ADVENT CANTATAS—Richter—Archive
- BACH: CANTATAS VOL. 5—Telefunken
- MONSTER CONCERT—Columbia
- JOSQUIN DES PRES: MOTETS—Archive

GO FOR BAROQUE—RCA
SAINT-SAENS: FIVE PIANO CONCERTOS—Ciccolini—Seraphim

FRANKLIN/PHILADELPHIA

- BACH: CELLO SUITES—Casals—Angel
- MOZART: PIANO CONCERTOS NOS. 19 & 23—Brendel—Philips
- JESSYE NORMAN: RECITAL—Philips
- WAGNER: TRISTAN AND ISOLDE—Karajan—Angel
- STOKOWSKI: ANNIVERSARY CONCERT—London
- VERDI: REQUIEM—Karajan—DGG
- MOZART: VIOLIN CONCERTOS—Oistrakh—Angel
- HENRY VIII (Soundtrack)—Angel
- STRAVINSKY: RITE OF SPRING—Bernstein, LSO—Columbia
- SEA HAWK (KORNGOLD)—RCA
- LEHAR: BEST OF—London
- ROBERT STOLZ: WALTZ KING—BASF

RECORD CITY/WASHINGTON, D.C.

- OFFENBACH: TALES OF HOFFMANN—Sills—ABC
- OFFENBACH: TALES OF HOFFMANN—Sutherland—London
- TALLIS: LAMENTATIONS OF JEREMIAH—Archive
- STRAUSS: DIE FLEDERMAUS—Boskovsky—Angel
- WORLD'S FAVORITE PIANO MUSIC—Van Cliburn—RCA
- WAGNER: RING OF THE NIBELUNGEN—Furtwaengler—Seraphim
- THE HAPPY DOMRA—Melodiya/Angel
- LALO: SYMPHONY ESPAGNOLE/RAVEL: TZIGANE—Szeryng—Philips
- ROSSINI: LA CENERENTOLA—Abbado—DGG
- HANDEL: CONCERTI GROSSI OP. 6—Richter—DGG

PHIL HARRIS/LOS ANGELES

- OFFENBACH: TALES OF HOFFMANN—Sutherland—London
- VERDI: LA TRAVIATA—Sills—Angel
- RAMEAU: CASTOR & POLLUX—Telefunken
- WAGNER: TRISTAN AND ISOLDE—Karajan—Angel
- MAHLER: SYMPHONY NO. 8—Solti—London
- HAYDN: SYMPHONIES—Dorati—London Treasury
- BACH: CANTATAS—Telefunken
- SEA HAWK (KORNGOLD)—RCA
- SAINT-SAENS: FIVE CONCERTOS—Ciccolini—Seraphim
- RAFF: SYMPHONY NO. 3—Candide
- MARTIN: HARPSICHORD CONCERTO, BALLADES—Candide
- SERGE TARNOWSKY: VIGNETTES OF OLD RUSSIA—Genesis

TOWER/SAN FRANCISCO

- MAHLER: SYMPHONY NO. 8—Solti—London
- BACH: CANTATAS—Telefunken
- SAINT-SAENS: CONCERTO NO. 4/LISZT: TOTENTANZ—Campanella—Philips
- HOLST: THE PLANETS—Steinberg—DGG
- HENZE: SYMPHONY NO. 6—DGG
- BEETHOVEN: CONCERTO NO. 3—Aeschenbach—DGG
- MAHLER: DAS LIED VON DER ERDE—Solti—London
- LISZT: BATTLE OF THE HUNS—Mehta—London
- BEETHOVEN: NINE SYMPHONIES—Boehm—DGG

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'72 A Big Year For CBS Intl. Elvis TV Special Wows Far East

■ NEW YORK—1972 was a most successful year for CBS' International Division, marking a 30 per cent increase in sales and a record as one of the two fastest growing divisions of CBS Inc. A number of local artists were established in major territories, new facilities increased CBS' commitment to their international operation, and successful tours by major American acts around the world enhanced the CBS catalogue.

In France, CBS broke four new chart artists, Michel Fugain, Gerard Lenorman, Mike Brant, and Gilbert Montaigne. Mari Amachi and Tokira Yoshida became popular new artists in Japan. CBS' two year old Spanish operation broke Cecilia, Trebol, and La Compania successfully both at home and in Latin America. Most notably, Johnny Nash, signed to CBS in England, racked up three consecutive top twenty records in the U.K., including the U.S. million seller, "I Can See Clearly Now." 1972 saw increased concentration on the relatively new European Epic label, which releases both American Epic product and that of their own artists, such as Tranquil-

ity and Colin Blunstone.

Several major CBS acts toured internationally, among them Andy Williams, Santana, Blood, Sweat, and Tears, Vikki Carr, and Chicago, who recorded a live lp in Japan. CBS distributed the "Concert for Bangla Desh" set internationally, as well as product from Jimmy Miller Productions.

CBS' international publishing arm had its best year ever. The past year also saw a step-up of CBS activities in countries where the firm was well-established, as well as the negotiation of several import licensing arrangements in new territories. In Spain and Canada, new manufacturing plants were built, and new studios opened in England and Mexico. Licensing was established in Yugoslavia and Turkey, and plans are under way for CBS owned or co-owned ventures in Cyprus and India.

Chrysalis Confab

■ LOS ANGELES — Chrysalis toppers Chris Wright and Terry Ellis are organizing their first international licensees convention, to be held in London during February.

■ NEW YORK — In an historic entertainment event, millions of Far Eastern TV watchers tuned in recently when Elvis Presley starred in a special beamed throughout that part of the world via satellite from Honolulu and gave Elvis the highest ratings ever for a TV show in Asia. The show was seen by more people simultaneously than had ever seen an entertainer in a satellite telecast, and by the time the show completes its initial playdates around the world, its po-

Focus: Sharp

■ NEW YORK — Focus is on the verge of becoming the first European group to achieve stardom in both the United States and England. Last year the extremely fluent and sophisticated Dutch group was chosen as the number one "Brightest Hope," according to Melody Maker, and more recently, as "Best New Talent of 1972," according to New Musical Express, the other major British music weekly.



Focus

Both "Focus II" and "Moving Waves," lately released in this country by Sire, are on the British charts, while "Moving Waves" is bulleted in Record World's chart of albums coming up. The group is currently on their third tour of Britain, and will begin their first American tour in March, at which time Sire will release "Focus III."

Commenting on Focus' unique position as a group that has abolished language barriers by means of an extremely accessible yet highly developed instrumental approach, guitarist Jan Akkerman cited the lack of originality of most European bands as the major obstacle to their success. Focus sticks closely to the melodies and structures of classical music, while incorporating the electronic virtuosity and energy of modern jazz. If they communicate as well on stage as they do on record, Focus should do much to broaden America's musical horizons on their first tour here.

tential viewing audience could be as many as one billion persons.

RCA Records is rush-releasing the soundtrack album of the show, a two-record set titled "Elvis: Aloha from Hawaii, Via Satellite," in all parts of the world simultaneously. RCA is releasing the album as a Quadradisc with compatible stereo/discrete four channel sound. This marks the first time in the history of recorded entertainment that an album has been released all over the world at once, and RCA has announced that it has worldwide advance orders of more than 1,000,000 units.

The show will be seen in Europe, Africa, Latin America and Canada, and in the United States will be shown on an NBC-TV special.

Burlington At MIDEM

■ NEW YORK — A delegation of key executives from Burlington-Felsted Music will attend the international MIDEM music conference in Cannes, France.

Pincus to London, MIDEM

■ NEW YORK—George Pincus, who heads Gil-Pincus Music Corps. and Gil Enterprises, throughout the world, will be listening to sessions of talent that he manages in London and will be buying as well as placing talent at MIDEM, where he has several appointments to keep with continental record companies and publishers.

While in London, Pincus will be based at his Ambassador Music Ltd. office and will be staying at the Carlton Hotel in Cannes.

September MIDEM

■ "For small independent music publishers MIDEM is the most important music function to attend, because one finds so many contacts all under one roof," so says Stanley Mills, head of September Music.

Mills said that September has had at least a dozen foreign recordings due to contacts made at the last two MIDEM conferences. In addition, Mills has gotten many foreign songs recorded in the States.

While in Cannes, Mills will be staying at the Majestic Hotel.

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Rolf Baierle

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CANNES**

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P. A. Ingwersen

P.S. You'll find me at RCA's booth, Palais Des Festivals, fourth floor.

Hurricane Smith Single Leads Chappell Parade of Intl. Hits

■ NEW YORK—A Hurricane named Smith is raging to the top of the U.S. charts with his record "Oh Babe, What Would You Say?" This is its second trip to the top. It was also number one in England. In both places it was published by Chappell.

"Oh, Babe" is only the latest in a flow of top Chappell U.S. hits that have originated abroad. During 1972 other Chappell successes included Cher's version of "Way Of Love" from France, gold record winner from Belgium "Jungle Fever" by Chakachas and "You Wear It Well" by England's Rod Stewart.

This impressive showing is a direct result of a continual and voluminous exchange between Chappell's international complex of offices. Nick Firth,

head of the Chappell-New York international department and general manager of Intersong U.S.A., coordinates this heavy international schedule.

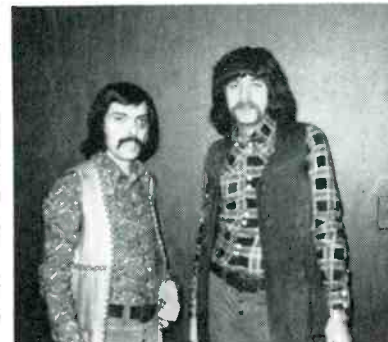
Other 1972 trans-Atlantic hits included Eurovision contest winner "Apres Moi" ("Come What May") recorded by Patti Page, Paul Mauriat, Vickie Leandros and John Gummoe; "Music From Across The Way" done by Andy Williams and James Last; "Fool" by Wayne Newton and Tony Devon; "To Die Of Love" by Charles Aznavour and "Mother Of Mine" by Jimmy Osmond and Neil Reid.

Hopi Hopping To MIDEM

■ MIDEM will be a new experience for Mort Ross and Mike Levine, President and Vice President, respectively, of Hopi Records. The Toronto-based label which started in April 1972 is distributed in this country by Vanguard. Ross is going to MIDEM to conclude foreign distribution deals. Foreign deals already lined up include Barclay of France and Festival for Australia and New Zealand. While in Cannes Ross will stay at the Grand Hotel.

Hopi is already experiencing success with their initial release, an album by Artie Kaplan called "Confessions Of A Male Chauvinist Pig." On the horizon there loom records by James Robert Ambrose, a

Canadian singer/writer whose single is called "Keep Me Talkin' Lord"; a group, Burgundy, doing "Lady Blue"; an 11 year old singer, Peter Cooper, produced by Bobby Flax and Lanny Lambert; and a record by Leigh-Ashford.



Ross, Levine

Capricorn Execs To MIDEM

■ MACON, GA.—Phil Walden, President of Capricorn Records, and Frank Fenter, Executive Vice President, are in Europe for MIDEM and meetings with WEA top brass.

Fenter will be at the seven-day MIDEM international music convention in Cannes. As a principal of No Exit Music (BMI), Fenter intends to solidify world-wide publishing agreements. No Exit Music presently has European branches in France and England. He will be joined by Walden on January 28th in London, where they will begin a series of meetings with WEA executives, who distribute Capricorn Records internationally.

Famous

(Continued from page 30)

album is surpassing even the incredible sales figures of 'Love Story.'

"The Famous Music labels," according to Jack Tessler, Manager of Famous International Operations, "have been very selective with their foreign distributors. The distribution needs are specialized with each label, and the labels have been licensed according to their individual needs." EMI is the major distributor for Paramount, Dot, Neighborhood, Tumbleweed and Greene Bottle.

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January 1973

TO ALL OUR FRIENDS:

It's been a very good year for TARA International. On behalf of all of us - Frank Swenson, Mark Cosmedy, Harry Palmer, Larry Brezner - and the rest of our staff - our thanks to Jack Wiedenmann at Metromedia; Tony Martell at Famous Music; Brad McCuen at Mega; Jerry Purcell at GWP; Miki Dallon at Young Blood; Hubert Terheggen at Radio Luxembourg; Jeff Kruger at Ember; Russ Regan at Twentieth Century; Chet Gierlach of MusicMusicMusic; Atsutaka Torio at Victor Publishing Japan; Jack Friedman and Allan Gross of Longines Symphonette Society; Shoo Kaneko at Victor Musical Industries; Dick Walsh of Tara Productions; Bob Austin of RECORD WORLD; George Albert of CASH BOX; Herm Schoenfeld at VARIETY; Hal Cook at BILLBOARD; Jay Lasker of ABC/Dunhill; Rocco Laginestra and Don Burkheimer at RCA; Jack Richbourg of Seventy 7 Records; Sam Kline of NMC; Dick Stone of E.B. Marks; Gerry Teifer of Metromedia Publishing - and - such friends as Jack Loetz, Al Ham, Bill Gallagher, Bill Levy, Ellis Nassour, Don Johnson, Clyde Otis, Terry Oates, Henry Shaffer, Ken Glancy, Jac Holtzman, Alan Stein, Sid Bernstein, Al Dauray, Seymour Stein, Scott Muni, Tim Rice, Shay Duffin, Fred Montilla, Kal Rudman, Les Weinstein, Pat Campbell, Jo Walker, Harry Jenkins, Bill Gavin, Sir Edward Lewis, Bhaskar Menon, Mimi Trepel, Carl-Eric Hjelm, David Matalon, Wim Schipper and the many others, whose anger I risk because I've forgotten to list them, but whose help - faith - trust and confidence was so important to our successful beginning.

God Bless,

Richard L. Broderick

ek

P.S. Next year, I hope that we'll need a four page spread to list all.



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:**—Personal Pick: "One Man Band (Plays Alone)"—Ronnie Dyson (Columbia). The magic wand of Thom Bell has sprinkled Belldust on this very talented artist and has once again created the mystical sound which can bring this artist to the top.

DEDE'S DITTIES TO WATCH: "Your Love Was Meant For Me"—Sly, Slick & Wicked (Paramount); "Do You Still Feel The Same Way"—Tommie Young (Soul Power); "Kissing My Love"—Bill Withers (Sussex); "Letter To Myself"—Chi-Lites (Brunswick).

May we urge you to send in your requests for the Al Jefferson Testimonial as soon as possible. You may send \$50.00 for a single (plate) or \$500.00 for a table to Harry Coombs, 8515 Allentown Rd., Oxon Hill, Maryland, 20022. Tickets are going quite fast. Make all checks payable to Al Jefferson Testimonial.

All new product is needed by Bobby Baker at Radio Station KALO in Little Rock, Ark. Bobby is now the new Program and Music Director coming from Radio Station WHAT in Philadelphia.

As a result of the resignation of Otis Smith from Invictus Records, Hank Talbert has been appointed General Manager of Music Merchant and Hot Wax Records. Another current happening is that Ron Granger and two

others are no longer with ABC/Dunhill. Smith is now in the spot Granger held, and the other positions have been filled by two of the Smith contingent.

The former secretary to Al Riley, Wanda Ramos is now the Record Librarian for Radio Station WBL5-FM in New York.

Spark Martin, well-known promoter, is now doing regional promotion for Paramount Records.

All Program & Music Directors and Promotion men please send all pictures and resumes to "Soul Truth" in care of this magazine.



Soul Turkeys

Every year Atlantic Records along with New York Radio Stations WLIB, WBL5-FM and WNJR give away turkeys at Christmas time. Shown here is only one of the crowds which gathered for Radio Station WNJR. The same kinds of crowds came out for the other stations.

The name of the new Honey Cone is Denise Mills. She will be replacing Carolyn Willis.

Just promoted at Atlantic Records was Richard Mack. Mack has left Atlantic and will now assume duties as National Promotion Manager for Columbia Records. This took place January 16th. Congratulations, Richard.

The latest news from the Sonderling Broadcasting Chain is that Jerry Boulding is no longer Program Director of Radio Station WWRL in New York. Mr. Boulding will act as consultant to that station and will maintain his office there until the end of the month. No other details were available at press time.

(Continued on page 54)

Uh...I Think I'll Play These



RIGHT ON! you got a pat hand!

King Records Inc. NASHVILLE • LONDON • NEW YORK

3 BIG ONES

"A LETTER TO MYSELF"

CHI-LITES

BR 55491

"BEAUTIFUL DAY"

JACKIE WILSON

BR 55490

"STOP & GO"

(THE NEW DANCE CRAZE)

BOHANNON

DK 4518



RECORD WORLD THE R&B SINGLES CHART

JANUARY 27, 1973

| THIS WK. | LAST WK. | TITLE | ARTIST | LABEL |
|----------|----------|--|---|-------|
| 1 | 1 | SUPERSTITION | Stevie Wonder—Tamla 54226 (Motown) | |
| 2 | 2 | LOVE JONES | Brighter Side of Darkness—20th Century 2002 | |
| 3 | 4 | TROUBLE MAN | Marvin Gaye—Tamla 54228 (Motown) | |
| 4 | 5 | THE WORLD IS A GHETTO | War—United Artists 50975 | |
| 5 | 6 | SUPER FLY | Curtis Mayfield—Curton 1978 (Buddah) | |
| 6 | 7 | COULD IT BE I'M FALLING IN LOVE | Spinners—Atlantic 2927 | |
| 7 | 2 | WHY CAN'T WE LIVE TOGETHER | Timmy Thomas—Glades 1703 | |
| 8 | 9 | HARRY HIPPIE | Bobby Womack & Peace—United Artists 50988 | |
| 9 | 10 | THE MESSAGE | Cymande—Janus 203 | |
| 10 | 11 | DADDY'S HOME | Jermaine Jackson—Motown 1216 | |
| 11 | 25 | LOVE TRAIN | O'Jays—Phila. Int'l 3524 (Columbia) | |
| 12 | 13 | TODAY I STARTED LOVING YOU AGAIN | Bettye Swann—Atlantic 2921 | |
| 13 | 8 | I'LL BE YOUR SHELTER | Luther Ingram—Koko 2113 (Stax) | |
| 14 | 15 | I WISH I COULD TALK TO YOU | Sylvers—Pride 1019 (MGM) | |
| 15 | 31 | GRAND CENTRAL SHUTTLE | Johnny Griffith—RCA 0805 | |
| 16 | 17 | TRYING TO LIVE MY LIFE WITHOUT YOU | Otis Clay—Hi 2226 (London) | |
| 17 | 48 | I WON'T LET THE CHUMP BREAK YOUR HEART | Carl Carlton—Back Beat 627 | |
| 18 | 16 | ME & MRS. JONES | Billy Paul—Phila. Int'l 3521 (Columbia) | |
| 19 | 21 | WHAT MY BABY NEEDS NOW | Brown & Collins—Polydor 14157 | |
| 20 | 45 | I GOT ANTS IN MY PANTS | James Brown—Polydor 14162 | |
| 21 | 22 | FIRST TIME EVER I SAW YOUR FACE | Jimmy Castor—RCA 0836 | |
| 22 | 32 | DON'T LEAVE ME STARVING FOR YOUR LOVE | Holland & Dozier—Invictus 9133 (Capitol) | |
| 23 | 28 | GIVE ME YOUR LOVE | Barbara Mason—Buddah 331 | |
| 24 | 14 | KEEPER OF THE CASTLE | Four Tops—Dunhill 4330 (ABC) | |
| 25 | 34 | GOOD MORNING HEARTACHE | Diana Ross—Motown 1211 | |
| 26 | 23 | YOU'VE GOT TO TAKE IT | Main Ingredient—RCA 0856 | |
| 27 | 18 | I'VE NEVER FOUND A MAN | Esther Philips—Kudu 910 (CTI) | |
| 28 | 26 | I CAN'T STAND TO SEE YOU CRY | Smokey Robinson & Miracles—Tamla 54225 (Motown) | |
| 29 | 29 | WE DID IT | Syl Johnson—Hi 2229 (London) | |
| 30 | 42 | THE TRUTH SHALL MAKE YOU FREE | King Hannibal—Aware | |
| 31 | 33 | SLOW MOTION | Johnny Williams—Phila. Int'l 3518 (Columbia) | |
| 32 | 37 | AFTER HOURS | J. R. Bailey—Toy 3804 (Neighborhood) | |
| 33 | 36 | AS LONG AS I DON'T SEE YOU | Little Johnny Taylor—Ronn 66 (Jewel/Paula) | |
| 34 | 19 | I GOT A BAG OF MY OWN | James Brown—Polydor 14153 | |
| 35 | 39 | I'M SORRY | Barbara Jean English—Alithia 6042 | |
| 36 | 43 | TIME IS LOVE | Black Ivory—PLP 1516 Today | |
| 37 | 55 | MY EVERYTHING YOU ARE | Mark IV—Mercury 73353 | |
| 38 | 56 | DO IT IN THE NAME OF LOVE | Candi Staton—Fame 91009 | |
| 39 | — | KILLING ME SOFTLY WITH HIS SONG | Roberta Flack—Atlantic 2940 | |
| 40 | 41 | NO MORE CHILD'S PLAY | Donny Mann—Avalanche 30614 (United Artists) | |
| 41 | 47 | DON'T BURN ME | Paul Kelly—Warner Bros. 7657 | |
| 42 | 50 | I'VE BEEN IN LOVE | Smith Connection—Music Merchants 1012 (Buddah) | |
| 43 | — | WOMAN STEALER | Joe Tex—Dial 1008 | |
| 44 | 54 | WHILE YOU'RE NEAR | Simtec & Wylie—Mercury CH 8013 | |
| 45 | — | BACK UP | Manhattans—Deluxe 45144 | |
| 46 | 53 | CAN I Vee | Allen—Lion 140 (MGM) | |
| 47 | 52 | STAY WITH ME | Futures—Epic ZS7 2502 | |
| 48 | 38 | BRAND NEW KEY | Four of a Kind—Toy 3804 (Neighborhood) | |
| 49 | 40 | BREAKING UP SOMEBODY'S HOME | Albert King—Stax 0147 | |
| 50 | 27 | OH NO, NOT MY BABY | Merry Clayton—Ode 66030 (A&M) | |
| 51 | 12 | I MISS YOU BABY | Millie Jackson—Spring 131 (Polydor) | |
| 52 | 35 | WE NEED ORDER | Chi-Lites—Brunswick 55489 | |
| 53 | — | I'M GONNA TEAR YOUR PLAYHOUSE DOWN | Ann Peebles—Hi 2232 (London) | |
| 54 | — | LET ME DO MY THING | Peoples Choice—Phila.-I.A.-Soul 358 | |
| 55 | 30 | TROUBLE IN MY HOME | Joe Simon—Spring 130 (Polydor) | |
| 56 | 58 | THAT WILL BE GOOD ENOUGH FOR ME | Rance Allen Group—Gospel Truth 1204 (Stax) | |
| 57 | 59 | FRIEND OF MINE | Pat Lundy—RCA 1036 | |
| 58 | 60 | IF I COULD ONLY BE SURE | Nolan Porter—ABC 1343 | |
| 59 | — | RIGHT HERE IS WHERE YOU BELONG | Jerry Washington—Excella 2327 (Nashboro) | |
| 60 | — | TOSSIN' AND TURNIN' | Bunny Sigler—Phila. Int'l ZS7 3523 | |

Mrs. King Gives Award



At the 2nd annual Martin Luther King, Jr. Birthday Benefit, held in Atlanta's Omni sports arena, Mrs. Coretta King presented awards to stars and producers alike. Here she is shown with (from left) RCA Records executives Buzzy Willis and David Heneberry, and Congressman Andrew Young. RCA Records provided a line-up of national musical artists in producing the benefit for the Martin Luther King, Jr. Center for Social Change.

Soul Truth

(Continued from page 52)

It is rumored that Bernie Hayes, formerly with radio station KWK, is going to radio station KATZ in St. Louis.

Being played from the album "Across 110th St." is the cut by the same name by Bobby Womack. Also from the house of UA comes "No More Child's Play" on the Avalanche label, being handled also by Miss Delta Ashby who is doing a great job with Bobby Womack's material.

Hailing from the nation's capitol, Washington, D.C., Radio Station WOL has changed their Music Director from Sonny Jim Kelsey to Bobby Bennett.

We are now in our new offices located at 1700 Broadway. Please make note of this change.

NEW AIRPLAY

SAM MOORE—WGOK (Mobile): Personal Pick: "Anytime You Want To"—Mickey & Sylvia (Stang); Station Pick: "It Ain't Who You Know"—Jackie Moore (Atlantic); Sleeper: "I'm Sorry"—Barbara Jean English (Alitha); Requests: "Voyage"—Dynamics (Black Gold); Starting: "I'm So Lonely"—The Barons (Superdome); #1—"Superstition"—S. Wonder (Tamla); #3—"Bag Of My Own"—James Brown (Polydor); #8—"Love Jones"—Brighter Side (20th Century); #10—"Ain't Got Love"—Kenny Carter (Atlantic); #15—"Love Train"—O'Jays (P.I.R.).

JACK HARRIS—WNOV (Milwaukee); Personal Pick: "Give Me"—Timmy Wills (Columbia); Station Pick: "Do You Still"—Tommy Young (Jewel); Requests: "Leaving Me"—Independents (Wand); Sleeper: "Time Is Love"—Black Ivory (Today); Additions: "Do Me"—Jean Knight (Stax); "Letter To Myself"—Chi-Lites (Brunswick); "Everybody's Tipping"—Donny Woods (Invictus); "Wish I Could"—Sylvers (Pride).

NORMA PINNELLA—WWRL (New York): Personal Pick: "Truth Shall Make"—King Hannibal (Aware); Requests: "First Time"—Jimmy Castor (RCA); Additions: "Letter To Myself"—Chi-Lites (Brunswick); "Killing Me Softly"—R. Flack (Atlantic); "We Did It"—Syl Johnson (Hi); "I'm Sorry"—Barbara Jean English (Alithia).

Bell Producing New York City

NEW YORK—Thom Bell has finalized a deal to produce New York City, a new act on Chelsea Records, it was announced by Wes Farrell, president of the label.

Et Tu, Brown!

NEW YORK — Polydor Incorporated has announced the musical collaboration of James Brown in American International Pictures' new film "Black Caesar." Brown both wrote and performed the music, soon to be heard in a Polydor soundtrack album. The score marks Brown's debut in the movie medium.

Fred Williamson stars in "Black Caesar" as a black man of humble beginnings who rises to the highest ranks of organized crime. Co-starring are Phillip Roye, Minnie Gentry, Julius Harris, Gloria Hendry and Val Avery under Larry Cohen's direction.

Tork, Ex-Monkee, Sues for \$13 Million

■ LOS ANGELES — Peter Torkelson, formerly a member of the Monkees during which time he was known as Peter Tork, has filed a Superior Court suit against Columbia Pictures and five associated record companies, demanding \$13,000,000 and an accounting.

Torkelson charged that the defendants had made more than \$40,000,000 gross from the Monkees without giving him the accounting that his contract with Screen Gems allegedly required. Torkelson further charged fraudulent accounting and payments, to the extent of \$8,000,000 which was supposedly due him, and is asking another \$5,000,000 in punitive damages.

Tormey-Hook Prod. Formed

■ NEW YORK — Tim Tormey and Jack Hooke, who for the past ten years headed up Dick Clark's Concert Promotion Department, have left that organization to form Tormey-Hooke Productions, Inc., a firm that will specialize in Concert Production and Artist Management. They will be located at 300 West 55th Street, Suite 11G in New York City, and their phone number is 212-757-5757.

MJQ Honored



Helping Atlantic recording artists, The Modern Jazz Quartet celebrate their 20th Anniversary of playing together this month as New York Mayor John Lindsay, who presented the Quartet with a proclamation from the City of New York congratulating their many contributions to the world of music. Shown from left to right at City Hall are John Lewis, Milt Jackson, Mayor Lindsay, Percy Heath, and Connie Kay.

Enzo To Zanzee

■ NEW YORK — Enzo Stuarti has been signed to a recording pact by Sherman Ford of Zanzee Records. Stuarti will cut his first Zanzee album starting January 25 in New York City.

Dialogue

(Continued from page 24)

Gordon: We were hearing things from media people, like, "I can't get behind that. I think it's horrible and obnoxious." We had to show everyone in the boldest way we could what it was all about. That it was all about the gorilla on roller skates and TV Mama stripping and Richard Chamberlain in a tuxedo. I wanted people to take it easy, and see that it was fun.

Alice: Parties in L.A. are more or less an obligation. This party was just fun, and we got our psychology across, that we were just having fun.

There is a different level of evil in what we're doing, but that's mysterious, that's a Bela Lugosi type of evil. I'm Fred MacMurray off-stage. But on-stage, that's a Mr. Hyde.

RW: How long does it take you to get ready to be Alice?

Alice: About one second. From the minute you get on-stage, and you see 20,000 people who paid to see you, I know what Alice is, and there's an immediate change. I don't even recognize people I know once I'm on stage. The road invented this stream-lined Frankenstein. Alice is two or three different people; he changes every day. But even my parents call me "Alice" now.

RW: How do you see yourself relative to other superstars?

Alice: We just got the results from the international poll, and I was voted Top Male Vocalist, and I think, "Wait a second, if there are people like Paul McCartney and Rod Stewart who can sing so well, then the poll must just be popularity." People want personality; this is going to be the decade of the Star being born again. In other words, the Hollywood star being born again; the Rita Hayworths and the Tyrone Powers are gonna come out again. This is a whole new era for that.

Music now is like acting was; we've proved the music is good, we believe in it. After that, the public wants to know if the artist is going to be a drab person or a flamboyant star. They ask, why is this guy or woman a star? Some people are naturally born stars and they know how to work it. So you find a guy like David Bowie, who is a great musician, but the same guy is a glamorous star, and so he's going to become very popular. That's why the Beatles made it. They were glamorous stars.

RW: Do you want to do a film?

Alice: What Alice Cooper would do in a film wouldn't be like "Gimme Shelter" or the "TAMI Show." What we would do would take our act and image a step further, shock people all over again. I think we'll probably end up doing our own movies and probably write them as well, not just on a rock level, but on a completely different level. It can't be another "in-concert" thing; it can be partly that, but it can also be drama.

RW: Why do you think so many of today's rock stars strive for a Hollywood-style stardom?

Alice: You have to look at what worked when and why. Everybody wants to be a movie star, so Hollywood will work for the next 100 years. It was the ultimate star period. I would say that idea will live a lot longer than the revolutionary idea that the Beatles had long hair. Still, everyone wants to be in a Hollywood movie; the Kinks said it. Film stars are being taken out of every kind of entertainment: football, art, everything. Even commercials are becoming an art.

RW: What is the concept behind "Billion Dollar Babies"?

Alice: The album is the best thing we've ever done, truthfully. We're satisfied with it. It cost us five times what the others cost, a real "Sgt. Pepper." We figure we've become billion dollar babies. This is what happened after "Killer" and "School's Out." It's based on overindulgence, even in terms of what we spent on the album. It's more or less about a kid having a quarter of a million dollars to play with, more money than his parents ever thought about. It's the same kid, like Dwight Fry, as in all the other albums. Musically, it's different from what we've done.

RW: Why was the Broadway show cancelled?

Gordon: The main reason is that Broadway hasn't learned to deal with a rock phenomenon. The idea was never practical; it was a dream of Alice's. It was going to be the ultimate presentation of their stage show. From Alice's point of view, it was an investment of at least a quarter million in production costs. Broadway theater survives on long-term runs, and we were only going to run a week in any event. A gentleman's handshake on an engagement doesn't mean much. When the press got wind of the show, overnight, they had busy phones about it twenty-four hours a day and weirdos at the box office. Two theaters backed out when they received five hundred letters a day, and we ran into problems with union stipulations. (Cont. on page 60)

RECORD WORLD THE R&B LP CHART

JANUARY 27, 1973

1. **TALKING BOOK**
STEVIE WONDER—Tamla 319 L (Motown)
2. **THE WORLD IS A GHETTO**
WAR—United Artists UAS 5652
3. **TROUBLE MAN**
MARVIN GAYE—Tamla 322 L (Motown)
4. **ROUND 2**
STYLISTICS—Avco 11006
5. **360 DEGREES OF BILLY PAUL**
BILLY PAUL—Phila. Int'l. KZ 31793 (Columbia)
6. **SUPER FLY**
CURTIS MAYFIELD—Curtom 8014 (Buddah)
7. **BACK STABBERS**
O'JAYS—Phila. Int'l. KZ 31712 (Columbia)
8. **ALL DIRECTIONS**
TEMPTATIONS—Gordy 962 (Motown)
9. **1957—1972**
SMOKEY ROBINSON & THE MIRACLES—Tamla 1320 D (Motown)
10. **I'M STILL IN LOVE WITH YOU**
AL GREEN—London XSHL 32074
11. **LADY SINGS THE BLUES**
DIANA ROSS—Motown/Soundtrack 758 D
12. **THE CHI-LITES GREATEST HITS**
Brunswick 754184
13. **ACROSS 110TH STREET**
BOBBY WOMACK AND PEACE—Soundtrack/United Artists UAS 5225
14. **KEEPER OF THE CASTLE**
FOUR TOPS—ABC/Dunhill DSX 50129
15. **GREEN IS BLUES**
AL GREEN—Hi SHL 32055 (London)
16. **ALONE AGAIN NATURALLY**
ESTHER PHILLIPS—Kudu KU-09 (CTI)
17. **STARTING ALL OVER AGAIN**
MEL & TIM—Stax 3007 (Columbia)
18. **GOOD FOOT**
JAMES BROWN—Polydor PD 2-3004
19. **(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT**
LUTHER INGRAM—Koko 2202 (Stax)
20. **BABY WON'T YOU CHANGE YOUR MIND**
BLACK IVORY—Today 1008 (Perception)
21. **ALL THE KING'S HORSES**
GROVER WASHINGTON JR.—Kudu KU-07 (CTI)
22. **WHY CAN'T WE LIVE TOGETHER**
TIMMY THOMAS—Glades 33-6501
23. **SYLVERS**
PRIDE 0007 (MGM)
24. **FIRST TIME WE MET**
INDEPENDENTS—Wand 694 (Scepter)
25. **CYMANDE**
CYMANDE—Janus 3044

Artista De La Semana (Artist of the Week)

■ Nació en Hospitalet de Llobregat, Barcelona, el 20 de Abril de 1947. Sus primeros trabajos fueron: albañil, carpintero y por fin lo que más le gustaba, alfarero. Se capacitó en este oficio, después de muchas horas de trabajo y estudio en la "Escuela de Bellas Artes de Barcelona." Por las noches trabajaba en el Teatro Católico de Hospitalet. Allí se inició en el teatro y fué donde por primera vez hizo oír su voz en el canto y sucedió, como dice **De Raymond**, por una casualidad, ya que en la Obra Función "Leción de Amor," se vió forzado a cantar. En ese momento le conoció **Augusto Algueró**, quien le hizo ver de la importancia de dirigir su talento al canto. Se le abrieron las puertas en algunas emisoras de radio, tales como Radio Barcelona, Radio Juventud, La Voz de Cataluña y otras.

Cuando comenzaba a tomar forma su carrera, le llegó el Servicio Militar, donde fué destinado a las Islas Canarias. Allí obtuvo durante dos años consecutivos el "Premio Revelación" y "Mejor Cantante Español" en el 1966. Después siguió a Madrid, donde el público de la capital de España le brindó la seguridad y cariño que necesita **De Raymond** en aquel entonces. Recorrió España entera con su canto. Su carrera se encontraba en el pináculo . . . ¡Repentinamente!

. . . El destino clavaba sus garras en **De Raymond**. Su corazón lo puso al borde de la muerte. Mientras le consumían los dolores de la angina, **De Raymond** sacaba fuerzas de su



De Raymond

esperanza y triunfaba también poco a poco ante la muerte. Las demostraciones que recibió de su público y de sus compañeros en el arte le dieron más confianza en la vida y en la gente.

Ha recibido **De Raymond** en España, "Medalla de Oro de la Popularidad" de Radio España, Madrid, "Premio de la Prensa," en Benidorm, "Medalla al Mérito Artístico", "Segundo Premio" en el "Festival de Barcelona," el de "Importante" de Televisión Española. Representó a España en el Festival de Varadero, Cuba, donde fué declarado persona non-grata por el régimen imperante. Recibió felicitación personal de su Excelencia, Generalísimo **Francisco Franco**. Recibió el Disco de Oro en Ecuador en 1970 y el Disco de Oro de Miami en el 1972.

De Raymond ha sido declarado por algunos sectores de la Prensa Española como uno de los tres mejores cantantes hispanos. Su primera grabación fué lanzada al mercado en el

(Continued on page 58)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



■ ¡La muerte accidental de **Emilio M. Vitale** la semana pasada en Brasil, consterna a la industria latina del disco! . . . Presidente de SOM Industria e Comercio S.A., propietaria de Copacabana y otras etiquetas y director de Irmaos Vitale S.A. Industria e Comercio, la más antigua e importante editora de música brasilera, que ha logrado grandes impactos en el mundo entero, tales como "Brasil," "Tico Tico" y "Come to the Mardi Gras." Dentro de

su organización se cuentan también divisiones encargadas de la fabricación de artefactos eléctricos y tocadiscos, tiendas al detalle, imprentas comerciales y Lex, que imprime exclusivamente ediciones de Leyes Federales y del Estado de Brasil. Delegado especial, designado por el Gobierno del Brasil al Congreso CISAC celebrado en México en el 1972. Durante las reuniones del Pan-American Council en el Congreso, Vitale fué uno de tres miembros seleccionados entre los de diferentes países, como un delegado permanente para orientar nuevas empresas de cobros de derechos de autor y para asistir a la creación de nuevas sociedades en países en que no existiesen. Adicionalmente a sus intereses en las industrias del disco y de la música, Vitale era director de una empresa de construcción y bienes raíces nombrada Vitale Engenharia E Projetos Ltda . . . La muerte de Vitale deja a su viuda Carmen, sus hijos Sergio, Luiz, Rubens y Fernando en gran pena. También le suceden un nieto, hermanos y una hermana. La administración de sus bienes proseguirá ininterrumpidamente, ya que sus hermanos Alfonso y José, sus cuatro hijos y un sobrino, que constituyen la nueva generación, se encuentran muy activos y concedores de todas las funciones administrativas de sus empresas. De duelo está el



Palito Artega

mundo musical brasilero en particular y de Latinoamérica en General.



Kristian

Caytronics Corp. organizará dos shows, uno en Nueva York y otro en Puerto Rico, con el propósito de recaudar fondos para construir una "Ciudad Deportiva" como homenaje al gran deportista **Roberto Clemente**, muerto trágicamente cuando trataba de auxiliar al sufrido pueblo de Managua. Su avión, cargado de ayuda a ese pueblo, cayó al océano frente a su amada isla de Puerto Rico. La estrella de los "Piratas del Pittsburgh" será honrada al mismo tiempo, recogiendo narrativamente los momentos más sobresalientes de la vida deportiva de **Roberto Clemente**, donde se incluirá una canción recordatoria dedicada al ídolo de multitudes. Lo recaudado en los espectáculos y la venta de estas grabaciones lanzadas por Caytronics será donado íntegramente a la "Ciudad Deportiva **Roberto Clemente**". **Joe Cayre**, presidente de Caytronics, hace un llamamiento a todos los que deseen cooperar con este empeño y suplica se comuniquen con él al 240 Madison Avenue, New York, N. Y. 10016 o al teléfono (212) 889-0044.



Cecilia

Debutará el cantante español **De Raymond** en el "Manolo's Steak House" de Puerto Rico durante esta semana, después de una triunfante gira que le llevó a Ecuador, Colombia,

(Continued on page 57)

INTERNATIONAL

TEDDY TRINIDAD

SLP 00421 Stereo

Featuring his hit:
"Yo quiero amarte una vez mas"

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Allied Wholesale: Calle Cerra #610 Santurce, P. R. 00927 (809) 725-9255

LATIN AMERICAN HIT PARADE

JANUARY 27, 1973

New York Latin Soul

By Joe Gaines—WEVD

1. PIRANA
WILLIE COLON—Fania
2. A THOUSAND WAYS
JOE CUBA—Tico
3. SPANISH POPCORN
PACHECO—Fania
4. LA LOTERIA
ANDY HARLOW—Vaya
5. MI PROPIO YO
CHAPARRO Y SU ORCH.—Rico
6. INCOMPREDIDO
ISMAEL RIVERA—Tico
7. AYE QUE FRIO
OCHO—UA Latino
8. MAGDALENA
LA CONSPIRACION—Vaya
9. ADAM Y EVA
ORCH. COLON—Rico
10. MUJER MUJER
TEMPO 70—Mericana
11. JULIA
EL GRAN COMBO—EGC
12. FREE AGAIN
LA LUPE—Tico
13. PALLADIUM DAYS
TITO PUENTE—Tico
14. PALO MONTE
ISMAEL MIRANDA CON ORCH.
HARLOW—Fania
15. MANONO
LA TIPICA 73—Inca

BMI Latin Scholarships

■ NEW YORK—In order to encourage study of copyright matters dealing with Latin American performing rights societies, BMI has established a BMI/CISAC Pan American Council Scholarship. An annual grant of \$1,500 will be available to the Council immediately. The funds are intended to encourage the study of problems of administrative and legal nature relating to copyright within the realm of the Latin American societies. At the end of a three-year period, BMI will make an additional payment to the Council to defray the cost of publishing the results of the studies.

The scholarships were established by BMI president Edward M. Cramer, following the 28th CISAC (International Confederation of Societies of Authors and Composers) Congress in Mexico City in October, 1972.

Nader Presenting 2nd Latin Festival

■ NEW YORK — Due to the overwhelming success of the First Latin Music Festival held at Madison Square Garden November 10, Richard Nader and Madison Square Garden Productions will present a Second Latin Music Festival Friday, February 2 at 9:00 pm in the 21,000 seat arena. The show will headline such outstanding performers as Tito Rodriguez, La Lupe, Willie Colon with Hector

JANUARY 27, 1973

Mexico

By Vilo Arias Silva

1. DOMINGO MARAVILLOSO
DANIEL BOONE—Musart
2. POR QUE
LOS BABY'S—Peerless
3. CUANDO TU ME QUIERAS
JOSE JOSE—RCA
4. QUE IRONIA
LOS MUECAS—CBS
5. LA ESCOBA
LOS SOCIOS DEL RITMO—Capitol
6. VOLVERA EL AMOR
VIRGINIA LOPEZ—Gas
7. VOLVER, VOLVER
VICENTE FERNANDEZ—CBS
8. EL CHAMACO MODERNO
MANNY PEREZ—RCA
9. AGUA SALADA
LOS SONOR'S—Peerless
10. SOMBRITA DE COCALES
SONORA SANTANERA—CBS

Record World En Mexico

By VILO ARIAS SILVA

■ MEXICO—Se abre el año 73 con dos buenas novedades disqueras. **Manoella Torres** y **Leo Dan**, presentan su nueva producción; dos L.P.s de muy buen gusto, y aún más, ilustrados con portadas de mucha originalidad que demuestran lo que es el sentido de la creatividad. La producción de **Manoella**, está impregnada de su inconfundible estilo, y luce en toda su magnitud con el tema "Y resulta que te Quiero;" además el L.P. viene complementado por varias piezas de calidad como "La Tierra Miá" (con la que participó en el Festival de Brasil); "Sabor de Alegría;" "Como las Violetas;" "Y Llegó;" "Tengo Miedo" y otras más, que muestran a una **Manoella** que está llegando a la madurez artística. Y en cuanto a **Leo Dan**, éste ratifica el prestigio que ostenta como compositor, y logra una brillante interpretación en los temas "Para Qué;" "Ternura;" "Volverá;" y "Ay que lindo," bajo la acérrata dirección de **Jamie Ortiz Pino**. Exitoso debut de **Raúl Martí** en el elegante
(Continued on page 58)

JANUARY 27, 1973

Venezuela

By Willy Curbelo

1. PAPA FUE UN ROLLING STONE
LAS TENTACIONES—Palacio
2. NUNCA LLUEVE AL SUR DE CALIFORNIA
ALBERT HAMMOND—CBS
3. MAMA MIA, NO LLORES MAS
NANCY RAMOS—Promus
4. BEN
MICHAEL JACKSON—Palacio
5. CUANDO SOY UN NINO
DEMIS RUSSOS—Polydor
6. MATRIMONIO
TRES TRISTES TIGRES—Top Hits
7. PARTIENDO EN LA MANANA
GARY PUCKETT—CBS
8. KOROKOKO
OSIBISA—Suradisc
9. UN CAMINANTE
DUETO CRIOLLISIMO—Suradisc
10. EL REGRESO DEL HOMBRE EXUMA
EXUMA—Polydor

JANUARY 27, 1973

Santo Domingo, R. P.

By Pedro Maria Santana

1. ALGO DE MI
CAMILO SESTO
2. AUSENCIA
YASMIN OBJIO
3. SIN QUERER QUERIENDO
FAUSTO REY
4. EL ARBOL Y YO
DANNY RIVERA
5. HOMBRE LIBRE
ANTHONY RIOS
6. SOMOS TU Y YO
LUIS GARDEY
7. TODA LA SEMANA PARECE DOMINGO
FAUSTO REY
8. ANACAONA
FANIA ALL STARS
9. SOLO YO SEGUIRE SIENTO TUYO
JOSE JOSE
10. CARAY QUE COSA
PRIMITIVO Y SU COMBO

NUESTRO RINCON

(Continued from page 56)

Venezuela y Estados Unidos. Actuará adicionalmente en el Show de Televisión de Luis Vigoreaux . . . Gladys Watanabe Rojas, a cargo del Departamento Internacional de Sonoradio, Perú, y ejecutiva de esa empresa por más de 16 años, me anuncia su retiro. Pierde así Sonoradio una gran ejecutiva y excelente amiga de grandes contactos internacionales . . . El sello International, filial de Fania Records tomó los derechos de lanzamiento de las grabaciones de **Palito Ortega** en Estados Unidos. El primer sencillo lanzado por International será "Hola Carolina" con "Una Chica sin Prejuicios" . . . Debutará **Kristian**, artista de Mónica Records, próximamente en México . . . **Palmenia Pizarro** debutó en "El Patio" en Nueva York . . . Comenzó Caytronics la labor promocional de **Cecilia** con su "Dama Dama" y "Fuí" . . . Y ahora . . . ¡Hasta la próxima, desde Puerto Rico.

Emilio M. Vitale, president of Som Industria e Comercio S.A., owner of Copacabana and other labels from Brazil, died in Sao Paulo last week. Vitale was also director of Irmaos Vitale S.A., Industria e Comercio, the oldest and largest Brazilian music publishing company, which achieved early renown as the original publisher of such worldwide hit songs as "Brasil," "Tico Tico" and "Come to the Mardi Gras". Vitale, with his brothers, was the moving factor in the original establishment and stabilization of the administration of music performing rights organizations and collection of performing fees in Brazil. He was a special delegate designated by the Government of Brazil to the 1972 CISAC Congress held in Mexico. In addition to his recording and music publishing interests, Vitale was a director of a construction and real estate company, Vitale Engenharia e Projetos Ltda. Vitale management of the music publishing company Irmaos Vitale S.A. Industria e Comercio and of the record company Som Industria
(Continued on page 58)

A BESTSELLER from ALEGRE

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YAYO EL INDI

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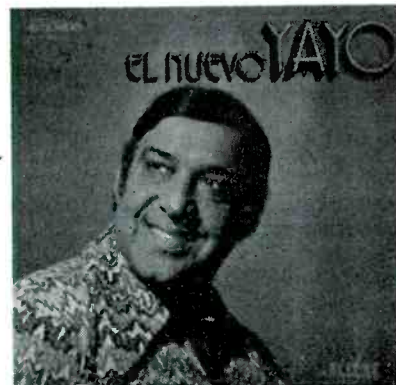
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Artista de la Semana

(Continued from page 56)

sello EMI de España o La Voz de su Amor. Luego firmó para el sello Marfer, donde lleva 6 años como artista exclusivo. Ha interpretado canciones de los mejores compositores españoles, escritas especialmente para él, tales como Hermanos García Segura, Juan Pardo, Algueró, Manolo Díaz y en muy especial medida, obras de Juan Solano y Rafael de León. Según De Raymond, el más hermoso elogio que haya recibido en su vida fué de parte de Rafael de León, quien declaró públicamente: "Para cantar como canta De Raymond, se tiene que ser un gran artista y haber llorado mucho."

Es indiscutible que el triunfo de De Raymond no ha sido fácil. Intérprete de gran fuerza y dedicación, nos declara: "He sufrido mucho para llegar has-

ta aquí en mi vida, pero me he trazado una meta y no puedo quedarme estático." De Raymond interpreta, siente y hace sentir, proyecta su mensaje con gran fuerza y transmite el estado de ánimo a su público, envuelto en cada una de sus canciones. Ligeras, fáciles y sencillas. Por América anda un cantante español que sí vale la pena... De Raymond!

Su gira le ha llevado en esta oportunidad por Estados Unidos, Ecuador, Colombia, Venezuela y Puerto Rico. Después España, para volver en Mayo de este año, representando a España en el "Festival Internacional de la Canción de Miami Beach", durante la celebración de Expodisc '73. Y la representará bien... sin alardes, porque así es nuestro Artista de la Semana.

Nuestro Rincon

(Continued from page 57)

E Comercio S.A. will continue.

According to Joe Cayre from Caytronics Corp., there will be live benefit shows in New York and Puerto Rico in honor of late baseball great Roberto Clemente, similar to those for Bangla Desh and Willowbrook, towards the building of a Sports City complex in Puerto Rico, which had been the Pittsburgh Pirate star's dream for many years. In addition to the shows, Cayre added, there will be an album, movie and possibly a TV show of the concerts. Caytronics will also release an lp titled "Our Brother" which will highlight Clemente's spectacular career and contain a tune called "Our Roberto." Many major Latin artists have agreed to perform at the concerts, but Cayre has made an appeal to "any other artists from any label who wishes to help this great cause." Acts who are interested should contact Joe Cayre at (212) 889-0044... De Raymond, famous singer from Spain, will debut at the "Manolo Steak House" this week in Puerto Rico. De Raymond is engaged in a tour that covers the States, Ecuador, Colombia, Venezuela and Puerto Rico. He will also perform on the Vigoreaux TV Show... Gladys Watanabe Rojas, head of the International Dept. of Sonoradio, Peru, is no longer with the company after 16 successful years of service... Palito Ortega's recordings will be released in the states by International, a subsidiary label from Fania Records... Kristian, exclusive artist from Monica Records, will shortly perform in Mexico... Palmenia Pizarro debuted last week at "El Patio" in New York... Caytronics is promoting their new artist Cecilia, via "Dama Dama" and "Fuí"... And that's it!... Next week we'll be reporting from Puerto Rico.

CAYTRONICS — PRONTO

SANDRO



te espero...

Me Juego Entero Por Tu Amor
CYS 1363

CAMILO SESTO



CAMILO SESTO
ALGO DE MI

Algo De Mi
PTS 1002

CAYTRONICS CORP. 240 Madison Ave., N.Y., N.Y. 10016 (212) 889-0044



LATIN AMERICAN ALBUM PICKS

SORPRESA LA FLAUTA

ANDY HARLOW—Vaya VS-14

Con arreglos de Andy Harlow, Barry Levitt, Javier Vasquez y Marc Weinstein, Andy Harlow en la flauta y Johnny Vasquez en la parte vocal, se lanza este álbum con fuertes ventas motivadas por "La Lotería." "Ay que Bueno," (I. Miranda) "No, que va a Llorar," (I. Miranda) "La Lotería," (D.R.) y "Sorpresa La Flauta." (O. Estivill) Producida por Larry Harlow. Gran sonido!

With arrangements by Andy Harlow, Barry Levitt, Javier Vasquez and Marc Weinstein, Andy Harlow with the flute and Johnny Vasquez on vocals, this album is enjoying heavy sales due to "La Lotería."



PRESENTANDO

LOS SEÑORES—Alegre CLPA 7002

En producción de Joe Cain, Los Señores comienzan a recibir promoción. Se destacan en "Yo Hice Todo," (Curet Alonso) "Cuartito Azul," (M. Mores) "Mejor Me Voy," (A. Luis Nieves) y "Aquí Estoy." (J. Martínez Molina).

Los Señores, romantic and beautiful voices in superb repertoire, are starting to move. "Abrazo Pasional," (C. Cordova) "Amor de mi Niñez," (A. Arias) "Tu Voz," (J. Martínez Molina) and "Paño Negro." (C. Alonson).



COKE

Sound Triangle ST 7773

Grupo local de Miami que acapara ventas en varias áreas. Con promoción pudiera acaparar cualquier mercado. Exitosos en "Qué Sería de Mí," (Senecal-M. Blacke-Jackson Garcia) "Sabor a Mí," (A. Carrillo) "Bang Bang," (D. R.) "Bun Bun Bun," (P. Garcia-P. Fernandez) Sabor y beat!

Local group of Miami that is enjoying good sales in several areas. Could make it big if promoted in both American and Latin markets. "Got to Touch Your Face," (Felicia Cohen) "You Turn Me On," (P. Garcia-P. Fernandez) "Quiero Decirte," (Angulo-Rubio-Garcia) and "Na Na." (P. Garcia-P. Fernandez).



LOS RANCHERITOS DEL RANCHO

Sabor CS 1604

El inconfundible ritmo norteño por jóvenes intérpretes. Los Rancheritos se lucen en "Qué Pasa Corazón," (R. P. Iracheta) "El Albañil," (S. Iracheta) "Vengo de mi Ranchito," (G. Hernández) y "Qué me Importa." (S. Iracheta).

Mexico's northern songs by a real young group. They render here polkas, cumbias and ballads. "La Flauta," (A. de la Rosa) "Juanita Cumbia," (S. Iracheta) "Se Me Hizo Fácil," (Agustin Lara) and "Tú lo Quisiste." (S. Iracheta).



Record World in Mexico

(Continued from page 57)

restaurant "La Posta." Cantó todo su repertorio, y fué largamente ovacionado cuando interpretó los temas que llevaron a la popularidad como "Una Rosa en la Esquina," "Con tu Amor," y "Que Frias Noches."

Grande fué el homenaje que recibió en su tierra natal, Dolores Hidalgo, el compositor

José Alfredo Jimenez por su "Bodas de Plata" profesionales. El histórico pueblo se vistió de fiesta y le rindió un cálido homenaje a su hijo predilecto, obsequiándole inclusive la casa donde nació... Entre los nuevos números que presentarán Los Chicanos para este 73 está "Por ser como" (Continued on page 60)

Alice Cooper

(Continued from page 8)

ad mat was designed and will be used by not only the concert promoters and advertising agencies, (as well as painting the Coopers' chartered 48-passenger F-27 plane) but also Warner Bros. Records, who will be coordinating the release and shipment of Alice Cooper's latest album, 'Billion Dollar Babies,' which will be shipped February 15th."

"Billion Dollar Babies" was recorded at the Cooper Estate in Greenwich, Connecticut as well as Morgan Sound Studios in London, England, and completed at the Record Plant in New York City between the dates of October 15th and January 13th. Bob Ezrin, of Nimbus 9 Productions, Toronto, produced the album for Alice Cooper and Alive Enterprises. Ezrin states that, "The album is definitely a musical advancement for Alice Cooper, in that 'Billion Dollar Babies' takes on the shape of a Broadway musical to some extent, as well as this is the first album recorded by the group where they allowed themselves more than enough time. "The production costs," according to Ezrin, "were well over \$135,000, which is double the production costs of 'School's Out'."

The single on "Billion Dollar Babies," titled "Hello-Hurray," was released January 10th and kicks off an extensive promotion campaign for Warner Brothers Records, as well as Alive Enterprises.

Ashley Pandel, head of Alice Cooper Promotion, stated that, "In an all out effort to acquaint national press and radio stations with Alice Cooper on a personal level, press conferences and luncheons are being organized in all 56 cities of the tour. Along with the press conferences, Alice Cooper and Warner Brothers will be hosting a limited number of parties as a special thank you for making 1972-73 Alice Cooper Year."

The promotional drive for Alice's single "Hello-Hurray" has already begun with a running sign and billboard in Times Square announcing the record and thanking the trades for their picks on the single. Pandel stated that, "As individual radio stations add the single to their play list, the radio station's call letters will be added to the Times Square Billboard. This campaign will continue until the beginning of the tour March 5th."

In a summary, Gordon stated that, "Alice Cooper is looking forward to the most rewarding year of his career with the up-



JAZZ LP PICKS

CHILD'S DANCE

ART BLAKEY AND THE JAZZ MESSENGERS—
Prestige 10047

Drummer Blakey's new edition of the Messengers includes the great trumpeter Woody Shaw and reedmen Ramon Morris and Buddy Terry. But the real star sideman here is Stanley Clarke, who provides brilliant bass throughout and wrote two of the four tunes included here. Blakey has a formidable new group rising. Hear them.

GYPSY MAN

ROBIN KENYATTA—Atlantic 1633

With an outstanding array of rhythm sidemen, saxophonist and flutist Kenyatta presents many sides of his musical personality here. Aside from four varied originals, he really takes off on alto sax with ballad renditions of "Seems So Long" and "I've Got Dreams To Remember." His strongest playing to date.

CONSTELLATION

SONNY STITT—
Cobblestone 9021 (Buddah)

Another fine exploration of his bop roots by Stitt. Like his first on Cobblestone, this is Sonny's finest playing in a long time and with a powerful rhythm section. He is featured on eight selections, most often identified with the forties. A fine record.

BLUES AND THE SOULFUL TRUTH

LEON THOMAS—Flying Dutchman 10155

With a strong showing from New York's strongest r&b and jazz sidemen, Leon sings his way through a more traditional album than some of his fans might expect. Superb playing and arrangements from Pee Wee Ellis. The highlight is "China Doll." New territory for Leon Thomas.

'ROUND MIDNIGHT

KENNY BURRELL—Fantasy 9417

Guitarist Burrell remains a leader on his instrument and the epitome of taste. In a program and jazz and contemporary standards, supported only by a tight trio, Burrell performs beautifully. Masterful and worthy of one's full attention.

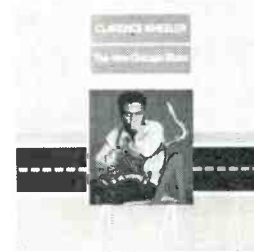
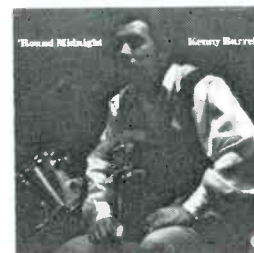
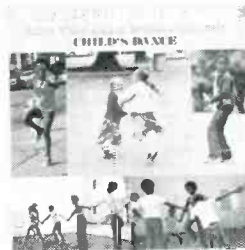
NEW CHICAGO BLUES

CLARENCE WHEELER—Atlantic 1636

Tenor saxophonist Wheeler's third album offers up some of the best jazz players that Chicago has. The material is varied and the format is not always the tenor-organ funk formula with which he has been associated. Wheeler ventures into some real blues with guest artists Buddy Guy and Junior Wells, some pop tunes and some solid jazz playing. His audience should broaden greatly.

coming tour and album release, and with Alice Cooper, just back from a European tour and sweeping the highly regarded English Polls, (in Sounds Magazine) with #1 International Band, #1 Male Vocalist, #1

Album of the Year, ("School's Out") #3 Album of the Year, ("Killer") #1 Album Package of the Year, ("School's Out") and #5 Album Package of the Year ("Killer"), the group couldn't be more enthusiastic."



JANUARY 27, 1973

1. **PRELUDE**
EUMIR DEODATO—CTI 6021
2. **SKY DIVE**
FREDDIE HUBBARD—CTI 6018
3. **TALK TO THE PEOPLE**
LES McCANN—Atlantic SD 1619
4. **CHICKEN LICKIN'**
FUNK INC.—Prestige 10043
5. **ALL THE KING'S HORSES**
GROVER WASHINGTON JR.—
Kudu KU-07 (CTI)
6. **ON THE CORNER**
MILES DAVIS—Columbia KC 31906
7. **ELLA LOVES COLE**
ELLA FITZGERALD—Atlantic SD 1631
8. **THE EVOLUTION OF MANN**
HERBIE MANN—Atlantic SD 2-300
9. **NFXT ALBUM**
SONNY ROLLINS—Milestone 9042
10. **LORD OF LORDS**
ALICE COLTRANE—
Impulse AS 9224 (ABC)
11. **LIVE AT THE EAST**
PHAROAH SANDERS—
Impulse ASD 9228 (ABC)
12. **LIVE AT FUNKY QUARTERS**
CAL TJADER—Prestige 9409
13. **RAVEN SPEAKS**
WOODY HERMAN—Fantasy 9416
14. **LIVE AT THE LIGHTHOUSE**
CHARLES EARLAND—Prestige 10050
15. **SINGS THE BLUES**
EDDIE HARRIS—Atlantic SD 1625
16. **CYMANDE**
CYMANDE—Janus 3044
17. **LEAN ON ME**
SHIRLEY SCOTT—Cadet 50025
(Chess/Janus)
18. **THE ICEMAN'S BAND**
JERRY BUTLER—Mercury SRM 1 648
19. **ALONE AGAIN NATURALLY**
ESTHER PHILIPS—Kudu KU-09 (CTI)
20. **STRANGE FRUIT**
BILLY HOLIDAY—Atlantic SD 1614
21. **ENERGY ESSENTIALS**
VARIOUS ARTISTS—
Impulse ASD 9228 (ABC)
22. **GEMINI**
ERROLL GARNER—London XPS 617
23. **CHERRY**
STANLEY TURRENTINE—CTI 6017
24. **HIS GREATEST YEARS VOL. 2**
JOHN COLTRANE—
Impulse AS 9223 2 (ABC)
25. **SHE IS MY LADY**
GRADY TATE—Janus 3050

Roberta Flack: Killing 'Em Softly With Her Songs

By FRED GOODMAN

■ NEW YORK — Last year Roberta Flack accomplished one of the oddities of the record business when her three-year-old debut album on Atlantic, "First Take," re-emerged to become a number one gold record. That stunning achievement, which coincided with the similar success of the single from that album "The First Time Ever I Saw Your Face," established Ms. Flack as a major star. She has just been nominated for several Grammys, including Record of the Year ("First Time Ever").

Video Disc Displays At ITA Seminar

■ TUCSON—The first public showing of a MCA Disco-Vision non-operating prototype and the first public demonstration of the Arvin Systems Magnetic Video Disc will take place at the ITA Third Annual Seminar to be held in Tucson, February 11-14, according to Larry Finley, Executive Director of the ITA.

"The Audio/Video . . . Software/Hardware . . . Industry in Perspective" seminar has attracted 45 ITA members including 28 companies in the audio area, and 17 companies in the institutional and home video markets, displaying and discussing their products and services in Hospitality Rooms.

A limited capacity audience of 250 will attend nine consumer-oriented workshops which will be presented by key executive and experts in their respective fields. Finley stated that "user" participants will relate their experiences so that those present can gain overall knowledge to guide them in their own activities.

Kahn Upped At Capitol

■ HOLLYWOOD — Raoul Montano, Capitol national classical sales and promotion manager, has announced the appointment of Martin Kahn to the position of regional classical sales promotion manager. Kahn will be responsible for the direction and coordination of all mid-western sales and promotional activities on behalf of Capitol's three classical labels—Angel, Melodiya/Angel and Seraphim.

Kahn will be located at the Chicago Sales Office and will report to Raoul Montano.

Her joint efforts with Atco's Donny Hathaway have also met with much success, including the top ten single "Where Is The Love."

Currently she has one of the hottest records in the nation with her latest single "Killing Me Softly With His Song" which, in its second week of release, has jumped from 71 to 33 with a bullet on **Record World's** singles chart, and seems destined to add more gold to her trophy case.

A truly versatile entertainer, Ms. Flack and her music embrace many formats: pop, jazz, r&b, MOR; and her appeal widens with each performance.

RCA Consolidates

(Continued from page 3)

the more than 500 persons employed by RCA Records in its Rockaway locations will be retained. The bulk of these will be employed in the Rockaway warehouse; some will be transferred to other RCA Records manufacturing facilities in Indianapolis and Hollywood.

Discussions were held during the last week between International and Local Representatives of International Brotherhood of Electrical Workers, and Local 1906 IBEW-AFL-CIO and RCA Records' management. The announcement follows a lengthy meeting between the two parties yesterday in New York City.

Dialogue

(Continued from page 24)

Alice: We went into it like lambs to the slaughter. When we got there, we realized that we could never do it.

RW: What's next?

Gordon: We're going back to the halls that like to have us and which we like. We're going to attempt to take the most workable ideas from the Broadway show and take them out on the road. The show will present a lot of different sides of Alice. The black side will only be one part. Alice does some visual things in this show that no one has ever done before.

RW: After four years of non-stop touring, there gets to be a heavy price to being a billion dollar baby.

Alice: Well, a movie star only had to show up at premiers and do interviews; they always worked on film. Most of their theater was done at Sardi's or the Stork Club. It's different for us, because we have to make records, be on stage, and get on with the film somehow. It could develop into a generation of the hardest working stars ever.

Gordon: The most satisfying thing, though, is to see a whole generation of bands into the theater thing Alice spearheaded.

RW: I'd like to thank both of you, and especially the many Alices, for the scoop.

Alice: The first person that really gets an interview with Alice is gonna get a good one, if they live through it. They'd have to do it right during the set, because that's the only place Alice lives. That's America's sweetheart right there—Alice Cooper.

April/Blackwood

(Continued from page 3)

cently penned and released "Love Train" recorded by the O'Jays, currently a hot chart item.

Producer Thom Bell is best known as the man responsible for the sound of such groups as Little Anthony and the Imperials, The Delphonics, Stylistics and the Spinners. Writing since the age of fifteen and producing for the last five years, Bell has turned out such smash singles as "Betcha By Golly Wow," "La La Means I Love You," "Stone In Love With You," "You Are Everything," and "Stop, Look and Listen."

Currently affiliated with Columbia and as a producer of Columbia artists, through his new Thunder label, Bell is now working on recording sessions with Ronnie Dyson and Triborough Exchange.

The addition of Gamble, Huff and Bell to the April/Blackwood family of writers boosts the number of current April/Blackwood chartmakers to ten. Included on the list are Billy Paul's "Me and Mrs. Jones," Albert Hammond's "It Never Rains in Southern California," James Taylor's "Don't Let Me Be Lonely Tonight," The Spinners' "Could It Be I'm Falling In Love," Harry Nilsson's "Remember," Harold Melvin and the Bluenotes "If You Don't Know Me By Now," Joe Simon's "Trouble In My Home," Johnny Williams' "Slow Motion," Glen Campbell's "One Last Time," and the O'Jays' "Love Train."

Bertha Belle At Chappell



Chappell Music executives celebrate the signing of artist/writer Bertha Belle Browne and the release of the Texas-born writer's debut album (Mainstream) in the publisher's New York offices. Shown from left are Norman Weiser, Executive Vice President, Nat Shapiro, representative for Ms. Brown, Bertha Belle, Buddy Robbins, Director of Professional Activities, and Tommy Mottola, Professional Department.

Breslaw to Polydor

■ NEW YORK — Lloyd Gelasen, Director of Press, Public and Artist Relations for Polydor Incorporated, has announced the appointment of Jody Breslaw as publicity assistant and staff writer. Breslaw replaces Allen Levy, who has recently become associate editor of **Record World**.

En Mexico

(Continued from page 58)

eres," tema que tiene todo para convertirse en hit radial . . . También Juan Gabriel marca una renovación en su producción, y ya le comienza a funcionar fuertemente su creación "Solo sé que fué en Marzo" . . . Simplemente de mucha calidad es el número "Eres Tú" que interpreta en su reciente sencillo Fernando Ríos, quien hace retornar en México las grabaciones románticas . . . Positivos son los resultados que está logrando el elenco Peerless en el prestigiado programa de T.V. "Nescafé Revista Musical," la idea publicitaria es magnífica ya que la proyección es a nivel Nacional . . . Altas cifras en ventas de Mike Laure con dos versiones que se ubican como favoritas en las radios de programación tropical "El Mosquito," y "El Borrachosky;" y pronto estará en el mercado su reciente L.P. de mucho sabor dentro de su incomparable estilo . . . Musart sigue incrementando a su catálogo internacional nuevas marcas importantes que tienen en su elenco artistas de categoría mundial, estaré informando paso estas adquisiciones que resultan de un beneficio tremendo para el acreditado sello disquero . . . ¡Y será hasta la próxima desde México!

Consumerism

(Continued from page 18)

Suggestions

A few suggestions, then, for enlightening the world's record buyers:

1) Customers should be informed that the needle in their phonograph does not last forever. The average life of a needle is a few hundred hours, or roughly six months with normal wear. Needles that aren't changed and become defective can ruin records. Failure to change a \$5 needle might ruin \$500 worth of records. Store managers and owners should stock a full line of needles and cartridges and encourage their customers to take care of their records and replace worn needles.

2) Record manufacturers should issue warnings to consumers and not just dealers against purchasing bootleg tapes. Companies can show pictures of legitimate and bootleg tapes of their artists, and point out the differences (label name, corporate logo, and the ever-present shrink-wrap) between the two.

Education the Key

According to the latest figures, the record industry is a 1.5 billion dollar a year industry. The imported wine industry is a 2 billion dollar a year industry. Record buyers could very easily be taught the value of taking care of their albums, replacing worn needles and distinguishing between authorized and unauthorized duplication of tape. Lack of consumer confidence can hinder the growth of the industry's sales. Education of consumers can help solve this problem.

Terry Knight

(Continued from page 18)

order of attachment, the Sheriff of New York has attached the sum of \$20,000 of the group's record royalties from Capitol Records in Knight's behalf. According to Knight, Capitol Records has now acknowledged the attachment of record royalties.

Knight also reports that he has attached approximately \$5,000 of group Mark Farner and Don Brewer's writer monies from BMI.

In addition, he stated that he has successfully attached the money the group was to have received from Don Kirshner Enterprises for their appearance on the "In Concert" series.

Grammies

(Continued from page 3)

inal Broadway Cast of "Jesus Christ Superstar." Diamond, McLean and O'Sullivan also qualify for Song of the Year honors along with Michel Legrand for "The Summer Knows" and Ewan McColl for "The First Time Ever I Saw Your Face."

Miss Franklin's nominations cover three categories—Pop, for "Day Dreaming;" Rhythm and Blues, for "Young, Gifted and Black," and Soul Gospel, where she has been cited twice, for her album of "Amazing Grace" and for her duet with James Cleveland on "Precious Memories."

In the Pop field, Miss Franklin's competition consists of Roberta Flack's "Quiet Fire" album, Helen Reddy's single of "I Am Woman," Carly Simon's "Anticipation" album and Barbra Streisand's coupling of "Sweet Inspiration" and "Where You Lead." In the R&B category, her Grammy rivals are Merry Clayton, Esther Phillips, Candi Staton and Betty Wright.

Vying with McLean, Nilsson and O'Sullivan for Best Pop Male Vocal Performances are two Davises, Mac for "Baby, Don't You Get Hooked On Me," and Sammy, Jr. for "Candy Man." Two other male singers, Harry Chapin and John Prine, one duo, Kenny Loggins and Jim Messina, and two groups, America and Eagles, are all competing for one of the most coveted of all Grammy Awards—for Best New Artist of the Year. America is also represented in the Best Pop Duo or Group category where it comes up against Bread, Roberta Flack and Donny Hathaway, the New Seekers, and Seals and Crofts.

Mayfield has been nominated for Best Male Rhythm and Blues Performance, along with Ray Charles, Billy Paul, Joe Simon and Joe Tex, and also for a Best Rhythm and Blues Instrumental Performance. In addition, he is up for two composing Grammys, for the song, "Freddie's Dead," and for the score of the motion picture "Super Fly."

A complete listing of all the Grammy nominees begins on p. 64.

MMI Expands

(Continued from page 4)

Valenziano will be involved in projects with all of M.M.I.'s clients. He will be based at the Hollywood office of M.M.I. at 7033 Sunset Blvd., Suite 320, Hollywood, California, phone (213) 464-6033.

MONEY MUSIC

(Continued from page 18)

30's, 40's and early 50's to the youth of 1973 who don't know what they are all about. "Good Morning Heartache" sounds as if it should be on the Lucky Strike Hit Parade. It exploded 28-20 at CKLW. Genius programmer, Rosalie Trombley, explains to doubtful neophyte radio programmers how a top professional hears the record: "For the first few seconds, this record sounds out of place on your top 40 radio station . . . and from then on, it sounds just right. The clue that told me that this record was going to be Tasmania GO-RILLA milk was the fact that it was only an extra at the Detroit r&b stations WJLB and WCHB, and wasn't even a printed hitbound on their lists in the stores, and YET it exploded in sales retail over the counter. This was MOST unusual!! Ever alert, Gary Shannon and Pat O'Day at KJR Seattle also jumped on the record.

David Bowie. We have been pushing for a long time for RCA to release this as a single. It jumped right on WRKO at #26 and brilliant Robin Mitchell reports: "It is solid." It is on new: KJR, KQV (who go on very few records early), KOL, as an lp cut at WFIL and WCOL. It is #31 WIXY Cleveland. It jumped 35-27 at key California barometer station KEZY who report: "Good phones." Bill Drake always watches KEZY Anaheim closely. RCA reports WMPS, WAIL, WLPL, KEYN, and #39 at WLOF.

Top lp cut tip: The double-pocket movie soundtrack album, "Wattstax" went right on the r&b in Chicago via an acetate copy hand delivered by Howard Bedno. They are receiving immediate fantastic calls on the 17-minute cut by Isaac Hayes doing "Ain't No Sunshine."

Prediction of the Next Huge r&b Crossover Tasmanian GO-RILLA Milk Monstrosities: Bill Withers. This record will be a smash. It jumped right on KLIF, KJR and KOL . . . Stylistics. It is just shipping as we dictate this column. It will be a giant . . . Four Tops. This record is absolutely fantastic. There are already huge r&b calls in Chicago. I love the record. The first alert pop station to jump on it is WTIX. This fantastic song was written by Dennis Lambert and Brian Potter and they both produced it along with the genius Steve "Candy Freser" Barri . . . Also the new Temptations title "Plastic Man" and the new Aretha Franklin title "Master of Eyes (The Deepness Of Your Eyes)" will be shipping shortly.

The next country crossover should be the Ray Price which jumped 39-9 at KLIF with big phone requests. It is also doing well at KOMA, KFJC and KXOL.

Loudon Wainwright III. It jumped 26-15 KJRB Spokane and Gary Crowe reports: "Heavy phone requests at night." It is still top 5 at Wichita at KLEO and KEYN. It detonated 25-10 at WCOL Columbus. It is #31 at WDG. Scott Shannon WMAK reports: "Huge phones with just limited play as an lp cut after 3:00 p.m." It made its second major station debut at KJR at #38 and Gary Shannon reports: "Good requests." Passionate new believer: WOKY Milwaukee.

(Continued on page 64)

Don Imus

(Continued from page 12)
way to go?

Imus: I got that from listening to Robert W. Morgan when I was working in a gas station in L.A. I just decided I didn't want to be like him, there's got to be more than Morganizing people. Seriously, he had a great influence on me; so did Bob Hudson. I was trying to make it in the record business for years around L.A. I cut so many stiff records. Ray Stevens and I hold the record actually.

Then I got to a point where there wasn't anything left to do and I was 27 and working for the railroad (this was after the gas station) and so I went to Don Martinson; he has the finest radio school in the country bar none, in Hollywood; in fact my brother's going there now — he's going to be a big star. My first job was in June of '68 in KUTY in Palmdale which was owned by two people who were nice but just a little strange. They were show biz folks from New York who whipped out there to Palmdale and bought this little funky station and they drank a whole lot of martinis and just let us do what we wanted to. So always from day one I have been lucky and worked for people who let me do what I wanted to do.

RW: Now they're so formatted that they don't get a chance to do anything.

Imus: That's good. Morehead's got the right idea, make it so Mitchell Reed can't talk and he's gonna get the numbers. Dave Morehead is just super sharp, I haven't talked to him about it but I'm sure; that's his plan. Takes care of those freaks over there who got to giving 12 minute raps about peace and love.

RW: Now they don't talk at all.

Imus: That's good.

RW: Do you plan your show?

Imus: Well I write a lot of stuff. I'm writing a book now. You know about books don't you? I don't mean about reading them I mean about publishing and all that. The Crowell Co. gave me \$25,000 in front to write a book on anything I want to write about. So I'm writing the life story of the Reverend Billy Sol Hargis and the book is called "High on Jesus." Prentice Hall offered me \$15,000 and they're pretty conservative. Billy's led a pretty interesting life. A lot of people wondered how he happened to be a forest ranger in Del Rio Texas because it's as flat as a dead cat out on a highway. But during Lyndon Johnson's administration, the town got a fire tower, three baby red-

woods and six bears, and Billy Sol got the job as ranger. One of the big problems was that all the bears were female, and one of them turned out to be pregnant, so Billy was involved in what you might call your mild disgrace.

RW: With some of Billy's more colorful comments, how do you keep from being lynched by various minority groups?

Imus: Well I don't say these things, he does, and he's not really a racist.

RW: Have you ever had problems with various community groups about the show?

Imus: No, not really. Well there is one group of attorneys trying to whip up a lawsuit and get me off the air. But most people realize that it's just too crazy to be taken seriously and I don't present it in any serious form, so I'm not trying to fake somebody out.

RW: Does the location of the station have any effect on the kinds of reaction you might get?

Imus: Well, Sacramento is certainly conservative, but no one tried to shoot me there. In fact after the article I did in Life Magazine, I got letters from people there saying that they still talk about the show. And no place could be as depressing or uptight as Cleveland, and there's where I got all sorts of terrible press. They said lots of vicious things about me, but all it seemed to do is make me No. 1 and get me out of there.

RW: Are you planning to carry on with your recording and performing like the appearance at the Bitter End and phase out radio eventually?

Imus: Well I don't look at radio as my lifetime career under any circumstances. I plan to fulfill my contract with NBC and that's it. As long as the present management is in, I have a moral obligation to stay, but if anything changed that, and the PD and the General Manager left, they'd all be talking to my attorneys, and manager, Jerry Weintraub. But Bascomb and Whitney have backed me 100% and they've let me do stuff that even Thayer wouldn't do. They've fought with the NBC attorneys for me. It got to the point that I was asked to be the entertainment at the NBC Legal Dept.'s Christmas party.

RW: You could have done all the acts you were being sued for.

Imus: It's crazy, but I almost don't want to be accepted by those folks. I wish I was a group so I could break up.

RW: What's behind not doing radio?

Imus: Well, I'd like to stop now. It's not that I'm not grateful for all the money and it's the basis for everything else that I'm doing now. Without radio, there'd be no albums, or anything period. But going by own limitations, of which I have a bunch, there's not a great deal more that I can do. I've gone way past the Gene Klavan or Dick Whittinghill funny phone calls or funny voices. What else can I do, unless I just want to go around saying fuck, and that's not what I want to do. The only time I use that kind of language in my act is as Rev. Hargis, and a person can overdo that too. If it's part of the act and that's how the people like the Reverend talk that's one thing, but if I have to walk in as Imus In the Morning, well, it's not that I don't talk that way, but just to do it with no reason is not for me, I mean I'm not full blown #1 in New York, but in the last ARB, we are #1 with women 18-34. We beat ABC, we're tied in the morning with ABC for men and women 18-49. I don't want to talk to anybody over 49 or under 18 either.

RW: You never wanted to be anywhere but in the morning did you?

Imus: No, that would be a good way to get me out of radio, to tell me that I had do afternoons. I sit down and write something truly outrageous, just flat-out crazy, and now everybody just laughs and that's it. Well, there's always

Johnson to Atlantic

■ NEW YORK—Jerry Greenberg, Senior Vice President and General Manager of Atlantic Records, has announced the signing of singer-songwriter Michael Johnson to an exclusive recording contract.

Stones Show

(Continued from page 4)
and Barry Fey and Forum manager Jim Appel that the concert would go on Thursday, January 18 at the Inglewood Forum in Los Angeles.

The show also featured Santana and Cheech and Chong. Tickets were scaled from \$100, \$25, \$15, and \$10.

Appell said the expected gross of \$516,810 was the most ever generated in the Forum (he placed a "good gross" at about \$120,000). Graham and Fey said about \$450,000 of the gross would make in to the charity, funneled through a non profit corporation called Benefits, Inc. Graham said the money will not be allowed out of Benefits Inc. until it is certain that the money will not be diverted from the victims of the earthquake.

No film, and no recording of the event will be made. Record World will have a report on the concert next week.

been this childish or childlike feeling of challenging authority. So I don't know, nobody hassles me anymore, and I wish somebody would get on my back.

Listening Post

(Continued from page 12)

soul station" and trying to balance the right music with the right personality . . . this plus their new Jack KCBQ McCoy-inspired TM Prods. jingle package "Shock Wave," the press and TV promotion, and the emphasized community participation should help boost WEAM back into business sez Hall.

Drake-Chennault . . . Pat Shaugnessy in as Vice President and Director of Sales.

KRUX-Phoenix . . . With Todd Wallace, Jay Stone, Steve Casey, and Logan Stewart all off to KTSA, the new line-up will be 6-10 am Dennis King, 10 am-2 pm Phil Davis, also Production Director, 2-6 pm PD John Mack Flannigan, 6-10 pm Bob Shannon, 10 pm-2 am Johnny Mitchell, 2-6 am MD Gary Mack, and News-Rod Peterson . . . the station will be focusing more on the 18-34 audience and less on the young'uns.

WFIL-Philadelphia . . . Jim Madison from WAYS (known as Joel Denver on the air) doing 9 pm-1 am . . . Brother Love leaving and looking-215-353-3774 . . . Dr. Don Rose, after open heart surgery and many complications is doing super and will be back at the station in about 4-6 weeks.

KBIG-Los Angeles . . . To be more compatible with its emphasis on the special sports interests that would appeal to the younger California life-style people (Skiing, drag racing, boating, etc.) the station is shifting its music from the lush and pretty to a more progressive MOR sound which will contain more of the current hits.

WLW-Cincinnati . . . Program Director Dan Clayton in an effort to be seen as well as heard will be appearing in a professional stage production of "The Odd Couple" in the local area . . . Morning man Jim O'Neil claims that Clayton plays both parts!

Polydor 1972

(Continued from page 4)

edly had more hits than any other company that is not strictly and exclusively involved with r&b artists. Sales for James Brown, Lyn Collins and the J.B.s, as well as Polydor-distributed Spring artists Joe Simon and Millie Jackson have been exceptionally rewarding. Acquiring rights to the Robert Stigwood product has also helped spurt business ahead.

"The past year has also been a good one for singles," Schoenbaum continued. "We've had more titles riding the charts than in previous years, including recent and current hits by Slade, Joe Simon, Eric Clapton, James Brown, Lyn Collins, Millie Jackson and Hank Ballard. It's also been a year for gold records and we've received one each for two Joe Simon singles, 'Drowning in the Sea of Love' and 'Power of Love,' as well as one for James Brown's 'Good Foot' and another for The Chakachas' 'Jungle Fever.'

"The cultural explosion of three or four years ago seems finally to be catching up with the classical record-buying public, as sales on Polydor's yellow label Deutsche Grammophon have also shown a substantial increase over last year's figures. We've had several highly successful DG albums, all recorded in the United States, including Deutsche Grammophon's all-time best-selling 'Highlights from the Metropolitan Opera Gala Honoring Sir Rudolf Bing,' Boston Symphony Orchestra recordings, especially 'The Planets' and 'Also Sprach Zarathustra,' both conducted by William Steinberg and 'The Rite of Spring' coupled with 'King of the Stars' conducted by Michael Tilson Thomas. DG's specially packaged, specially priced SKL limited editions also sold out their initial import quantities, most noted of these being Beethoven's Nine Symphonies with Karl Boehm, and Schubert Lieder, Volume III with Dietrich Fischer-Dieskau and Gerald Moore. Also of importance was the release of the first recordings in many years of Arturo Benedetti Michelangeli on DG.

"Even the Archive label had its shot this year with two highly successful items — 'Bali: Gamelan Music from Sebati,' specially released to coincide with the current major tour of the group, and the special limited editions of Bach Christmas Cantatas with an all-star cast conducted by Karl Richter and featuring his Munich Bach Chorus and Orchestra.

"The current release," Schoenbaum stated, "will include albums by several proven favorite Polydor artists, including Roy Ayers' Ubiquity. The Tony Williams Lifetime, Ellen McIlwaine's second album, a third from Mandrill, a new Slade disc including their hit singles, and a follow-up Eric Clapton disc featuring 'Bell Bottom Blues.' The current release will also feature an album from Spring's Joe Simon and the James Brown soundtrack to American International Pictures' forthcoming picture, 'Black Caesar.' In the future we can promise albums by Randy Burns, Roy Buchanan with a new band, Rory Gallagher, Lily Tomlin, Millie Jackson, Manfred Mann, Junior Mance, and several new ones by James Brown and Lyn Collins, both together and apart, and the J.B.s. An about-to-be-released Link Wray disc sports an all-star roster of rockers as back-up musicians, including heavies like Jerry Garcia, David Bromberg and Commander Cody.

Classical Label

"Classical label Deutsche Grammophon also has a heavy roster of new talent about to be released including the DG recording debuts of Daniel Barenboim, Seiji Ozawa, the Chicago Symphony, the San Francisco Symphony, and the Metropolitan Opera Production of 'Carmen' with Marilyn Horne and James McCracken and the original cast conducted by Leonard Bernstein.

AGAC Rap Sessions

■ NEW YORK — The American Guild of Authors and Composers will feature its own members, Sheldon Harnick, Bobby Hebb, Will Holt and others performing their numbers and discussing songs and AGAC with members and friends attending the organization's annual meeting at the Princeton Club, Wednesday evening January 24th.

The newly elected Officers and Council members will be introduced by President Edward Eliscu who will also review AGAC's work of the past year. Lewis Bachman, recently appointed Executive Director, will project plans for the coming year.

Flying in from the Coast for the event will be Arthur Hamilton, Paul Francis Webster and Lewis Spence. Hamilton will speak on the AGAC Rap Sessions held in Hollywood.

Marlo Thomas

(Continued from page 16)

album seeks to reach, Marlo said, "Crap. I've played those songs to students in schools all over the country and the children understand. Of course it helps if there's an adult around to point things out and ask questions that get the kids to think. I don't think of the album as being merely a kids' album anyway—it's a family album. It's designed, of course, to reach the minds of little human beings before they are irrevocably closed. Still, some grownups could stand a little mind opening too."

When asked if she feels that the album fits in with her well-known interest in women's rights, Ms. Thomas replied, "Well, of course it does, but it's wider than that. After all, in a lot of ways men have it tougher than women. I mean, a woman can cry and break down and nothing is thought of it—they're expected to. But let it happen to a man and the bottom falls out. Look what happened to Eagleton and Muskie. Unfair. Damn unfair."

Ever the optimist, Ms. Thomas feels that, even though the problems seem overwhelming (and two thousand years of conditioning certainly seem overwhelming), "you do your work and somehow good wins out." Sounds like the kind of words a crusader might use.

Ennis At Inauguration

■ NEW YORK — Ethel Ennis sang the National Anthem at the Inauguration of President Nixon in Washington.

The Coast

(Continued from page 16)

that the cover artwork was done by none other than Robert ("Putney Swope") Downey. More later . . . Meanwhile, Sparks' next single in the U.S. (their next single in Europe is another story) will be the now famous "Do Re Mi" from the "Sound of Music." Updated arrangement, no doubt . . . Allen Klein due in L.A. soon on (ho hum) routine business. Now about this talk that the Beatles might get together: sources close to Klein say he would love for them to get together, even for only one gig, because he feels bad that people keep saying he broke them up . . . The Credibility Gap eyeing a brand spanking new WB contract . . . Last Wednesday Elton John took Mike Maitland, Lou Cook and Artie Mogull to dinner at The Grange in London. Elton was busily telling them about the time he brought Russ Regan there and how Regan had gotten flustered when Princess Margaret walked in, when Princess Margaret walked in again, right on cue . . . Late Flash: TV producer Burt Sugarman just signed Johnny Rivers to host a rock special on NBC in the Tonight Show slot; show also stars Albert Hammond, Paul Williams, The Doobie Brothers, Steely Dan, Bobby Womack, and Wolfman Jack. It's called "The Midnight Special" . . . Albert Hammond, by the way, set to produce Johnny Cash.

Bell Storms On

■ NEW YORK—Dave Carrico, Bell's VP of A&R, announced today that the label has signed a production agreement with Muscle Shoals Sound Productions for Storm, a rock group produced and managed by Barry Beckett and Roger Hawkins.

Yoko Ono

(Continued from page 8)

The more militant and positive side of the woman's liberation movement comes into play in "Catman (The Rosies Are Coming):" "But don't be too clever of we'll scratch your goodies out." Meanwhile in "I Want My Love To Rest Tonight" she takes a more sympathetic approach: "Sister let's not blame our men too much/ We know they're trying their best/ We know their fear and loneliness/ They can do no more, no less/ They were told by us to get ahead/ Be gentle and tender yet hard and strong/ Nothing short of a living God/ Nothing short of James Bond" She shows some doubt, however, in "What A Bastard The World Is:" "Female Lib is nice for Joan Of Arc/ But it's a long way for Terry and Jill."

Because she feels that society down through the years has made women subservient and weaker than men, women need a hero—a female hero. History has emphasized the male hero, and women have been taught to look up to men for direction and knowledge. Whether Yoko Ono could be that hero (or heroine) is pure speculation, but her new album "Approximately Infinite Universe" should establish her as a top spokeswoman for woman's rights. She is truly the "Renaissance Woman" of the '70's.

Grammy Nominees

RECORD OF THE YEAR
ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan—(MAM)
AMERICAN PIE—Don McLean—(UA)
THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack—(Atlantic)
SONG SUNG BLUE—Neil Diamond—(Uni)
WITHOUT YOU—Nilsson—(RCA)

ALBUM OF THE YEAR
AMERICAN PIE—Don McLean—(UA)
THE CONCERT FOR BANGLADESH—George Harrison & Friends—(Apple)
JESUS CHRIST SUPERSTAR—Original Broadway Cast—(Decca)
MOODS—Neil Diamond—(Uni)
NILSSON SCHMILSSON—Nilsson—(RCA)

SONG OF THE YEAR—(Songwriter's Award)
ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan
AMERICAN PIE—Don McLean
THE FIRST TIME EVER I SAW YOUR FACE—Ewan McColl
SONG SUNG BLUE—Neil Diamond
THE SUMMER KNOWS—Michel Legrand

BEST NEW ARTIST
AMERICA—(WB)
HARRY CHAPIN—(Elektra)
EAGLES—(Asylum)
KENNY LOGGINS & JIM MESSINA—(Columbia)
JOHN PRINE—(Atlantic)

BEST FEMALE
POP, ROCK & ROLL VOCAL PERFORMANCE
ANTICIPATION—Carly Simon—(Elektra)
DAY DREAMING—Aretha Franklin—(Atlantic)
I AM WOMAN—Helen Reddy—(Capitol)
QUIET FIRE—Roberta Flack—(Atlantic)
SWEET INSPIRATION/WHERE YOU LEAD—Barbra Streisand—(Columbia)

BEST MALE
POP, ROCK & FOLK VOCAL PERFORMANCE
ALONE AGAIN (NATURALLY)—Gilbert O'Sullivan—(MAM)
AMERICAN PIE—Don McLean—(UA)
BABY, DON'T GET HOOKED ON ME—Mac Davis—(Columbia)
CANDY MAN—Sammy Davis, Jr.—(MGM)
WITHOUT YOU—Nilsson—(RCA)

BEST POP, FOLK, AND ROCK VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS
BABY I'M-A WANT YOU—Bread—(Elektra)
A HORSE WITH NO NAME—America—(WB)
I'D LIKE TO TEACH THE WORLD TO SING—New Seekers—(Elektra)
SUMMER WREZZE—Seals & Crofts—(WB)
WHERE IS THE LOVE—Roberta Flack and Donny Hathaway—(Atlantic)

BEST POP, ROCK AND FOLK INSTRUMENTAL PERFORMANCE
AMAZING GRACE—Pines & Drums & Military Band of the Royal Scots Dragoon Guards—(RCA)
DOC—Doc Severinsen—(RCA)

THE INNER MOUNTING
FLAME—Mahavishnu Orchestra with John McLaughlin—(Columbia)
JOY—Apollo—(Mega)
OUTA SPACE—Billy Preston—(A&M)

BEST POP, ROCK AND FOLK INSTRUMENTAL PERFORMANCE BY AN ARRANGER, COMPOSER, ORCHESTRA AND/OR CHORAL LEADER
BLACK MOSES—Isaac Hayes—(Enterprise)
BRASS ON IVORY—Henry Mancini and Doc Severinsen—(RCA)
CARAVANSERAI—Santana—(Columbia)
MONEY RUNNER—Quincy Jones—(Reprise)
PICTURES AT AN EXHIBITION—Emerson, Lake & Palmer—(Cotillion)
THEME FROM THE GARDEN OF THE FINZI CONTINIS—Cy Coleman—(London)

BEST RHYTHM AND BLUES FEMALE VOCAL PERFORMANCE
CLEAN UP WOMAN—Betty Wright—(Alston)
FROM A WHISPER TO A SCREAM—Esther Phillips—(Kudu)
IN THE GHETTO—Candi Staton—(Fame)
OH, NO NOT MY BABY—Merry Clayton—(Ode)

YOUNG, GIFTED & BLACK—Aretha Franklin—(Atlantic)
BEST RHYTHM AND BLUES MALE VOCAL PERFORMANCE
DROWNING IN THE SEA OF LOVE—Joe Simon—(Spring)
FREDDIE'S DEAD—Curtis Mayfield—(Curton)
I GOTCHA—Joe Tex—(Dial)
ME & MRS. JONES—Billy Paul—(PIR)
WHAT HAVE THEY DONE TO MY SONG MA—Ray Charles—(Tangerine)

BEST RHYTHM AND BLUES PERFORMANCE BY A DUO, GROUP OR CHORUS
HELP ME MAKE IT THROUGH THE NIGHT—Glady's Knight & The Pips—(Soul)
IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Blues Notes—(PIR)
I'LL BE AROUND—The Spinners—(Atlantic)
I'LL TAKE YOU THERE—Staple Singers—(Stax)
PAPA WAS A ROLLING STONE—Temptations—(Gordy)

BEST RHYTHM AND BLUES INSTRUMENTAL PERFORMANCE
CRUSADERS I—Crusaders—(Blue Thumb)
EVERYBODY'S TALKING—King Curtis—(Atco)
JUNKIE CHASE—Curtis Mayfield—(Curton)
LET'S STAY TOGETHER—Isaac Hayes—(Enterprise)
PAPA WAS A ROLLING STONE—Temptations—(Instrumental Version)—(Gordy)

BEST RHYTHM AND BLUES SONG—(Songwriter's Award)
BACK STABBERS—Leon Huff
EVERYBODY PLAYS THE FOOL—Clark, Bailey, and Williams
FREDDIE'S DEAD—Curtis Mayfield
ME & MRS. JONES—Gamble, Huff, and Gilbert
PAPA WAS A ROLLING STONE—Norman Strong and Barrett Whitfield

THE FOLLOWING ARE CLASSICAL NOMINATIONS:
ALBUM OF THE YEAR
BERLIOZ: BENVENUTO CELLINI—Colin Davis (Philips)
BERNSTEIN: MASS—Leonard Bernstein (Columbia)
BRAHMS: CONCERTO NO. 2 IN B FLAT MAJOR FOR PIANO—Artur Schnabel; Eugene Ormandy (RCA)
HOROWITZ PLAYS CHOPIN—Vladimir Horowitz (Columbia)
MAHLER: SYM. NO. 8 IN E FLAT MAJ.—Georg Solti (London)
WAGNER: TANNHAUSER—Georg Solti (London)

BEST ORCHESTRAL PERFORMANCE
BOULEZ CONDUCTS BARTOK/THE MIRACULOUS MANDARIN & DANCE SUITE—Pierre Boulez (Columbia)
GLIERE: ILYA MUROMETZ (SYM. NO. 3)—Eugene Ormandy (RCA)
HAYDN: SYMPHONIES VOL. 4 AND 5—Antal Dorati (London)
IVES: ORCHESTRAL SET NO. 2—Leopold Stokowski (London)

MAHLER: SYM. NO. 7 IN E MIN.—Georg Solti (London)
SCHUMANN: SYMPHONIES (4)—Herbert von Karajan (DGG)
SHOSTAKOVICH: SYM. NO. 15—Maksim Shostakovich (Melodyia)
STRAVINSKY: RITE OF SPRING—Michael Tilson Thomas (DGG)

BEST OPERA RECORDING
BERLIOZ: BENVENUTO CELLINI—Colin Davis (Philips)
BRITTEN: OWEN WINGRAVE—Benjamin Britten (London)
MUSSORGSKY: BORIS GODUNOV—Herbert von Karajan (London)
STRAUSS: DER ROSENKAVALLIER—Leonard Bernstein (Columbia)
WAGNER: THE RING OF THE NIBELUNG—Wilhelm Furtwängler (Seraphim)
WAGNER: TANNHAUSER—Georg Solti (London)

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)
BERNSTEIN: MASS—Leonard Bernstein (Columbia)
DELIUS: A MASS OF LIFE—Charles Groves (Angel)
(Continued on page 65)

MONEY MUSIC

(Continued from page 61)

Circus "Stop, Look and Listen" on Metromedia. It is the highest riser of the week at WIXY Cleveland where it exploded 39-20. Major new believers: WOKY, WCOL.

Shel Silverstein. This looks like a Tasmanian monster. It detonated 10-2 at KJRB Spokane and Gary Crowe says: "It is #1 phones pulling three times the number of requests coming in on Carly Simon." It exploded 21-16 at KJR.

Paul Davis. We think this record is a hit. When Ann Henry put it on the turntable at the new Genesis Discotheque in New York City, the whole place rose to boogie to this happy sound. We think that Big Mama and Big Daddy, Ilene and Eddie Bisco, have a smash.

America. We are convinced that the new America will be a giant in the next couple of weeks. It jumped right on WCFL at #39, WPGC, KSD, WCOL, KLIV, WHHY, WIXY at #40, KLIF at #38. It made a chart debut at KILT at #38 and KOL at #41.

Congress Alley. on Avco. We feel that this is a sensational sounding record. It is still a little early, but great reports are coming in. It will take a minimum of four to five weeks for big things to happen. The group featuring the legendary Lee Andrews (of the old Hearts) has a sound like the Fifth Dimension. It jumped right on KLIV and KOL.

Eagles. This is a fantastic example of cowboy rock. We are amazed that more stations have not jumped on it. What the hell could be the matter? It exploded 12-8 at WRKO, 23-16 at WMEX, 39-32 at WCFL, 35-31 at WCAO, 33-30 at WIXY, 30-26 at KYNO and #14 at WRNO. It came on the chart at WMAK at #29. New believer: WHBQ.

Jim Croce. This is one hell of a record. It will be a smash. It jumped right on WIXY at #38, KOL at #43 and WIBG.

Michael Redway. I really dig this record. It is #25 at KOL and pulling good phones. It debuted at WHHY Montgomery at #29. New believers: Mike "Pro Football" Randell at WBBQ Augusta and Tom Brown WPEC Philadelphia.

Grammy Nominees

(Continued from page 64)

- THE GLORY OF VENICE**—E. Power Briggs, Gregg Smith, Vittorio Negri (Columbia)
- MAHLER: SYM. NO. 8 IN E FLAT MAJ.**—Georg Solti (London)
- MONTEVERDI: MADRIGALS**—Raymond Leppard (Philips)
- PROKOFIEV: ALEXANDER NEVSKY**—Andre Previn (Angel)
- BEST CHAMBER MUSIC PERFORMANCE**
- BARTOK: SONATAS NO. 1 & 2**—Isaac Stern & Alexander Zakin (Columbia)
- DVORAK: QUINTET IN A MAJ.**—Artur Rubinstein & Guarneri Quartet (RCA)
- JULIAN & JOHN**—Julian Bream & John Williams (RCA)
- MUSIC FOR GUITAR & HARPSICHORD**—John Williams & Rafael Puyana (Columbia)
- MUSIC FOR TWO HARPSICHORDS**—Igor Kipnis & Thurston Dart (Columbia)
- SCHUBERT: QUARTET NO. 13 IN A MINOR**—Guarneri Quartet (RCA)
- SHOSTAKOVICH: SONATA FOR VIOLIN & PIANO**—David Oistrakh & Sviatoslav Richter (Melodyia)
- STRING QUARTETS OF THE NEW VIENNESE SCHOOL**—La Salle Quartet (DGG)
- BEST PERFORMANCE BY AN INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)**
- BRAHMS: CONCERTO NO. 2 IN B FLAT MAJ. FOR PIANO**—Artur Rubinstein (RCA)
- MOZART: COMPLETE WORKS FOR VIOLIN & ORCHESTRA**—David Oistrakh (Angel)
- MOZART: THE FOUR HORN CONCERTOS**—Barry Tuckwell (Angel)
- MUSIC FOR ORGAN, BRASS & PERCUSSION**—E. Power Biggs (Columbia)
- RAVEL: CONCERTO IN D MAJ. FOR LEFT HAND**—Philippe Entremont (Columbia)
- STRAUSS: CONCERTO IN D MAJ. FOR OBOE/MOZART: CONCERTO IN C MAJ. FOR OBOE**—Heinz Holliger (Philips)
- BEST PERFORMANCE BY AN INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCH.)**
- THE ART OF LAURINDO ALMEIDA**—Laurindo Almeida (Orion)
- BEETHOVEN: THE LATE SONATAS FOR PIANO**—Charles Rosen (Columbia)
- COUPERIN: HARPSICHORD PIECES**—Rafael Puyana (Philips)
- DEBUSSY: IMAGES, BOOKS 1 & 2 & CHILDREN'S CORNER SUITE**—Arturo Benedetti Michelangeli (DGG)
- HOROWITZ PLAYS CHOPIN**—Vladimir Horowitz (Columbia)
- JANACEK: PIANO WORKS**—Rudolf Firkušny (DGG)
- PAGANINI: THE 24 CAPRICES**—Itzhak Perlman (Angel)
- SCHUMANN: DAVIDS BUNDELTANZE/BRAHMS: SONATA NO. 1**—William Masselos (RCA)
- BEST VOCAL SOLOIST PERFORMANCE**
- BRAHMS: DIE SCHOENE MAGELONE**—Dietrich Fischer-Dieskau (Angel)
- ELGAR: SEA PICTURES**—Janet Baker (Angel)
- FIVE GREAT OPERATIC SCENES**—Leontyne Price (RCA)

SONGS BY STEPHEN FOSTER—Jan de Gaetani (Nonesuch)

SONGS OF DEBUSSY—Anna Moffo (RCA)

WAGNER: WESENDONCK LIEDER—Birgit Nilsson (Philips)

BEST ALBUM NOTES (Writer's Award)

- BUNNY BERIGAN, HIS TRUMPET & HIS ORCHESTRA VOL. I** (Bunny Berigan) Dan Morgenstern (RCA-Vintage)
- LENNY BRUCE/CARNEGIE HALL** (Lenny Bruce)—Albert Goldman—(U.A.)
- TOM T. HALL'S GREATEST HITS** (Tom T. Hall) Tom T. Hall—(Mercury)
- LET MY CHILDREN HEAR MUSIC** (Charles Mingus)—Charles Mingus—(Columbia)
- SUPER CHIEF**—(Count Basie) Michael Brooks—(Columbia)

BEST ALBUM NOTES (Annotator's Award)

- BERLIOZ: BENVENUTO CELINI**—(Davis)—David Cairns—(Philips)
- HAYDN: SYMPHONIES VOLS. 4 & 5**—(Dorati)—H. C. Robbins Landon—(London)
- JOHN OGDON PLAYS ALKAN**—(Ogdon)—Sacheverell Sitwell—(RCA)
- JULIAN & JOHN**—(Bream & Williams)—Tom Eastwood—(RCA)
- MICHAEL RABIN—IN MEMORIAM**—(Rabin)—Karolyne Gee—(Seraphim)
- STRING QUARTETS OF THE NEW VIENNESE SCHOOL**—(LaSalle Qt.)—Dr. Ursula Von Rauchhaupt (DGG)
- VAUGHAN WILLIAMS: SYM. NO. 2**—(Previn)—James Lyons—(RCA)

BEST ENGINEERED RECORDING (Engineer's Award)

- BERNSTEIN: MASS**—(Bernstein)—Don Puluse—(Columbia)
- BERLIOZ: BENVENUTO CELINI**—(Davis)—H. Lauterslager—(Philips)
- BOULEZ CONDUCTS STRAVINSKY**—(Boulez)—Raymond Moore, Edward Graham—(Columbia)
- BOULEZ CONDUCTS BARTOK**—(Boulez)—Edward Graham, Raymond Moore—(Columbia)
- GLIERE: ILYA MUROMETZ**—(Ormandy)—Paul Goodman—(RCA)
- MAHLER: SYM. NO. 8**—(Solti)—Gordon Parry, Kenneth Wilkinson—(London)
- WAGNER: TANNHAUSER**—(Solti)—Gordon Parry, James Lock, Colin Moorfoot—(London)

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (Composer's Award)

- THE GARDEN OF THE FINZI CONTINIS**—Manuel DeSica
- THE GODFATHER**—Nino Rota
- SOUNDTRACK**—Quincy Jones
- NICHOLAS AND ALEXANDRA**—Richard Rodney Bennett
- SUPER FLY**—Curtis Mayfield

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM (Composer's Award)

- AIN'T SUPPOSED TO DIE A NATURAL DEATH**—Melvin Van Peebles
- DON'T BOTHER ME, I CAN'T COPE**—Micki Grant
- GREASE**—Warren Casey and Jim Jacobs
- SUGAR**—Jule Styne and Bob Merrill
- TWO GENTLEMEN OF VERONA**—John Guare and Galt MacDermott

ASCAP Presents Taylor Awards

NEW YORK—The fifth Annual ASCAP-Deems Taylor Award will be presented in the ASCAP Board Room on the 6th Floor of the Society's headquarters at One Lincoln Plaza, New York City on Wednesday, January 24th at 3:30 PM. President Stanley Adams of ASCAP announced today.

The awards were established in 1967 to honor the memory of the late Deems Taylor, distinguished composer-critic-commentator, who served as President of ASCAP from 1942 to 1948.

Treating Him Right



Shown during his recent visit to Record World is TMI recording artist Roy Head. Head, currently in the midst of a 17 city tour in support of his current single "Carol," will be remembered for his previous smash "Treat Her Right." His current disc was produced by Steve Cropper. Flanking the fur clad Head are (left) Record World Assistant Chart Editor Toni Profera and Chart Editor Lenny Beer.

BEST SPOKEN WORD RECORDING

- ANGELA DAVIS SPEAKS**—Angela Davis—(Folkways)
- CANNONBALL ADDERLEY PRESENTS SOUL ZODIAC**—narrated by Rick Holmes—(Capitol)
- LENNY**—Original Cast—(Blue Thumb)
- THE WORD**—Rod McKuen—(Discus/Stanyan)
- YEVTUSHENKO**—Yevtushenko—(Columbia)
- BEST INSTRUMENTAL COMPOSITION (Composer's Award)**
- BRASS ON IVORY**—Henry Mancini and Doc Severinsen
- BRIAN'S SONG**—Michel Legrand
- OUTA-SPACE**—Billy Preston and Joe Greene
- THEME FROM FRENCH CONNECTION**—Don Ellis
- THEME FROM THE GODFATHER**—Nino Rota

THE FOLLOWING ARE CRAFT AWARD NOMINATIONS

- BEST INSTRUMENTAL ARRANGEMENT (Arranger's Award)**
- FLAT BAROQUE**—(Carpenters)—Richard Carpenter—(A & M)
- LONELY TOWN**—(Freddie Hubbard)—Don Sebesky—(CTI)
- MONEY RUNNER**—(Quincy Jones)—Quincy Jones—(Reprise)
- THEME FROM THE FRENCH CONNECTION**—(Don Ellis)—Don Ellis—(Columbia)
- THEME FROM THE MANCINI GENERATION**—(Henry Mancini)—Henry Mancini—(RCA)
- BEST ARRANGEMENT ACCOMPANYING VOCALIST(S) (Arranger's Award)**

CLUB REVIEW

Dawson Continues To Improve

NEW YORK—Kama Sutra recording artist Jim Dawson appeared at the Bitter End for the holidays and New York was much richer for it. Dawson is more than a performer, he is an entertainer who establishes a rapport with his audience which further illuminates his brilliance on the stage.

Dawson has been on the music scene for some time now, but he continues to improve. His latest innovations were showcased this past week. With the backing of Warren Nichols on pedal steel, Dawson played a lively version of Hank Williams' "Your Cheating Heart." This was his first venture into country music, but it wasn't all that was new. Dawson then placed down his guitar and played piano on two new numbers which will be released on his next album in February.

Besides the aforementioned songs, Dawson scored most strongly with his haunting "Stephanie", a singalong version of the Everly Brothers "Dream", and his first melodic "Simple Song" from his first album "Songman."

The Buddah group also premiered Risa Potters, a new and promising songwriter.

Lenny Beer

- BETCHA BY GOLLY, WOW**—(Stylistics)—Thom Bell (Aveco)
- DAY BY DAY**—(Jackie & Roy)—Don Sebesky—(CTI)
- LAZY AFTERNOON**—(Jackie & Roy)—Don Sebesky—(CTI)
- THE SUMMER KNOWS**—(Sarah Vaughan)—Michel Legrand (Mainstream)
- WHAT ARE YOU DOING THE REST OF YOUR LIFE**—(Sarah Vaughan)—Michel Legrand—(Mainstream)

- BEST ENGINEERED RECORDING (Non-Classical)**
- BABY I'M-A WANT YOU** (Bread)—Armin Steiner (Elektra)
- FRAGILE (Yes)**—Eddie Offord (Atlantic)
- HONKY CHATEAU** (Elton John)—Ken Scott (Uni)
- MOODS** (Neil Diamond)—Armin Steiner (Elektra)
- SON OF SCHMILSSON** (Nilsson)—Robin Cable, Ken Scott, Phil MacDonald (RCA)

BEST ALBUM COVER

- CHIEF**—Dewey Terry (Tumbleweed)
- FIVE DOLLAR SHOES**—Five Dollar Shoes—(Neighborhood)
- FLASH**—Flash (Capitol)
- HISTORICAL FIGURES AND ANCIENT HEADS**—Canned Heat (U.A.)
- SCHOOL'S OUT**—Alice Cooper (W.B.)
- THE SIEGEL-SCHWALL BAND**—The Siegel-Schwallow Band (Wooden Nickel)
- SUNSET RIDE**—Zephyr (W.B.)
- VIRGIN**—The Mission (Paramount)

(Continued on page 70)

Plenty Ado About 'Much Ado'

■ NEW YORK — Quietly and without drum-beating and ballyhoo, Joseph Papp's production of Shakespeare's "Much Ado About Nothing" at the Winter Garden is becoming the biggest hit on Broadway and for plenty of solid reasons.

"Much Ado" scored big last summer as part of Papp's Shakespeare in Central Park series. Well received as it was, it fares even better indoors and emerges as a masterpiece of showmanship whose ultimate credit must be attributed to Papp's leadership.

The production has been updated to a period that resembles the early part of the twentieth century. A multi-level Victorian gingerbread set of porches and balconies beautifully designed by Ming Cho Lee, is flanked by enlarged mementos of Teddy Roosevelt's grin and amid woodblock advertising of the period. At on-set girls in cool summer crinolines are greeting the boys in khaki just coming home from the war (no conflict in particular since every 20 years or so U. S. boys are always coming from or going to a war.) A ragtime band has just completed some niftily performed Scott Joplin rags. Early 20th century domed helmeted, brass button policemen have been strolling up and down the theatre aisles. The mezzanine and boxes are draped in red, white and blue bunting. And suspended in nets high in the Winter Garden's dome are hundreds of red, white and blue balloons nodding impatiently to be released.

Within this setting of more innocent times this farcial comedy unfolds. The young love of Claudio for Hero, the trickery and villainy to destroy this love by Don John, the unlikely love/hate relationship that befalls Beatrice and Benedick—all of

Gershwin Stamp

■ NEW YORK—On February 28th, U.S. Postmaster General E. T. Klassen will present to Stanley Adams, President of the American Society of Composers, Authors and Publishers, an album containing a sheet of the first edition of the new eight-cent stamp honoring ASCAP composer George Gershwin. The 11:30 a.m. ceremony that will launch the new stamp will take place in the Grand Ballroom of the Beverly Hilton Hotel in Beverly Hills, Calif., where ASCAP will be holding its West Coast membership meeting that afternoon.

these trip forth from Shakespeare's dialogue. But the distinct difference is its adaptation within Americana and that fits like a glove. A. J. Antoon's direction is flawless and the concept of introducing the constabulary within the drama as Mack Sennett Keystone Cops is a stroke of genius. Donald Sadler's choreography superbly complements the action of what is mainly a Shakespearean comedy augmented by music and dance. However it is Peter Link's music which frames some of the most beautiful speeches of love that rounds out one of the most memorable evenings of this or any season.

Comes of Age

Sam Waterston comes of age not only as star material but as a first rate performer with his portrayal of Benedick tricked to fall for the shrewy Beatrice. Jeanne Hepple at this performance played his Beatrice with all the disdain and vulnerability the role is noted for. Barnard Hughes is most outstanding as the malaprop Keystone cop chief who takes every insult due to his blundering as a compliment. Noteworthy too for his exceptional comic prowess is Marshall Efron who fits the name of his role, Balthasar, to a "T" or "B" as the case may be and has a show-stopping musical number with his dedication of love to Ursula.

Glenn Walken and April Shahan are especially able as the young lovers Claudio and Hero who survive the bumpy road plotted before them on the way to the marriage altar. Jerry Mayer who plays the villainous Don John goes farther than anyone in the show with his role by ranting, stomping and rolling on the stage in an outburst of temper and rage probably never seen this side of Adolf Hitler—and he remains funny throughout it.

And as Mr. Shakespeare would have it, "Much Ado" ends well when all is well. And it does, those hundreds of balloons are unleashed to drift down on its audience providing a gala effect reserved usually for Presidential nominations at political conventions. Yes Mr. Papp has a lot to be credited for. He will have to top this one to do better next season in the park. But Papp has been challenged before—and met it with style.

Joe Fleischman

Golden Ghetto



The War treasure chest has just been enhanced considerably by another new gold disc from the RIAA. This latest award is for their current best selling album, "The World Is A Ghetto." pictured from left are Jerry Goldstein, War producer, Lonnie Jordan of War, Michael Stewart, President of United Artists Records, Harold Brown of War, and the group's manager, Steve Gold.

Shawn Harris To Capitol

■ LOS ANGELES — Mauri Lathower, Capitol Records' Vice President, Artist and Repertoire, has announced the signing of singer-composer-producer Shawn Harris to an exclusive longterm recording contract with the label.

Sessions are currently underway with a projected March release date set for his debut Capitol album. Meanwhile, Harris' father, UCLA music professor Roy Harris, is arranging, his mother, Joanna, is playing piano and his brother is providing guitar tracks for the lp.

Onetime member of the West Coast Pop Art Experimental Band, Harris has been active as a studio musician in Los Angeles for the past few years.

They're The Berries



Visiting Record World recently was the hit Capitol group, Raspberries. With two smash singles under their belts, and an album in the top 30 ("Fresh") the foursome from Cleveland will be performing at the MIDEM gala on the 25th. Then they will go to London to do a concert with Gary Glitter. Pictured left to right are: Record World Music Editor Fred Goodman and group members Wally Bryson, Eric Carmen, Dave Smalley, and Jim Bonfanti.

NARM Sets Opening Conv. Activities

■ BALA CYNWYD—The opening business session of the 1973 NARM Convention, on Monday, February 26, at the Century Plaza Hotel in Los Angeles, California, will focus on the convention theme "Partners in Progress." Larry Uttal, President of Bell Records, will speak on the convention theme. In line with the theme, four "mini-keynoters," each one representing a division of the merchandising segment of the industry and highlighting the "Partners" theme, will speak for their industry segment. Jack Solinger (Independent Music Sales, San Francisco) will speak for the distributors; David Lieberman, convention chairman, of Lieberman Enterprises in Minneapolis, will speak for the rack jobbers; Carl Cook, national merchandising manager of the Home Entertainment Division of Montgomery Ward will represent the mass merchandiser and chain store management; and John Cohen (Disc Records, Cleveland) will speak for the retailers.

Phonogram Names Peters

■ CHICAGO—Phonogram, Inc., formerly Mercury Record Productions, Inc., has expanded its regional marketing staff, announced Jules Abramson, sales manager. Frank Peters has been appointed by Abramson to the post of mideast regional marketing manager.



RECORD WORLD COUNTRY

NSA Banquet Set

■ NASHVILLE — The Nashville Songwriters Association's annual awards banquet will be held on Tuesday evening, February 20, 1973 at Nashville's Airport Hilton Hotel, according to Clarence Selman, President of NSA.

Ballots have been mailed to all NSA members to vote their preference for five songs released from December 1, 1971 through December 1, 1972. The vote should reflect the artistic accomplishment of the writer rather than the commercial success of the song. Once these ballots are counted individual

songwriter awards will be made, and the writer which has the majority of all votes will become songwriter of the year.

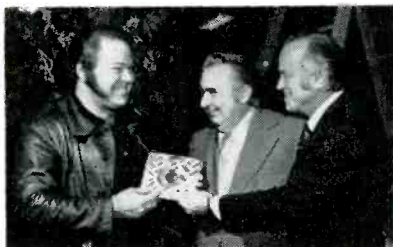
NSA's executive director, Maggie Cavender, urges all voters to return their ballots by February 1, 1973 to NSA, Post Office Box 1556, Nashville, Tennessee 37202.

Tickets for this annual event are \$10.00 each and may be obtained from any NSA director, or by contacting Maggie Cavender's office at 719 B 17th Avenue, South, Nashville, Tennessee 37203.

New York Station WHN Going Country

■ NEW YORK — Record World has learned that WHN, a major New York City station, will be changing to a country format. See story on page three.

Horton Hits Reach 70M



Shown are (left to right) Roy Clark, star of the "Hee Haw" TV show, Vaughn Horton, songwriter, and Ed Shea, Executive Regional Director of ASCAP. The occasion was arranged by Shea to honor Vaughn Horton for his achievement of selling 70 million recordings of his musical compositions during his lifetime. Roy Clark is shown presenting Horton with the 70-millionth record, which is a copy of Clark's hit "The Lawrence Welk Hee Haw Counter-Revolution Polka."

Dove Awards

■ NASHVILLE—Dates for the 1973 Dove Awards program and annual membership meeting were established during the quarterly meeting of the Gospel Music Association board of directors in Nashville Jan. 8-9, according to Brock Speer of Nashville, GMA president. The 1973 Dove Awards presentation is scheduled for Saturday, Oct. 6, at Nashville's War Memorial Auditorium. Joe Huffman of Greenville, S.C., is chairman for the event.

Tubb Honored



Ernest Tubb (left) receives a plaque from Opry chief Bud Wendell, honoring him for his 30 years as an Opry star. The presentation was a complete surprise for Tubb.



NASHVILLE REPORT

By RED O'DONNELL



■ Bill Anderson has a guest role in "Jigsaw" on ABC-TV Saturday, Feb. 24. The Decca recording artist plays a bartender. He's never mixed a drink in his life, he says. Currently on a vacation, Anderson resumes his personal appearances next Saturday in Charlotte, N.C.

Mary Lou Turner of Dayton, Ohio, who has been singing regularly with WVVA's Jamboree, is joining the Anderson show on a trial basis. "I'm not saying Mary Lou is going to take

Jan Howard's place (Jan resigned recently)," Bill said. "She'll remain with us through February, and then we'll decide if she is to be a regular with our show." Mary Lou is young, talented and attractive. If she becomes a regular with the Anderson show, she'll also be signed as a Decca recording artist.

Ernest Tubb celebrated 30 years on the Grand Ole Opry. "I don't recall too much of that first appearance," Ernest says. "I was too excited. I do remember that I was a guest on Roy Acuff's Prince Albert show (then on NBC radio) and sang 'Walking the Floor Over You.' It was in early December, 1942. I did one or two more guest shots and in mid-January, 1943 I was told I could be a regular. Some of the Opry bosses didn't want me, but my manager, the late Joe Frank, kept pushing for me, and I'm still here."

Any notion of retiring?

"I'll tell you like I told an old boy in Tulsa, Oklahoma not long ago. He was at one of my shows and said, 'Ernest, when you going to retire?' I said, 'When you quit buying a ticket and coming through that front door.'

"Anyway," Tubb continued, "I'll never retire. I don't want to be like my buddy Roy Acuff. He's 'retired' five times. I'll just quit. When that will be I don't know. I don't even like to think about it."

Birthdaying: Rusty Draper, Bill Phillips, Claude Gray, James O'Gwynn, Buddy Emmons, Chuck Berry, Phil Everly, Richie Havens.

Publisher Jim Pelton's confession: "I married a girl whose mother shares my philosophy regarding parking tickets. I fondly refer to her as my 'mother-in-scofflaw.'"

Singer Jim (Kid Cuzn') West was proud of his nightclub date with a former Playboy bunny until she started table hopping.

Longtime promoter-nightclub operator Al Puca joined E. Jimmy Key's talent agency. He'll concentrate on booking and promoting acts.

Dot artist Tommy Overstreet has signed management deal with Jim Halsey. Jim's based in Tulsa but he handles some of the top country music performers — Roy Clark, Minnie Pearl, Grandpa Jones, Archie Campbell, to mention four good'uns.

The other day I asked Minnie, who has curtailed her show biz

(Continued on page 68)

COUNTRY PICKS OF THE WEEK

SINGLE BOB LUMAN, "NEITHER ONE OF US" (Keca, ASCAP). Bob Luman continues to release that saleable product. This soft balled not only will hit the airwaves, but in multiple markets. Dime box action will be heavier than a twenty-pound cake. Arrangement by Cam Mullins is tastefully done with Glenn Sutton's production. One of Luman's very best! Epic 5-10943.

SLEEPER RONNIE SESSIONS, "CHRISTINE LOVES A LOSER" (Tree, BMI). Sessions is off and running to his biggest record yet. Exceptional tune co-written by Sessions contains a story line complete. Will fit in all country formats and juke box operators can bank on it. Production by Jim Bowen includes some fine studio work. He's got a winner with this "Loser"! MGM 14482.

ALBUM "SONGS OF LOVE BY CHARLEY PRIDE." Charley sings the songs he knows best. This will be one of his biggest elpees, as it will score directly with Pride fans. Along with hit single "She's Too Good To Be True," Waylon Jennings' single "Good Hearted Woman" adds spice to the meat. "My Love Is Deep, My Love Is Wide" should see heavy action and could be pulled. Charley just keeps getting bigger and bigger and better and better! RCA 4837.



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Murray Does UK TV Special

■ TORONTO — Anne Murray, leaves January 14 for a two and one-half week European tour of England and France.

Prior to her performances at MIDEM '73 in Cannes, France, Miss Murray will tape several guest spots for UK television. Highlighting her TV work will be her first "Anne Murray Special" for the BBC, taped at one of London's The Talk of The Town.

Miss Murray goes directly from London to Nashville for one week where she will tape an hour long TV special for NBC with Eddy Arnold, Tennessee Ernie Ford and Lynn Anderson.

Bill Guests on TV'er



Bill Anderson will appear in a special cameo role on the ABC-TV Network series "Jigsaw" on Saturday, February 24. In this mystery-drama, Bill plays the role of a bartender. Here Bill (right) is seen with James Wainwright, the star of the "Jigsaw" series.

NASHVILLE REPORT

(Continued from page 67)

activities, if she missed the spotlight and roar of the crowd.

"I'm happy not having anything to do," she replied.

Minnie, of course, is involved in charitable project. Presently she and Lawrence Welk are co-chairman of the National Cancer Crusade.

Record World's Southeastern chief John Sturdivant underwent gall bladder operation. John's surgeon Elkin Rippey told him: "I got enough stones out of you to pave Music City Boulevard."

George Jones and Tammy Wynette (Mr., Mrs.) bought 40 head of Black Angus cattle for that farm they recently bought at Spring Hill, Tenn. (40 miles south of Nashville). The Joneses have their Lakeland, Fla. home and park on the market.

MGM artist Billy Walker, billed as "The Tall Texan," celebrated his birthday by having three teeth extracted . . . A PR person suggested that Billy pose for a gag picture, holding his aching jaw . . . He politely refused.

Mel Tillis did a benefit show for victims of the earthquake in Managua, Nicaragua . . . "I'll do anything I can for those poor, unfortunate folks," agreed stuttering Mel, "but please don't ask me to pronounce the place where the quake happened."

Singer-actor Al Martino (he played a singer in "The Godfather") is coming to Nashville in mid-February for a recording sessions on the Capitol label. Joe Allison, resident producer, will be in charge. It'll be Martino's first session in Music City, U.S.A., but hardly his first fling or sing with country-oriented material. "I Love You Because," written by the late blind writer Leon Payne, sold more than a million as a single by Martino. Al also did okay with "Think I'll Go Somewhere and Cry Myself to Sleep," a Bill Anderson-lyrical click.

Danny Davis and the Nashville Brass and Faron Young entertained at inaugural ball of Texas. Gov. Dolph Briscoe. "Danny and the Brass were my backup band," Faron quipped. Young will compete in the pro-celebrity division of the second annual Jackie Gleason Invitational Golf Tournament at Fort Lauderdale, Fla. Feb. 20-21.

Johnny Cash's documentary-movie "The Gospel Road" will premiere the week of Feb. 12 in Atlanta, Memphis and Charlotte, N.C. The 90-minute film, shot on location in the Hollywood and narrated by Cash, will bow nationally in March.

Loretta Lynn guested on Jack Paar's return-to-TV late nighter (ABC) . . . The Decca artist cut short a vacation in Mexico to fly to New York for the appearance.

LeRoy Holmes of United Artists music group here to push U-A's "Tom Sawyer" movie in which Charley Pride sings "The River Song" . . . I suppose you're a sorta oldtimer if you can remember when Holmes had a million seller for MGM in 1954 . . . Titled, "The High and the Mighty," wasn't it?"

Joey Heatherton is skedded to appear on the Grammyscast originates in Nashville) Saturday, Mar. 3. She'll no doubt sing her current "I'm Sorry," which was million seller for Brenda Lee in 1960 . . . Ronnie Self wrote it.

Walker Takes The Cake



MGM recording artist Billy Walker literally "took the cake," which was presented to him, during a birthday celebration given in his honor at the Nashville offices of ASCAP. Decorated with a replica of the Lone Star State, the special birthday cake served as a commemorative confectionary for the former Texan, in addition to its 3 candles representing Billy's 40th National hit with his recent "Sing Me A Love Song To Baby," his 29th Top Ten Record and the completion of 20 years as an entertainer. Bud Wendell, (left) Opry Manager, cited the Tall Texan for providing country music fans with an endless source of entertainment throughout the years and presented him with a plaque inscribed from Tennessee Gov. Winfield Dunn, Nashville Mayor Beverly Briley, MGM President Mike Curb, Manager of the Opry Bud Wendell and ASCAP's Stanley Adams and Ed Shea.

Bluegrass Fest For Cancer Society

■ NASHVILLE — A Bluegrass Festival will be held Tuesday, January 23rd, at 8:00 pm at the Memorial Auditorium on McCallie Avenue in downtown Chattanooga, Tennessee, for the benefit of the American Cancer Society's 1973 Crusade. In making the announcement, Mrs. Jo Walker, State Chairman of the Special Events Committee, listed an all-star cast featuring Country Music Hall of Famer Bill Monroe and his Bluegrass Boys along with Lester Flatt and the Nashville Grass, Jim and Jesse and the Virginia Boys, James Monroe and CMA's 1971 Vocal Group, The Osborne Brothers. A group from Chattanooga, Dale Meador and The Meador Four, will also be featured.

All seats are reserved and tickets can be obtained through the Memorial Auditorium. Prices are \$4.50, \$4.00 and \$3.50, and all orders should be accompanied with a self-addressed, stamped envelope to expedite the orders.

Dr. Nat Winston, State Crusade Chairman for the Cancer

Baunach Dot VP

■ NEW YORK — Larry Baunach, National Sales and Promotion Director for Dot Records, has been promoted to Vice President in charge of Sales and Promotion for Dot Records, announced Tony Martell, President of Famous Music Corporation.

Baunach, who joined Famous in New York in 1970 as National Field Marketing Director, is a graduate of the University of California (Berkeley) and has been in the record business since 1966. He started with Columbia Records in Nashville as A&R Administrator and Product Coordinator. From there Baunach moved to Decca Records as Southern Regional Promotion Manager, where he won the 1969 Bill Gavin "Man of the Year" award for Southern Regional Promotion.

Red Inks With Lee

■ NASHVILLE — Veteran entertainer Red Sovine has signed an exclusive booking agreement with Buddy Lee Attractions, Inc. Sovine began his career with Starday-King and has recently returned to the label under a new artist contract.

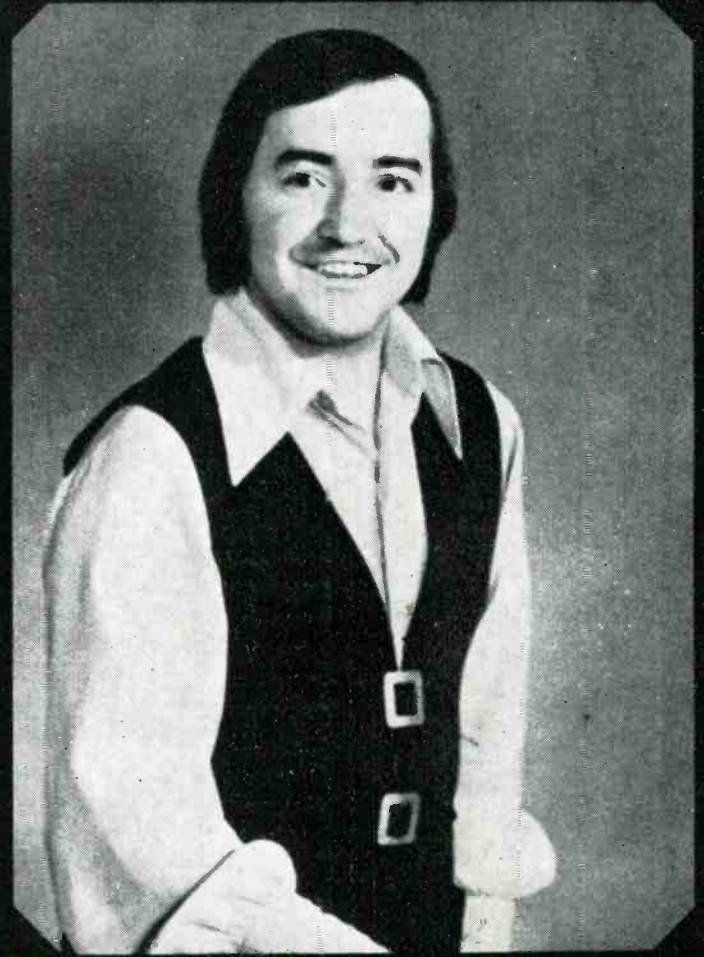
Society, has expressed his delight at the cooperation and enthusiasm shown by the Hamilton County Unit through their Executive Director, Larry Denmark. Dr. Winston has also announced that plans are underway for additional projects to benefit the Society.

Atlas Strong For Walker



RCA artist Charlie Walker has just signed an exclusive booking contract with Atlas Artist Bureau, 119 Two Mile Pike, Goodlettsville, Tenn. Walker (center) is shown with (left) Smiley Wilson, Vice President Atlas Artist Bureau and (right) Haze Jones, President of Atlas.

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COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

| | |
|--------------------------------------|------------------------------------|
| WSLR, Akron (Ron Jones) | WVOJ, Jack'ville (Gary Markham) |
| WSLC, Roanoke (King Edward IV) | WCMS, Norfolk (Earle Faulk) |
| KFDI, Wichita (Don Powell) | WXCL, Peoria (Lee Ranson) |
| WPOR, Portland (Al Diamon) | WBAP, Ft. Worth (Art Davis) |
| WKDA, Nashville (Joe Lawless) | KHOS, Tucson (Al Konow) |
| KTTS, Springfield (Don Paul) | KVOO, Tulsa (Mike Jackson) |
| KKYX, San Antonio (Bill Rohde) | KRMD, Shreveport (Bob Young) |
| KWJJ, Portland (Sammy Taylor) | WENO, Nashville (Johnny K.) |
| WMQM, Memphis (Les Acree) | WAME, Charlotte (Edd Robinson) |
| KENR, Houston (Bruce Nelson) | KCKC, San Bernardino (B. Mitchell) |
| WCNW, Fairfield (Fred Slezak) | WCOF, Imokalee (Bob Arace) |
| WHYD, Columbus (Jimmy Deer) | KWMT, Ft. Dodge (Dale Eichor) |
| KLAC, Los Angeles (Carson Schreiber) | |

■ Kudos to Mercury Records! They're leading the pack with two hot singles! The Statler Brothers' ode to the "Monday Morning Secretary" grabbing picks at WVOJ, KWMT, KCKC, WXCL; climbing onto playlists at WCMS, KENR, KVOO, KHOS, KFDI, WKDA. (Incidentally, have you seen the cover of the new lp "The Statler Brothers sing Country Symphonies in E Major"? An experience, at least!) Faron Young's "She Fights That Lovin' Feeling" getting tremendous response at KWMT, KENR, KCKC, WMQM, KVOO, KHOS, WKDA, WBAP WXCL, WCMS and a pick at KFDI.

Heavy, heavy requests on Onie Wheeler's novelty "John's Been Shucking My Corn" on Royal American at KFDI, KLAC, KENR, WMQM, KRMD. Ditto for Red Sovine's "Go Hide John" on Starday at KLAC, KENR, KRMD.

Sleeper action on Jud Strunk's "Daisy A Day" developing into the contender category! Good moves reported at WENO, WBAP, KVOO, KCKC.

Producer Shifts: Roy Dea, the force behind several Mercury hits during the last few years, has joined the RCA production staff; Earl Ball, who produced such biggies as Stoney Edwards, Freddie Hart and Jean Shepard, is exiting the Capitol organization to pursue a career in independent production.

Back in his rockin' truckin' groove, "Trucker's Paradise" by Del Reeves is climbing rapidly at WKDA, WMQM, KCKC; pick at KENR and KLAC.

Newcomer to Watch: Capitol's new thrush Andra Willis looking good with "Down Home Lovin' Woman" at KENR, WENO, WKDA.

Hal Wayne beginning to show strength at WKDA, pick at WCNW on "It's A Strange World." Chart toppers predicted for Tony Booth, Nat Stuckey, Bob Luman.

Jacky Ward's "Pretty Girl, Pretty Clothes, Pretty Sad" looking pretty good at KRMD, WMQM, KENR and KWMT.

Do you have the Family Jewels? They're on Agape Records and have a tune called "Sweet Sauce" that's doing great at WENO. (Rumor has it the group consists of Nashville familiars Buddy Spicher and Hal Rugg!)

Tony Douglas picking up more good reports at WCMS, WENO, WPOR, KKYX, WMQM, WVOJ, KENR on "Thank You For Touching My Life."

(Continued on page 72)

Grammy Nominees

(Continued from page 65)

BEST COUNTRY FEMALE VOCAL PERFORMANCE
DELTA DAWN—Tanya Tucker—(Columbia)
HAPPIEST GIRL IN THE WHOLE USA—Donna Fargo—(Dot)
MY MAN—Tammy Wynette—(Epic)
ONE TIN SOLDIER—Skeeter Davis—(RCA)
ONE'S ON THE WAY—Loretta Lynn—(Decca)
TOUCH YOUR WOMAN—Dolly Parton—(RCA)

BEST COUNTRY MALE VOCAL PERFORMANCE
CHANTILLY LACE—Jerry Lee Lewis—(Mercury)
CHARLEY PRIDE SINGS HEART SONGS—Charley Pride—(RCA)
GOOD HEARTED WOMAN—Waylon Jennings—(RCA)
I TAKE IT ON HOME—Charlie Rich—(EPIC)
IT'S NOT LOVE (BUT IT'S NOT BAD)—Merle Haggard—(Capitol)

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP
CLASS OF '57—The Statler Bros.—(Mercury)
IF I HAD A HAMMER—Johnny Cash and June Carter—(Columbia)
LEAD ME ON—Conway Twitty and Loretta Lynn—(Decca)
TAKE ME—George Jones and Tammy Wynette—(Epic)
WILL THE CIRCLE BE UNBROKEN—Various Artists—(UA)

BEST COUNTRY INSTRUMENTAL PERFORMANCE
CHET ATKINS PICKS ON THE HITS—Chet Atkins—(RCA)
FLOWERS ON THE WALL—Danny Davis and The Nashville Brass—(RCA)
FOGGY MOUNTAIN BREAKDOWN—Lester Flatt—(RCA)
ME AND CHET—Chet Atkins and Jerry Reed—(RCA)
THE REAL McCOY—Charlie McCoy—(Monument)

BEST COUNTRY SONG—(Songwriter's Award)
DELTA DAWN—Larry Collins and Alex Harvey
FUNNY FACE—Donna Fargo
HAPPIEST GIRL IN THE WHOLE USA—Donna Fargo
KISS AN ANGEL GOOD MORNIN'—Ben Peters
WOMAN (SENSUOUS WOMAN)—Gary S. Paxton

BEST SOUL GOSPEL PERFORMANCE
AMAZING GRACE—Aretha Franklin—(Atlantic)
JESU—The Edwin Hawkins Singers—(Buddah)
LAST MILE OF THE WAY—Clara Ward—(Nashboro)
MY SWEET LORD—The BC & M Choir—(Creed)
PRECIOUS MEMORIES—Aretha Franklin and James Cleveland—(Atlantic)

BEST JAZZ PERFORMANCE BY A BIG BAND
THE AGE OF STEAM—Gerry Mulligan—(A&M)
(Continued on page 72)



COUNTRY SINGLE PICKS

SONNY JAMES—Columbia 4-45770

I LOVE YOU MORE AND MORE EVERYDAY (Don Robertson, ASCAP)

Sonny settles into the groove with Columbia and George Richey puts together one of the "Southern Gentleman's" best. Melodic number will go all the way!

CHARLEY PRIDE—RCA 74-0884

A SHOULDER TO CRY ON (Blue Book, BMI)

I'M LEARNING TO LOVE HER (Pi-Gem, BMI)

Charley picks a great song coming from Merle Haggard. Still in that genuine Pride style that makes him required listening in country quality!

FREDDIE HART—Capitol 3524

SUPER KIND OF WOMAN (Blue Book, BMI)

MOTHER NATURE MADE A BELIEVER OUT OF ME (Blue Book, BMI/Gold Book, ASCAP)

A super kind of hit sound from the man with the biggest heart in country music. This will be topping charts better than a cherry on a hot fudge sundae!

CONNY VAN DYKE—Barnaby 5009

I'LL TAKE THE KIDS (Benwill, BMI)

Conny comes across with an uptempo "breaking up" story that will break big! Catchy as a cold in a crowded classroom of kids.

BILL CARLISLE—Vanguard 35165

I WANNA BE A COUNTRY SINGER (Glaser, BMI)

Carlisle has a knocked out, down-right funny description on makin' it in music. Clever lyric that must be heard. This is a sleeping giant!!

(Continued on page 72)

He's No. 1



Record World staffer Marie Ratliff presents Don Gibson with a plaque for Gibson's Number One recording. "Woman (Sensuous Woman)."

Tony Farr Forms Fairview Records

NASHVILLE—Veteran steel guitarist Tony Farr has announced the organization of Fairview Records. The label's initial single, "Playing The Fire Out of It" has been released, with an album to follow later this month.

Smith to Cinnamon

NASHVILLE — Singer Ray Smith was in Nashville last week to record for Cinnamon Records. The sessions at Monmouth Studio were co-produced by Memphis producer Lewis Willis and Nashville's Joe Gibson.

Cash Gets A Custom Built Bus

NEW YORK—Epic recording artist Tommy Cash has just purchased a 1973 Silver Eagle custom built bus, fully equipped. Tommy calls it his "hotel on wheels."

Quasar Grabs Cactus

NASHVILLE — Cactus Records was recently acquired by Quasar Corporation. The sale was completed in early January, with Tom Collins named to head operations for the record label. The label will have offices in Los Angeles and Tucson, Arizona and will be represented in Nashville by Nationwide Sound Distributors.

Stoney Rolls In



Capitol artist Stoney Edwards (center) returned to Nashville recently for more recording and some country conversation with WENO Radio's Johnny "K" (left) and Record World's southeastern editor Dan Beck.

What A Super Way To Start The New Year!



THE COUNTRY SINGLES CHART

- 1** SHE'S GOT TO BE A SAINT
Ray Price (Columbia 45724)
(Galleon Music—ASCAP)
- 3** SOUL SONG
Joe Stampley (Dot 17442)
(Al Gallico/Algee—BMI)
- 4** A PICTURE OF ME WITHOUT YOU
George Jones (Epic 10917)
(Al Gallico/Algee—BMI)
- 10** LOVE'S THE ANSWER
Tanya Tucker (Columbia 45721)
(Algee—BMI)

- 37** GALLICO
Al Gallico M
(Al Gallico)
- 38** MUSIC C
Hughes Pr
(Gallico/)
- 39** CORP
A'



Thank you, Ray... Thank you Joe... Thank you, George... Thank you, Tanya,

AL GALICO MUSIC CORPORATION

PRESIDENT: AL GALICO
65 WEST 55th STREET
NEW YORK, N.Y. 10019 (212) 582-1368

ALGEE MUSIC CORP. FLAGSHIP MUSIC, INC.
ALTAM MUSIC CORP. GALLEON MUSIC CORP.

NASHVILLE OFFICE:
1516 HAWKINS ST., NASHVILLE, TENN.
NORRIS WILSON, MGR.

Country Single Picks

(Continued from page 71)

JACK BARLOW—Dot 17446

THAT'S ENOUGH (Ricci Mareno, SESAC)

Funky cut on heavy voiced Jack Barlow drives the fatherly point across. That's enough to program and get it on the record machine and sales will be seen.

DALE TURNER—Willex 45-72-5

SAME OLD SONG AND DANCE (West Harbour, BMI)

THREE LITTLE MEMORIES (West Harbour, BMI)

The songwriting team of Westbury and Harbour come up with another good tune and it's treated well by Ms. Turner. Potential MOR as well as country.

BUDDY FLOYD—Metromedia Country 905

LET ME APOLOGIZE (Achor, ASCAP)

Metromedia Country keeps the supply of good material rolling. Heavy country flavor tastes fine. Penned by music exec Dale Morris.

CASHMAN & WEST—ABC Dunhill 4333

SONGMAN (Blendingwell, ASCAP)

IF YOU WERE A RAINBOW (Blendingwell, ASCAP)

Originally a pop release, now reaches the country market and fits just right! Fine story line, melody and production.

FLOYD CRAMER—RCA 74-0869

CRYSTAL CHANDELIER (Harbot, SESAC)

TONIGHT'S THE NIGHT (Floyd Cramer, BMI)

Another great instrumental delivery by Cramer on the keys. Carl Belew, Charley Pride and others have raised excitement with this one. Ditto for Cramer.

MARTY ROBBINS—Columbia 4-45775

LAURA (WHAT'S HE GOT THAT I AIN'T GOT) (Al Gallico, BMI)

The Leon Ashley hit is revived and should see considerable action for Marty. Delivery is truly Robbins with nice producing by Bob Johnston.

ROGER BURCH—Jubal 472

DARLIN', WHAT'S HAPPENING TO ME (Hill & Range/Blue Crest, BMI)

Radio/TV personality shows he can cut the plastic. Juke box country and heavy programmers special.

Grammy Nominees

(Continued from page 70)

ALL SMILES—Kenny Clarke-

Francy Boland Big Band—

(MPS/BASF)

CONNECTION—Don Ellis—

(Columbia)

M.F. HORN II—

Maynard Ferguson—(Columbia)

TOGO BRAVA SUITE—

Duke Ellington—(U.A.)

BEST ETHNIC OR TRADI-

TIONAL RECORDING

BLUES PIANO ORGY—

Various Artists—(Delmark)

LIGHTNIN' STRIKES—

Lightnin' Hopkins—(Tradition)

LIVE AT SOLEDAD PRISON—

John Lee Hooker—(ABC)

THE LONDON MUDDY WATERS

SESSION—Muddy Waters—

(Chess)

WALKING THE BLUES—

Otis Spann—(Barnaby)

BEST RECORDING FOR

CHILDREN

THE ELECTRIC COMPANY—

Lee Chamberlain, Bill Cosby,

Rita Moreno—(WB)

KUKLA, FRAN & OLLIE—Kukla,

Fran & Ollie—(RCA Camden)

THE MUPPET ALPHABET

ALBUM—Muppets (Columbia)

SESAME STREET II—

Original TV Cast—(WB)

SNOOPY, COME HOME—

Original Cast—(Columbia)

BEST COMEDY RECORDING

ALL IN THE FAMILY—

The Bunkers—(Atlantic)

AND THAT'S THE TRUTH—

Lily Tomlin—(Polydor)

BIG BAMBU—Cheech & Chong—

(Ode)

FM & AM—George Carlin—

(Little David)

GERALDINE—Flip Wilson—

(Little David)

BEST INSPIRATIONAL

PERFORMANCE

AMAZING GRACE—The Pipes

and Drums & Military Band of

the Royal Scots Dragoon Guards

—(RCA)

AWARD WINNING GUITAR—

Little Jimmy Dempsey—

(Skylite)

HE TOUCHED ME—Elvis

Presley—(RCA)

LAND OF MANY CHURCHES—

Merle Haggard—(Capitol)

LOVE LIFTED ME—Ray Stevens

—(Barnaby)

SPREAD A LITTLE LOVE

AROUND—Danny Dee and the

Children of Truth—(RCA)

THE GREATEST HITS OF

CHRISTMAS—Eugene Ormandy

con. Philadelphia Orchestra

and Chorus—(RCA)

BEST GOSPEL PERFORMANCE

AMERICA SINGS—The Thrasher

Brothers—(Canaan)

BY YOUR REQUEST—Wendy

Bagwell & the Sunliters

(Canaan)

LIGHT—Oak Ridge Boys—



COUNTRY SINGLES PUBLISHERS LIST

JANUARY 27, 1973

| | | | | | |
|-------------------------------------|---|----|--|---|----|
| A GIRL LIKE YOU | Glaser Bros. (Glaser Bros., BMI) | 51 | MOVE IT ON OVER | Fred Rose, BMI | 62 |
| A MAN LIKES THINGS LIKE THAT | Pete Drake (Cooper Basin, BMI) | 58 | MY TENNESSEE MOUNTAIN HOME | Bob Ferguson (Owepar, BMI) | 37 |
| AFRAID I'LL WANT TO LOVE | Ron Chancey (Little David, BMI) | 27 | NEON ROSE | Jim Vienneau (Tomake, ASCAP) | 13 |
| ANY OLD WIND THAT BLOWS | Larry Butler (House of Cash, BMI) | 17 | NOTHING'S TOO GOOD FOR MY WOMAN | Kelso Herston (Tree, BMI) | 71 |
| BLOW A KISS | Roy Clark (Kingfisher, BMI) | 74 | OLD DOGS, CHILDREN, ETC. | Jerry Kennedy (Hallnote, BMI) | 2 |
| BLUE EYED JANE | Chip Young (Peer Int'l., BMI) | 67 | ONE LAST TIME | Jimmy Bowen (Blackwood/Addrisi, BMI) | 32 |
| BLUE TRAIN | Bob Ferguson (Acuff-Rose, BMI) | 40 | PASS ME BY | Jerry Kennedy & Roy Dea (Hallnote, BMI) | 4 |
| CATFISH JOHN | Jerry Bradley (Jack Music, BMI) | 10 | PRETEND I NEVER HAPPENED | Ronny Light (Willie Nelson, BMI) | 39 |
| DANNY'S SONG | Brian Ahern (Gnossos, ASCAP) | 38 | RATED X | Owen Bradley (Sure-Fore, BMI) | 9 |
| DO YOU KNOW WHAT IT'S LIKE | Joe Johnson (Taj, ASCAP) | 8 | SATISFACTION | Owen Bradley (Tree, BMI) | 22 |
| DON'T TELL ME YOUR TROUBLES | Ronny Light (Acuff-Rose, BMI) | 53 | SEPARATE WAYS | (Press, BMI) | 22 |
| EVERYBODY NEEDS LOVIN' | Bob Ferguson (Al Gallico/Algee, BMI) | 28 | SHAKE 'EM UP AND LET 'EM ROLL | Ray Doggett & Ric Libby (Trio, BMI) | 75 |
| FARM IN PENNSYLVANIA | Owen Bradley (Tree, BMI) | 69 | SHE LOVES ME (RIGHT OUT OF MY MIND) | Billy Sherrill (Young World/Center Star, BMI) | 11 |
| FEEL SO FINE | Earl Ball (Travis/Big Bopper, BMI) | 55 | SHE NEEDS SOMEONE | Owen Bradley (Hello Darlin', SESAC) | 3 |
| GOOD THINGS | Billy Sherrill (Algee, BMI) | 43 | SHE'S GOT TO BE A SAINT | Don Law Prods. (Galleon/Norlow, ASCAP) | 12 |
| GOODBYES COME HARD FOR ME | Merle Haggard (Shade Tree, BMI) | 56 | SHE'S MY ROCK | Earl Ball (Ironside, ASCAP) | 13 |
| HELLO WE'RE LONELY | Jerry Kennedy (Hallnote, BMI) | 20 | SHELTER OF YOUR EYES | Allen Reynolds (Jack, BMI) | 25 |
| HOPPY'S GONE | Chips Moman (Tree, BMI) | 46 | SO MANY WAYS | Mike Curb (Eden, BMI) | 59 |
| I AM WOMAN | Bill Walker (Buggerlugs, BMI) | 46 | SOFT LIPS AND HARD LIQUOR | Jerry Bradley (Forrest Hills, BMI) | 61 |
| I HATE GOODBYES | Bobby Bare (Jack & Bill, ASCAP) | 42 | SOME ROADS HAVE NO ENDING | Owen Bradley (Page Boy, SESAC) | 70 |
| I MUST BE DOING SOMETHING RIGHT | Jerry Kennedy (Ben Peters, BMI) | 45 | SOMEWHERE MY LOVE | Joe Allison (Robbins, ASCAP) | 16 |
| I WONDER IF THEY EVER THINK OF ME | Ken Nelson (Blue Book, BMI) | 5 | SOUL SONG | Norris Wilson (Al Gallico/Algee, BMI) | 1 |
| IF IT'S ALL RIGHT WITH YOU | Jerry Bradley (House of Gold, BMI) | 30 | TEDDY BEAR SONG | Jerry Crutchfield (Duchess, BMI) | 33 |
| IF SHE JUST HELPS ME | Don Williams & Allen Reynolds (Jack, BMI) | 66 | THANK YOU FOR TOUCHING MY LIFE | Tony Douglas (Cochise, BMI) | 57 |
| I'LL TAKE IT | Eddie Miller (Eddie Miller, BMI) | 66 | THE DAY I JUMPED FROM UNCLE HARVEY'S PLANE | Ronny Light (Tree, BMI) | 73 |
| I'M NOT STRONG ENOUGH | Frank Jones (Blue Crest/Hill and Range, BMI) | 60 | THE LORD KNOWS I'M DRINKIN' | Walter Haynes (Stallion, BMI) | 14 |
| IN THE PALM OF YOUR HAND | (Blue Book, BMI) | 34 | THE LOVING GIFT | Larry Butler (Combine, BMI) | 52 |
| JAMBALAYA | John Fogerty (Acuff-Rose, BMI) | 63 | THERE STANDS THE GLASS | Jerry Bradley (Hill and Range/Jamie, BMI) | 41 |
| KATY DID | Bob Ferguson (Warden, BMI) | 18 | THOSE FORGOTTEN TRAINS | Gene Breedon (Central, BMI/Glenwood, ASCAP) | 72 |
| KEEP ME IN MIND | Glenn Sutton (Flagship, BMI) | 44 | TIL I GET IT RIGHT | Billy Sherrill (Tree, BMI) | 26 |
| LOVE IS SO ILLUSIVE | Bill Walker (Four Star, BMI) | 68 | TOAST OF '45 | Jim Malloy (Jack, BMI) | 50 |
| LOVE IS THE LOOK YOU'RE LOOKING FOR | Bob Ferguson (Neely's Bend, BMI) | 29 | TRUE, TRUE LOVIN' | Don Gant (Coach Four, BMI) | 48 |
| LOVE SURE FEELS GOOD | (Blue Book, BMI) | 25 | UNBELIEVABLE LOVE | Bob Ferguson (Tree, BMI) | 35 |
| LOVE'S THE ANSWER | Billy Sherrill (Algee, BMI) (Tree, BMI) | 7 | WE KNOW IT'S OVER | Jerry Kennedy (Newkeys, BMI) | 31 |
| LOVIN' ON BACK STREETS | Mel Street & Dick Heard (Contention, SESAC) | 6 | WHEN A MAN LOVES A WOMAN | (Blue Book, BMI) | 65 |
| MAKIN' HEARTACHES | Joe Johnson (4-Star, BMI) | 54 | WHITE SILVER SANDS | George Richey (Sharina, BMI) | 47 |
| MARGIE, WHO'S WATCHING THE BABY | Earl Richards (Bealin/ASCAP/Get The Music/Pale, Ace, BMI) | 49 | YOU LAY SO EASY ON MY MIND | Howard & Heard (Americus, ASCAP) | 24 |
| | | | YOU TOOK ALL THE RAMBLIN' | Atkins & Reed (Vector, BMI) | 21 |

| | | | |
|--------------------|----------------------------|--|---|
| (Heartwarming) | L-O-V-E | Blackwood Bros.—(RCA) | BEST JAZZ PERFORMANCE BY A GROUP |
| SOUL IN THE FAMILY | The Rambos—(Heartwarming) | BEST JAZZ PERFORMANCE BY A SOLOIST | THE CHUCK MANGIONE QUARTET—Chuck Mangione (Mercury) |
| ALONE AT LAST | Gary Burton—(Atlantic) | GREAT SCOTT —Tom Scott—(A&M) | FIRST LIGHT—Freddie Hubbard—(CTI) |
| THE HUB OF HUBBARD | Freddie Hubbard—(MPS/BASF) | SAHARA —McCoy Tyner—(Milestone) | I SING THE BODY ELECTRIC—Weather Report—(Columbia) |
| TUNE-UP! | Sonny Stitt—(Cobblestone) | SAHARA —McCoy Tyner—(Milestone) | OUTBACK—Joe Farrell—(CTI) |
| | | SAHARA —McCoy Tyner—(Milestone) | SAHARA—McCoy Tyner—(Milestone) |
| | | TUNE-UP! —Sonny Stitt—(Cobblestone) | WHITE RABBIT—George Benson—(CTI) |

COUNTRY HOT LINE

(Continued from page 70)

Kitty Wells looking classy at WCMS and WBAP with "Full Grown Man."

Action building at KFDI, KWJJ and KWMT on **Claud Gray's** "Woman Ease My Mind."

Reprise artist **Benny Whitehead** has it going with "Blue Eyed Jane" at WVOJ, WXCL, WHYD and KWMT.

Charlie Rich wins the pick at WKDA and WENO, movement at WMQM on "Behind Closed Doors."

Allen Reynolds has a hot chart item in "If She Just Helps Me" at WSLR, WKDA and WCNW.



THE COUNTRY ALBUM CHART

| THIS WK. | LAST WK. | | WKS. ON CHART |
|----------|----------|--|---------------|
| 1 | 2 | MY MAN TAMMY WYNETTE—Epic 31717 | 11 |
| 2 | 1 | GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107 | 12 |
| 3 | 5 | IT'S NOT LOVE MERLE HAGGARD—Capitol 11127 | 7 |
| 4 | 4 | BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082 | 18 |
| 5 | 3 | LYNN ANDERSON'S GREATEST HITS—Columbia 31641 | 11 |
| 6 | 11 | THIS MUCH A MAN MARTY ROBBINS—Decca 7-5389 | 8 |
| 7 | 9 | GLEN TRAVIS CAMPBELL—Capitol 1117 | 10 |
| 8 | 6 | HERE I AM AGAIN LORETTA LYNN—Decca 75381 | 14 |
| 9 | 8 | BURNING LOVE ELVIS PRESLEY—RCA 2595 | 11 |
| 10 | 7 | A SUNSHINY DAY CHARLEY PRIDE—RCA 4742 | 23 |
| 11 | 15 | INCOMPARABLE CHARLEY PRIDE—RCA 2584 | 6 |
| 12 | 16 | A PICTURE OF ME GEORGE JONES—Epic 31718 | 5 |
| 13 | 17 | DON'T SHE LOOK GOOD BILL ANDERSON—Decca 7-5383 | 4 |
| 14 | 14 | BORROWED ANGEL MEL STREET—Metromedia 5001 | 12 |
| 15 | 10 | LONELY WOMEN MAKE GOOD LOVERS BOB LUMAN—Epic 31746 | 10 |
| 16 | 19 | ROY CLARK LIVE—Dot 26005 | 7 |
| 17 | 12 | THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000 | 28 |
| 18 | 18 | HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 26003 | 10 |
| 19 | 13 | CHARLIE McCOY—Monument 31910 | 12 |
| 20 | 23 | LONESOME 7-7203 TONY BOOTH—Capitol 11125 | 6 |
| 21 | 20 | I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 75361 | 19 |
| 22 | 22 | WHEEL OF FORTUNE SUSAN RAYE—Capitol 11106 | 17 |
| 23 | 25 | EXPERIENCE PORTER WAGONER—RCA 4810 | 10 |
| 24 | 26 | JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument 31909 | 10 |
| 25 | 31 | I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382 | 13 |
| 26 | 21 | DELTA DAWN TANYA TUCKER—Columbia 31742 | 15 |
| 27 | 24 | SOMEBODY LOVES ME JOHNNY PAYCHECK—Epic 31707 | 14 |
| 28 | 30 | I'VE GOT A WOMAN'S LOVE MARTY ROBBINS—Columbia 31628 | 7 |
| 29 | 32 | I AIN'T NEVER MEL TILLIS—MGM 4870 | 9 |
| 30 | 34 | BEST OF CHARLIE RICH—Epic 31933 | 10 |
| 31 | 27 | DOLLY PARTON SINGS MY FAVORITE SONGWRITER—RCA LPS 4752 | 13 |
| 32 | 29 | TOGETHER ALWAYS PORTER WAGONER & DOLLY PARTON—RCA 4761 | 16 |
| 33 | 38 | EARL SCRUGGS LIVE AT KANSAS STATE—Columbia 31758 | 6 |
| 34 | 39 | WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND—United Artists 9801 | 4 |
| 35 | 42 | GARDEN PARTY RICK NELSON—Decca 7-5391 | 3 |
| 36 | 46 | HOT A'MIGHTY JERRY REED—RCA 2611 | 2 |
| 37 | 28 | LADIES LOVE OUTLAWS WAYLON JENNINGS—RCA 4751 | 17 |
| 38 | 40 | BEST OF TOMMY CASH, VOL. 1—Epic 31995 | 4 |
| 39 | 35 | PENNY ARCADE MAGIC ORGAN—Ranwood 8100 | 8 |
| 40 | 33 | THE ROADMASTER FREDDY WELLER—Columbia 31769 | 12 |
| 41 | 45 | HANK THOMPSON'S GREATEST HITS, VOL. 1—Dot 26004 | 4 |
| 42 | 43 | A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720 | 9 |
| 43 | 50 | WHO'S GONNA PLAY THE OLE PIANO JERRY LEE LEWIS—Mercury 61366 | 2 |
| 44 | 47 | BEST OF DOTTIE WEST—RCA 4811 | 5 |
| 45 | 48 | WHY IS ROY ACUFF—Hickory 162 | 5 |
| 46 | 41 | NASHVILLE PACKAGE—Mercury 61375 | 6 |
| 47 | 36 | IF YOU TOUCH ME JOE STAMPLEY—Dot 26002 | 15 |
| 48 | — | SONGS OF LOVE BY CHARLEY PRIDE—RCA 4837 | 1 |
| 49 | 37 | TURN ON SOME HAPPY DANNY DAVIS—RCA 4803 | 8 |
| 50 | 44 | AMERICA JOHNNY CASH—Columbia 31645 | 23 |
| 51 | — | SEPARATE WAYS ELVIS PRESLEY—RCA 2611 | 1 |
| 52 | 51 | STORYTELLER TOM T. HALL—Mercury 61368 | 19 |
| 53 | 49 | COUNTRY MUSIC THEN AND NOW STATLER BROTHERS—Mercury 61367 | 20 |
| 54 | 55 | RAY PRICE'S GREATEST HITS—Columbia 31364 | 22 |
| 55 | 52 | WRAPPED AROUND HER FINGER GEORGE JONES—RCA 4801 | 10 |
| 56 | 54 | LIVE A THE WHITE HOUSE BUCK OWENS—Capitol 11105 | 17 |
| 57 | 61 | THE BEST OF SAMMI SMITH—Mega 31-1019 | 11 |
| 58 | 57 | TOM T. HALL'S GREATEST HITS—Mercury 61369 | 19 |
| 59 | 53 | WE LOVE O SING ABOUT JESUS GEORGE JONES & TAMMY WYNETTE—Epic 31719 | 13 |
| 60 | — | SEA OF HEARTBREAK KENNY PRICE—RCA 4839 | 1 |
| 61 | 58 | BABY BYE BYE DICKEY LEE—RCA 4791 | 12 |
| 62 | 59 | TO GET TO YOU JERRY WALLACE—Decca 75349 | 29 |
| 63 | 56 | BEST OF HANK SNOW—RCA 4798 | 11 |
| 64 | 62 | SEND ME SOME LOVIN' HANK WILLIAMS, JR. & LOIS JOHNSON—MGM 4857 | 14 |
| 65 | 64 | WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 31646 | 23 |
| 66 | 65 | LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 31647 | 23 |
| 67 | 6D | MISSING YOU JIM REEVES—RCA 4751 | 20 |
| 68 | 66 | BABY DON'T GET HOOKED ON ME MAC DAVIS—Columbia 31770 | 17 |
| 69 | 70 | BEST OF CHARLEY PRIDE—RCA 4082 | 44 |
| 70 | 63 | TRACES SONNY JAMES—Capitol 11108 | 16 |
| 71 | 68 | MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342 | 31 |
| 72 | 67 | ME AND THE FIRST LADY GEORGE JONES & TAMMY WYNETTE—Epic 31554 | 23 |
| 73 | 71 | THE LONESOME LONESOME RAY PRICE—Columbia 31546 | 28 |
| 74 | 73 | CHET ATKINS NOW AND THEN—RCA 6079 | 13 |
| 75 | 69 | A PERFECT MATCH DAVID HOUSTON & BARBARA MANDRELL—Epic 31705 | 14 |

Fantastic Airplay
Makes Candy Records
SWEETER!

**"THE
MIDNIGHT
COWBOY"**

Candy Records C-1037

Jeris Ross

**"TRUE
LOVIN'"**

Candy Records C-1012

Cheri Lee

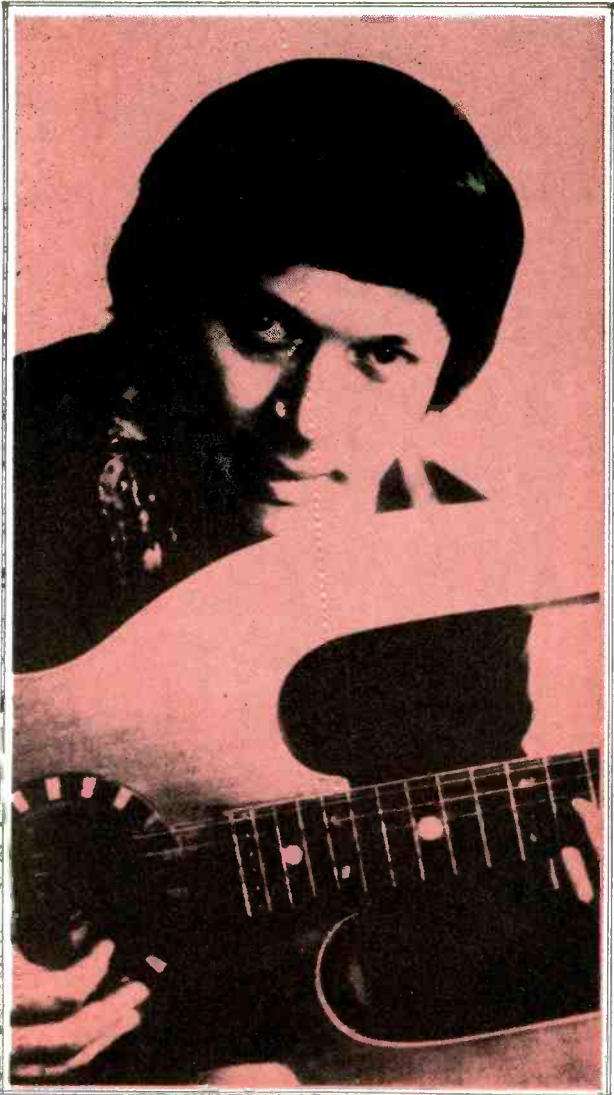
**"A
WEAKNESS
SHE CAN'T
UNDERSTAND"**

Candy Records C-1016

**Jimmy
Hydrick**

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JERRY WALLACE

'do you know what it's like to be, lonesome'

Prod. Joe Johnson
TAJ Music
901 17th Avenue South
Nashville, Tennessee
9220 Sunset Blvd.
Los Angeles

DECCA 33036



THE COUNTRY SINGLES CHART

THIS LAST WK. WK.

WKS. ON CHART

| | | | | |
|----|----|--|---|----|
| 2 | 2 | SOUL SONG | JOE STAMPLEY—Dot 17442 | 12 |
| 3 | 5 | OLD DOGS, CHILDREN AND WATERMELON WINE | TOM T. HALL—Mercury 73346 | 9 |
| 4 | 6 | SHE NEEDS SOMEONE TO HOLD HER | CONWAY TWITTY—Decca 33033 | 9 |
| 5 | 4 | PASS ME BY | JOHNNY RODRIGUEZ—Mercury 73334 | 12 |
| 6 | 7 | I WONDER IF THEY EVER THINK OF ME | MERLE HAGGARD—Capitol 3488 | 7 |
| 7 | 1 | LOVIN' ON BACK STREETS | MEL STREET—Metromedia Country 901 | 12 |
| 8 | 9 | LOVE'S THE ANSWER/JAMESTOWN FERRY | TANYA TUCKER—Columbia 4-45721 | 10 |
| 9 | 13 | DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME | JERRY WALLACE—Decca 33036 | 8 |
| 10 | 12 | RATED X | LORETTA LYNN—Decca 33039 | 7 |
| 11 | 10 | CATFISH | JOHN JOHNNY RUSSELL—RCA 74-0810 | 13 |
| 12 | 11 | SHE LOVES ME (RIGHT OUT OF MY MIND) | FREDDY WELLER—Columbia 4-45723 | 10 |
| 13 | 3 | SHE'S GOT TO BE A SAINT | RAY PRICE—Columbia 4-45724 | 12 |
| 14 | 16 | NEON ROSE | MEL TILLIS—MGM 14454 | 7 |
| 15 | 20 | THE LORD KNOWS I'M DRINKIN' | CAL SMITH—Decca 33040 | 7 |
| 16 | 15 | SHE'S MY ROCK | STONEY EDWARDS—Capitol 3462 | 12 |
| 17 | 17 | SOMEWHERE MY LOVE | RED STEAGALL—Capitol 3461 | 11 |
| 18 | 19 | ANY OLD WIND THAT BLOWS | JOHNNY CASH—Columbia 4-45740 | 7 |
| 19 | 8 | KATY DID | PORTER WAGONER—RCA 74-0820 | 12 |
| 20 | 24 | HELLO, WE'RE LONELY | TOM T. HALL & PATTI PAGE—Mercury 73347 | 7 |
| 21 | 21 | SATISFACTION | JACK GREENE—Decca 33008 | 7 |
| 22 | 22 | YOU TOOK ALL THE RAMBLIN' OUT OF ME | JERRY REED—RCA 74-0857 | 6 |
| 23 | 27 | SEPARATE WAYS/ALWAYS ON MY MIND | ELVIS PRESLEY—RCA 74-0815 | 7 |
| 24 | 29 | SHELTER OF YOUR EYES | DON WILLIAMS—JMI 12 | 8 |
| 25 | 38 | YOU LAY SO EASY ON MY MIND | BOBBY G. RICE—Metromedia Country 902 | 7 |
| 26 | 30 | LOVE SURE FEELS GOOD | SUSAN RAYE—Capitol 3499 | 5 |
| 27 | 41 | TIL I GET IT RIGHT | TAMMY WYNETTE—Epic 5-10940 | 4 |
| 28 | 18 | AFRAID I'LL WANT TO LOVE HER ONE MORE TIME | BILLY "CRASH" CRADDOCK—ABC 11342 | 11 |
| 29 | 28 | EVERYBODY NEEDS LOVIN' | NORRO WILSON—RCA 74-0824 | 11 |
| 30 | 34 | LOVE IS THE LOOK YOU'RE LOOKIN' FOR | CONNIE SMITH—RCA 74-0860 | 5 |
| 31 | 32 | IF IT'S ALL RIGHT WITH YOU | DOTTIE WEST—RCA 74-0828 | 9 |
| 32 | 31 | WE KNOW IT'S OVER | DAVE DUDLEY & KAREN O'DONNAN—Mercury 73345 | 8 |
| 33 | 35 | ONE LAST TIME | GLEN CAMPBELL—Capitol 3483 | 6 |
| 34 | 39 | TEDDY BEAR SONG | BARBARA FAIRCHILD—Columbia 4-45742 | 5 |
| 35 | 40 | IN THE PALM OF YOUR HAND | BUCK OWENS—Capitol 3504 | 5 |
| 36 | 37 | UNBELIEVABLE LOVE | JIM ED BROWN—RCA 74-0846 | 6 |
| 37 | 42 | MY TENNESSEE MOUNTAIN HOME | DOLLY PARTON—RCA 74-0868 | 4 |
| 38 | 14 | A PICTURE OF ME (WITHOUT YOU) | GEORGE JONES—Epic 5-10917 | 14 |
| 39 | 44 | DANNY'S SONG | ANNE MURRAY—Capitol 3481 | 5 |
| 40 | 23 | PRETEND I NEVER HAPPENED | WAYLON JENNINGS—RCA 74-0808 | 15 |
| 41 | 45 | BLUE TRAIN | GEORGE HAMILTON IV—RCA 74-0854 | 6 |
| 42 | 46 | THERE STANDS THE GLASS | JOHNNY BUSH—RCA 74-0867 | 4 |
| 43 | 49 | I HATE GOODBYES | BOBBY BARE—RCA 74-0866 | 3 |
| 44 | 47 | GOOD THINGS | DAVID HOUSTON—Epic 5-10939 | 4 |
| 45 | 54 | KEEP ME IN MIND | LYNN ANDERSON—Columbia 4-45768 | 2 |
| 46 | 52 | I MUST BE DOING SOMETHING RIGHT | ROY DRUSKY—Mercury 73356 | 3 |
| 47 | 48 | HOPPY'S GONE | ROGER MILLER—Mercury 73354 | 4 |
| 48 | 25 | WHITE SILVER SANDS | SONNY JAMES—Columbia 45706 | 15 |
| 49 | 57 | TRUE, TRUE LOVIN' | FERLIN HUSKY—ABC 11345 | 3 |
| 50 | 58 | MARGIE, WHO'S WATCHING THE BABY | EARL RICHARDS—Ace of Hearts 1461 | 4 |
| 51 | 53 | THE TOAST OF '45 | SAMMI SMITH—Mega 615-0097 | 4 |
| 52 | 55 | A GIRL LIKE YOU | GLASER BROTHERS—MGM 14462 | 3 |
| 53 | — | THE LOVING GIFT | JOHNNY CASH & JUNE CARTER CASH—Columbia 4-45758 | 1 |
| 54 | 63 | DON'T TELL ME YOUR TROUBLES | KENNY PRICE—RCA 74-0872 | 3 |
| 55 | 65 | MAKIN' HEARTACHES | GEORGE MORGAN—Decca 33037 | 5 |
| 56 | 66 | FEEL SO FINE | KENNY VERNON—Capitol 3506 | 3 |
| 57 | 56 | GOODBYES COME HARD FOR ME | KENNY SERRATT—MGM 14435 | 8 |
| 58 | 61 | THANK YOU FOR TOUCHING MY LIFE | TONY DOUGLAS—Dot 17443 | 4 |
| 59 | 64 | A MAN LIKES THINGS LIKE THAT | CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol 3508 | 3 |
| 60 | 71 | SO MANY WAYS | EDDY ARNOLD—MGM 14478 | 2 |
| 61 | 67 | I'M NOT STRONG ENOUGH | STONEWALL JACKSON—Columbia 4-45738 | 2 |
| 62 | 69 | SOFT LIPS & HARD LIQUOR | CHARLIE WALKER—RCA 74-0870 | 2 |
| 63 | 62 | MOVE IT ON OVER | BUDDY ALAN—Capitol 3485 | 6 |
| 64 | 70 | JAMBAYAYA | BLUE RIDGE RANGERS—Fantasy 689 | 2 |
| 65 | — | I AM WOMAN | BOBBIE ROY—Capitol 3513 | 1 |
| 66 | — | WHEN A MAN LOVES A WOMAN | TONY BOOTH—Capitol 3515 | 1 |
| 67 | 74 | IF SHE JUST HELPS ME | ALLEN REYNOLDS—JMI 13 | 2 |
| 68 | 73 | BLUE EYED JANE | BENNY WHITEHEAD—Reprise 1131 | 2 |
| 69 | 75 | LOVE IS SO ILLUSIVE | CONNIE EATON—Chart 5182 | 2 |
| 70 | — | FARM IN PENNSYLVANIA | JEANNIE SEELY—Decca 33042 | 1 |
| 71 | — | SOME ROADS HAVE NO ENDING | WARNER MACK—Decca 33045 | 1 |
| 72 | — | NOTHING'S TOO GOOD FOR MY WOMAN | BILL PHILLIPS—UA 50995 | 1 |
| 73 | — | THOSE FORGOTTEN TRAINS | RED SIMPSON—Capitol 3495 | 1 |
| 74 | — | THE DAY I JUMPED FROM UNCLE HARVEY'S PLANE | RED LANE—RCA 74-0843 | 1 |
| 75 | — | BLOW A KISS | HARRISON TYNER—Triune 7203 | 1 |
| | — | SHAKE 'EM UP AND LET 'EM ROLL | BRUCE NELSON—Royal American 74 | 1 |

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EVERY DAY'**

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New Musical Express
January 13, 1973

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Melody Maker
January 6, 1973

"The album, in fact, weeps sensitively and tenderly. There's a true poetic consciousness at work here... a lyricist who can express her pain with as much coyness as Lennon.

... she can create a unique ambience with her voice... like that of a child on the edge of tears. And wistful."

New York Times
January 12, 1973

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