

RECORD WORLD

12-44
ORIG SOUND SALES CORP
7120 SUNSET BLVD
HOLLYWOOD CA 90046

NOVEMBER 17, 1973

WHO IN THE WORLD:

FRANK SINATRA

A New Reprise Album And An Upcoming NBC-TV Special, Both Entitled 'Ol' Blue Eyes Is Back,' Are Among The Gifts That Frank Sinatra Is Bringing To An Adoring Public Now That He Has Come Out Of Retirement. For More On Ol' Blue Eyes And A Special Warner/ Reprise Promotion Campaign, See Page 15.



HITS OF THE WEEK

SINGLES

PAUL McCARTNEY & WINGS, "HELEN WHEELS" (prod. by Paul McCartney) (McCartney/ATV, BMI). Following up two straight number one records is an easy task for super Paul. Rock and rolling number should drive to number one in a matter of weeks. Apple 1869.

PAUL SIMON, "AMERICAN TUNE" (prod. by Paul Simon) (Paul Simon, BMI). New single from his fabulous "There Goes Rhymin' Simon" lp should touch the hearts and ears of many Americans. Beautiful melody wrapped around meaningful lyrics. Possible Grammy here. Columbia 4-45900.

JIM CROCE, "TIME IN A BOTTLE" (prod. by Cashman & West) (Blendingwell / ABC, ASCAP). Released by popular demand out of his first album, tune is already sweeping the country on a wave of emotion. An instant classic and an extremely moving record. ABC 11405.

AL GREEN, "LIVIN' FOR YOU" (prod. by Willie Mitchell) (Jec/Al Green, BMI). The mean Mr. Green offers another gentle soul swinger that should reach the heights immediately. Produced by Willie Mitchell, disc should have a long chart life and get Al more green. Hi 2257 (London).

SLEEPERS

FRANK SINATRA, "LET ME TRY AGAIN" (prod. by Don Costa) (Spanka, BMI/Flanka, ASCAP). His album is "Ol' Blue Eyes Is Back," and this French tune featuring lyrics by Paul Anka and Sammy Cahn proves his retirement is over. Listen to the flip "Send In the Clowns" also. Reprise 1181.

CHEECH AND CHONG, "SISTER MARY ELEPHANT" (prod. by Lou Adler) (India Music Ink., ASCAP). These two zanies had their first hit single last time out with "Basketball Jones." This routine from their "Big Bambu" lp is the most outrageous comedy 45, bar nun. Ode 66041. (A&M).

BILLY JOEL, "PIANO MAN" (prod. by Michael Stewart) (Home Grown/Tinker Street, BMI). Title cut from artist-writer's first album for company is a lengthy (4:30) story song that is reminiscent of Harry Chapin's "Taxi" in style and sound. Ivory power! Columbia 4-45963.

DEXTER REDDING, "LOVE IS BIGGER THAN BASEBALL" (prod. by Paul Hornsby) (Redwal, BMI). Son of the late Otis Redding debuts with a cute chunk of candy rock that should go from a leftfield pop fly to a home run. Nice sax break clinches hitdom. Capricorn CPR-0033 (WB).

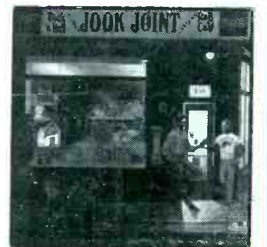
ALBUMS

THE BAND, "MOONDOG MATINEE." The Band is back with a super collection of hot oldies that demonstrate once again the incomparable musicianship of the group. Fabulously funky vocals brighten every cut, and some of the best songs are "Ain't Got No Home," a chugging "Mystery Train" and a rocking "I'm Ready." Capitol SW-11214 (5.98).

DAVE MASON, "IT'S LIKE YOU NEVER LEFT." Mason's first Columbia album again demonstrates his vast abilities as songwriter, singer and guitarist. The tunes are lovely, and several feature great Graham Nash harmonies. Some of the super songs are "Every Woman," "The Lonely One," and the tremendous title cut. Columbia KC 31721 (5.98).

RICK DERRINGER, "ALL AMERICAN BOY." Blue Sky Records' first release should fire off plenty of bullets as Rick Derringer has put together an eclectic set of music highlighting his lightning guitar work along with great playing from David Bromberg, Joe Walsh and Edgar Winter. Best cuts: "Rock and Roll Hoochie Koo" and "Time Warp." Blue Sky KZ 32481 (Columbia) (5.98).

"MISSISSIPPI." An Australian group of hitsters who should enjoy incredible success on these shores. Russ Johnson, Graham Goble and John Mower sing with a grace that is comparable to Crosby, Stills and Nash; and songs like "Save the Land," "Feel Alone," "Sweet World" and "Kings Of the World" show tremendous chart potential. Fantasy F-9438 (5.98).



Vinyl Crisis Continues as Christmas Nears; Oil Shortage May Heighten Problems **Columbia Hikes Prices for Some Artists' LPs** **NARM Sets Convention Agenda** **Bogart Exits Buddah for New Label Deal** **Discount Outlet Firebombed in Campus Town** **Dialogue: John Lennon**

"HOW DO YOU THINK IT FEELS"

APBO-0172

Lou Reed's
new single,
forced from his
smash album.



APL1/APS1/APK1-0207

RCA Records and Tapes

Bogart Leaves Buddah To Form New Label

■ NEW YORK—Neil Bogart, Co-President of The Buddah Group since 1971 and general manager since its inception in August 1967, has officially resigned.

Bogart came to Buddah in 1967, from Cameo-Parkway where he served as Vice President and general manager. Prior to that, he was assistant national promotion director for MGM and before that, an advertising account executive for Cash Box Magazine. He entered the business as a singer under the name of Neil Scott.

While at Buddah, he was responsible for developing and coining the phrase "Bubblegum Music," as the label exploded with numerous million-sellers by the 1910 Fruitgum Co., Ohio Express and the Lemon Pipers. He helped develop the nostalgia craze with Sha Na Na and recorded, with Richard Nader, the first of Nader's Rock n' Roll Revival Concerts.

In 1970, Buddah had the first gold gospel single in music history by the Edwin Hawkins Singers. Melanie and the Edwin Hawkins Singers also scored together with "Candles In The Rain" ("Lay Down").

Buddah, under Bogart, developed the concept of distributing producer-owned labels with successful ventures like Curtis Mayfield's Curtom, Holland-Dozier-Holland's Hot Wax (Honey
(Continued on page 47)

Discount Records Outlet Bombed in Illinois Campus Town

By GARY COHEN

■ CHAMPAIGN, ILL.—The local outlet of Discount Records was firebombed here last Thursday night (1). Damage to the store was light, with the operation unaffected by the attack. The bombing came at a time when Discount Records was planning to run an across-the-board album sale with prices more than 30 cents cheaper than those at the Record Service, the other record store in this campus town.

Both Discount Records and Record Service are located in
(Continued on page 50)

Col Raises Prices For Certain Artists

■ NEW YORK — Columbia and Epic Records have announced a new album and tape series of releases by major artists with a \$6.98 suggested list price for a single disc album and \$7.98 suggested list price for a single tape. These new price levels follow the guidelines established by the Cost of Living Council.

The new series continues the company's variable pricing concept. Albums will be offered to dealers at \$3.61, up from \$3.57, an increase of 4 cents while they will be offered to rack jobbers at \$3.36, up from \$3.35, an increase of 1 cent.

The tapes in the new series will be priced at \$4.40 for the dealers,
(Continued on page 50)

Metromedia Music To N. Y. Times?

■ NEW YORK—It was widely rumored last week that the New York Times Music Corporation is negotiating to acquire Metromedia Music. At press time, principals of the two firms were unavailable for comment.

NARM Confab Agenda Set; Study Reveals Racks' Growth

■ BALA CYNWYD, PENNA.—The theme of the 1974 NARM Convention to be held at the Diplomat Hotel in Hollywood, Fla., from March 24-28, will be expressed in mathematical terms: "Partners + Professionalism = Profits." The theme was chosen via a series of meetings recently held in California, of the 1974 NARM convention committee, the manufacturers advisory committee and the NARM board of directors. During that series of meetings, the structure for the business program was also set.

The convention begins with meetings on Saturday, March 23, of the NARM board of directors and the NARM scholarship committee. On Sunday, March 24, there will be a NARM regular members meeting, and three individual meetings for merchandising segments of the business: the
(Continued on page 47)

Vinyl Shortage and Related Problems May Worsen as Christmas Approaches

By GARY COHEN

■ NEW YORK — The vinyl shortage, already causing cutbacks, price increases and difficulties in receiving merchandise, will worsen as the industry moves closer to the Christmas season, according to both pressing plant and label executives. They believe this to be true for the following reasons:

- The pressing plants have already been informed by vinyl manufacturers that there will be further reductions in vinyl available for the record industry. These cutbacks, ranging anywhere from 10 percent to 30 percent, will make vinyl even more difficult to come by.

- The normal industry policy of "farming out" business to other plants during peak periods will be near-impossible this year. The majority of pressing plants are not accepting any new business at all, and admit they are having difficulty filling the orders they have now.

- The international situation, some sources report, is worse than the domestic situation. Interna-

tional affiliates are continuing to put demands on U. S. manufacturers for records that would have normally been manufactured overseas.

- Retailers have just now begun to feel the pinch, as shipments arrive more slowly. Scattered reports have been received concerning stores out of stock on hit product for a week at a time, as back-ordered albums are not receiving highest priority on the pressing plant level.

On the manufacturing level, talks with pressing plant operators revealed that the crisis will definitely worsen over the next few months. "Christmas season has always been our busiest season, but this year it's going to be difficult
(Continued on page 24)

Oil Supply Shortage May Affect Industry

■ NEW YORK—With the further tightening of the nation's oil supply, there will be a further shortage of all oil-derived products including vinyl, according to information received by **Record World**. The latest information available indicates that the crises will last for at least the next few months, with more liberal estimates ranging from six months to five years. At the same time, engineers are working on substitute compounds to replace the scarce vinyl.

Vinyl Use Growing

Polyvinyl chloride is used in more ways than just making records, including building materials, pipe furniture and in the soles of shoes. Bob Titelman, President of PRC, noted that the record industry has been paying between 20 cents and 25 cents a pound for their vinyl, while vinyl pipe manufacturers have been willing to pay 50 cents a pound for the vinyl, because that price represents a considerable savings over what they would have to pay for other
(Continued on page 24)

Heckman Exits RCA

■ NEW YORK — Don Heckman, Division Vice President, east coast a&r for RCA Records, resigned his post last week.

Kris & Rita Feted



Columbia Records recently hosted a reception for its Monument custom label artist Kris Kristofferson. Among those who attended were (from left) Irwin Segelstein, President of Columbia Records; Mrs. Goddard Lieberman; Kristofferson; Rita Coolidge; and Goddard Lieberman, President, CBS/Records group. Kristofferson, who was in New York for an appearance at Avery Fisher Hall, is currently riding the charts with his single "Why Me."

Moman to Direct Southern Pop A&R For Warner Bros.

■ BURBANK, CALIF. — Mo Ostin, Chairman of the Board and Lenny Waronker, Vice President and director of a&r have announced the appointment of Chips Moman as Warner Bros. Records director of popular music a&r in the southern United States.

Moman has been producing hit singles and albums in the Southern region for the last fourteen years for major artists including B. J. Thomas, Dionne Warwick and Brenda Lee, among others. In his new position he will be responsible for the acquisition of new pop talent to the Warner/Reprise roster, for producing new talent as well as established Warner artists, and for generally representing Warner Bros. Records in the southern pop music community reaching from Atlanta to Nashville, from Muscle Shoals to Memphis.

Chips Moman will make his headquarters at 1111—17th Avenue South in Nashville, and can be reached at (615) 254-5777.

L.A. Honors Bloodstone

■ HOLLYWOOD, CALIF. — London group Bloodstone has received a special resolution from Mayor Tom Bradley of Los Angeles and Councilman Billy Mills for their contributions to the community of Los Angeles.

Dengrove Exits MCA

■ LOS ANGELES — Jeffrey Dengrove has announced his resignation as director of artist relations at MCA Records. Dengrove has been with MCA as artist relations director and head of album, FM, and college promotion for the past three and a half years.

Dengrove will announce his future plans on November 26th.

RCA Releasing Denver's Hits

■ NEW YORK—RCA Records has announced that it is releasing the album, "John Denver's Greatest Hits."

Denver has had his last four albums certified gold by the RIAA. He has totally re-recorded six of the selections on this album, which was produced by Milt Okun.

RCA Records will support the release with a major advertising and merchandising campaign.

The material on "John Denver's Greatest Hits" will include: "Leaving On a Jet Plane," "Take Me Home, Country Roads," "Rocky Mountain High," "For Baby (for Bobbie)," "Rhymes & Reasons," "Follow Me," "Goodbye Again," "The Eagle and the Hawk," "Sunshine On My Shoulders," and "Poems, Prayers, and Promises."

Wherehouse Sales Soar

■ LOS ANGELES—Integrity Enterprises Corp., owner and operator of "The Wherehouse" record and tape stores throughout California, has announced sales for the quarter ended September 30 of \$4,017,193, an increase of 70 percent over the \$2,358,246 for the prior year period. Earnings for the quarter were \$87,625 as against a loss last year of \$28,284. There were thirty-three stores in operation at the end of the quarter this year compared to twenty-five last year.

Andy Williams To Host Grammys

■ LOS ANGELES — The Pierre Cossette Company has set Andy Williams to host the 15th Annual Grammy Awards, to be aired March 2 on CBS from the Hollywood Paladium. This marks the fourth consecutive year that Williams has hosted the awards show.

Massachusetts Gets Anti-Piracy Law

■ BOSTON—Governor Francis Sargent signed into law a state anti-piracy bill making Massachusetts the eighteenth state with a criminal statute barring the manufacture and sale of unauthorized duplications of phonograph records and pre-recorded tapes.

The new law, which became effective on October 31, makes the piracy of sound recordings punishable by a fine of up to \$5,000 or by imprisonment of up to one year.

N. C. Pirates Denied Review

■ CHARLOTTE, N. C.—The North Carolina Supreme Court declined to review a case in which three companies and the owner were found guilty of tape piracy, were permanently enjoined from further activity in that area and were to be assessed monetary damages by a court-appointed referee.

In four separate cases brought against the defendants by Capitol Records, Inc., a lower court had entered a summary judgment in October, 1972 against the defendants, Eastern Tape Corp., G & G Sales, Inc., Super Hits, Inc., and J. H. Pettus, the owner of the three companies.

The defendant companies and Pettus appealed the decision to the North Carolina Court of Appeals, which upheld the lower court decision. The defendants then appealed to the Supreme Court for review, which has now been denied.

Gordon Joins Nader

■ NEW YORK—Richard Nader has announced that Sam Gordon has joined Nader's organization in the newly-created post of Vice President. Gordon, most recently associated with Albert Grossman Management, will be active in all aspects of the administration and operations of Nader's company. His responsibilities will include concert and industrial show production and will extend to personal management and music publishing.



Sam Gordon



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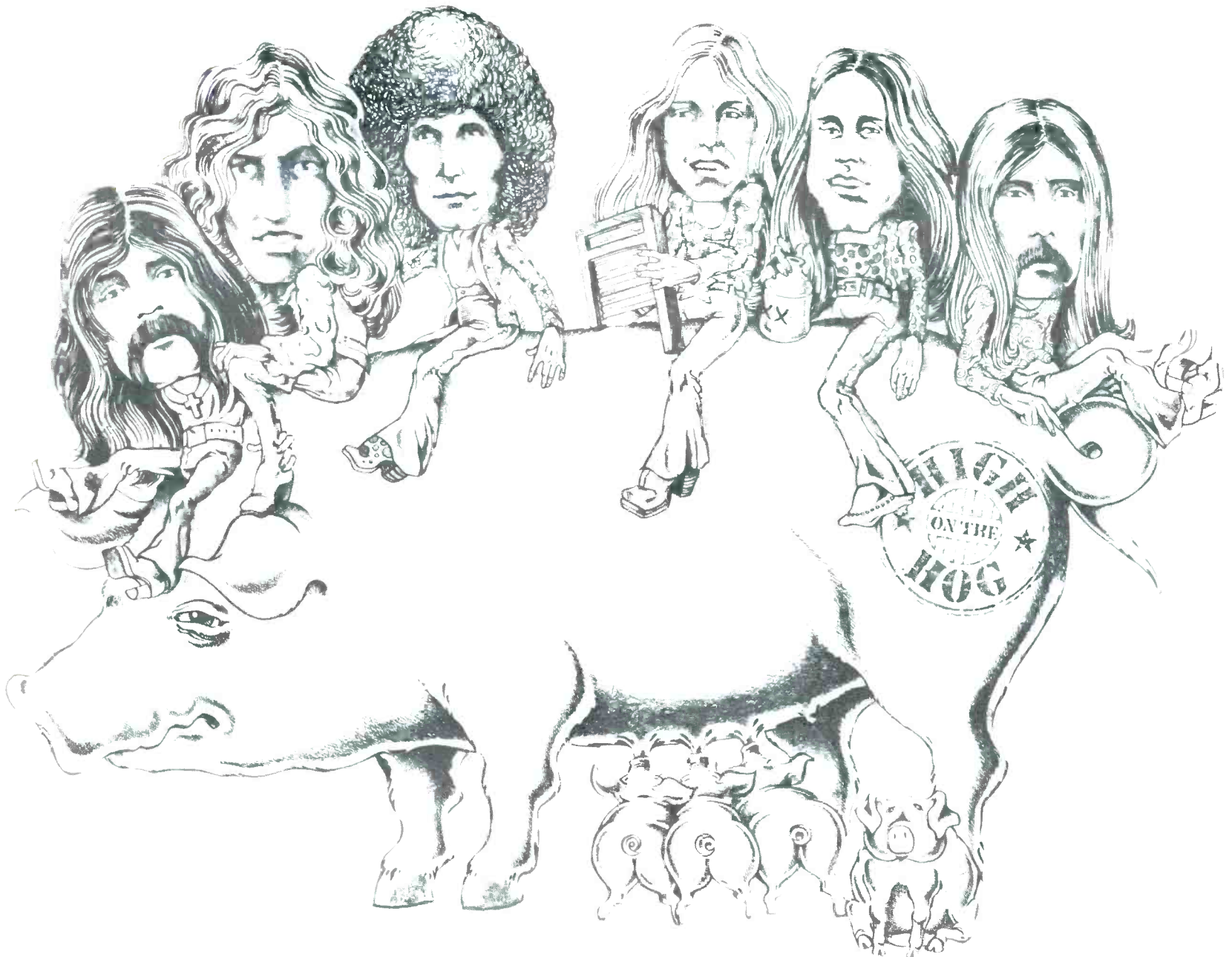
**"High On The Hog"
is Black Oak Arkansas now!**

Black Oak Arkansas have won a huge following through their enthusiastic and energetic approach to original rock material, sparked by the down-home vocal style of Jim Dandy. Now Black Oak, without letting go of their unique and distinctive form of funk, display some other sides to their music, with ballads, country rock, and straight-ahead rock n' roll.

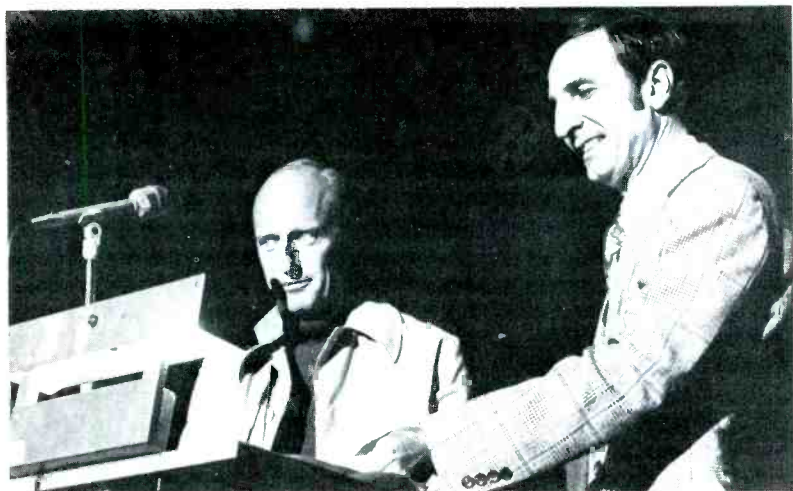
**Black Oak Arkansas' electrifying new album
"High On the Hog" is on Atco Records and Tapes**



SD 7035



Out of This World



Captain Charles (Pete) Conrad (right), Apollo 12 astronaut who took a tape of country music with him on his trip to the Moon, is shown receiving a plaque from Rocco Laginestra, President of RCA Records at RCA's CMA convention breakfast in Nashville. The plaque cited the astronaut for proving that "Country Music is Out of This World."

James Gang to Atco

■ NEW YORK—Jerry Greenberg, Senior Vice President and general manager of Atlantic Records, announced that Atlantic had completed negotiations with Mike Belkin, manager of the James Gang, and signed the group to Atco Records.

Personnel for the band now consists of Roy Kenner on vocals, Dale Peters on bass, Jim Fox on drums and guitarist Tommy Bolin, who joined the group on the recommendation of ex-James Gang member Joe Walsh. Bolin is also featured on Billy Cobham's new Atlantic album, "Spectrum."

The James Gang's first album for Atco, entitled "James Gang Bang," was mixed at Atlantic's studios in New York by the group and Tom Dowd. The album is scheduled for a mid-November release.



Pictured from left are Jerry Greenberg and Jerry Wexler with Mike Belkin, manager of the James Gang.

New Geils Album

■ NEW YORK—Atlantic Records is rush-releasing a new album from the J. Geils Band, "Ladies Invited." It is the group's fifth album for Atlantic. "Ladies Invited" was recorded at The Hit Factory in New York and produced by Bill Szymczyk for Pandora Productions Ltd.

New Hut Opens As Profits Soar

■ WASHINGTON, D.C.—Schwartz Brothers, Inc., has opened an 8,500 square foot Harmony Hut store in the new Brunswick Square Mall in East Brunswick, N.J.

The new unit, the eleventh in the Harmony Hut chain, and the fifth to be opened in the past 14 months, offers a complete line of music merchandise including records, tapes, sheet music, audio equipment and musical instruments. Special features include a complete keyboard department and a wide range of string and band instruments.

In announcing the new store opening, the company noted that retail sales of the Harmony Hut chain are up approximately 60 percent for the nine months ended September 30, 1973.

RCA to Release 'Carpenter's Son'

■ NEW YORK—RCA Records has acquired the rights to release a two-record album of a new Alex Zanetis operetta, "The Carpenter's Son," based on incidents in the life of Christ.

"The Carpenter's Son," is in the popular music mode and takes the general form of a Broadway musical. The album is a Jack O'Diamonds production with Zanetis serving as producer and director. It was produced in Nashville.

The operetta contains 35 scenes depicting important moments in the life of Christ from Childhood to the Crucifixion and Resurrection. RCA is releasing the album as a Christmas special.

A single from the album, "Everlasting Love," sung by Orsa Lia, who portrays Mary Magdalene in the production, is also being released.

CBS Intl. Expands; Ms. Edell to Coordinate

■ NEW YORK—CBS Int'l Music Publishing has announced the expansion of its international exploitation function. Betty (Reinman) Edell, assistant to Sol Rabinowitz, CBS Int'l VP music publishing and a&r, has broadened her responsibilities to include the increased promotional efforts which have already been put into effect.

Ms. Edell will be in constant communication with the seventeen CBS foreign affiliates and will act as liaison between U.S. and CBS International branch offices. She will analyze radio tip sheets, trade chart action and U.S. recording activity fed to her by American publishers, transmitting this information for use as leverage by CBS affiliates around the world.



Betty Edell

Maximus Gets 'Byrd'

■ NEW YORK—Frank Military, Jay Morgenstern and Nan Pearlman of Maximus Music concluded arrangements whereby they will publish the score to the forthcoming Edgar Lansbury/Joe Beruh Broadway production "Blue Byrd."

The score, written by Larry Grossman, who recently signed a long term publishing agreement with Maximus, and Drey Sheppard is the first major Broadway score being published by the newly formed company.

Kirshner TVer Scores in Ratings

■ NEW YORK—"Don Kirshner's Rock Concert," in the first national PSB ratings utilized for syndicated shows, scored a 7 rating for the 90-minute television series. The majority of the markets carry the show in the 11:30 pm to 1 am slot on either Friday or Saturday night.

A breakdown of the figures show that in the first national ratings for the syndicated series Kirshner's pop-rock offering was seen for six minutes or more in an estimated six million homes.

Trustees Awards Recommendations Asked by NARAS

■ LOS ANGELES — Members of the Record Academy (NARAS) were notified last week that the time has come for them to forward recommendations for recipient of the Academy's special Trustees Awards.

The purpose of the award, which has been voted by the National Trustees only on rare occasions during the Academy's 16-year history, is to honor outstanding and lasting contributions to the recording field that do not always fall within the framework of the Grammy Awards.

Academy members are being asked to document this year's recommendations with detailed descriptions of the intended recipients' qualifications. All entries received by December 3 will first be voted on by the members' local Boards of Governors and, if approved, sent on to the National Board of Trustees for its members' decisions.

Forest Leaves Agency Biz For Concert, Mgmt. Involvement

■ LOS ANGELES —David Forest, President of the David Forest Agency, Ltd. has announced that effective immediately he is dissolving all booking operations and will turn all of his energies and talent into the concert production and management fields. His agency will handle the clerical and accounting chores pertaining to the dates on the books that are set as of today for the future, but will cease all actual booking.

Forest's agency roster included Leon Russell, Tower of Power, J.J. Cale, Freddie King, Cold Blood, Delaney Bramlett, Sylvester and The Hot Band, The Elvin Bishop Band, Bloodrock and El Rocho. All of these artists are now going to be available for new agency affiliation.



David Forest

The King of Oklahoma Can't Seem to Shake This Rock and Roll

BR809

The debut single from the stunning debut album. Michael Franks.



BR6005

Climb on our music and fly...



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By CRAIG FISHER



■ **SHORT TAKES:** Sources report that **Bob Dylan** and the **Band** have been up to something at Village Recorders here, though it's not clear what. Rehearsals, probably . . . Rumors abound about **Billy Preston's** upcoming recording activities. One set says he'll be waxing with **Ray Charles**, and some comments Charles made to *Melody Maker* indicate that that's not unlikely. Another set involves the **Rolling Stones**, and suggests that when the boys gather here in January, they'd like Billy to play keyboards on their next effort. That's possible, too, but spokespersons' comments indicate that the idea hasn't gone beyond the talking stage . . . **Donovan** will not be coming to the Roxy next month. He reportedly changed his mind, and instead hopes to do a full-scale U.S. tour beginning in February or March . . . Another four acts, formerly on Columbia, are label-shopping. They're **Fresh Air**, the **Batteauxs**, the **Rowan Brothers** and **Gentlehood** . . . Arrangements have been worked out for **Dionne Warwick** and the **Spinners** to record a single together, though when they'll do it is as yet undecided. Meanwhile, **Thom Bell**, who'll produce the 45, begins doing same for the group's next album in Philadelphia this week . . . Closing night at Max's Kansas City Sunday before last, **Bobby Blue Band** was joined onstage by **Stevie Wonder**, **John Paul Hammond Jr.** and **Johnny Winter**. Now Mr. Wonder's back here, but before he left the Big Apple, reportedly, he was busily putting together a new band, intended, so we're told, to give his live performances an altogether "new sound" . . . **Fleetwood Mac** have not broken up, as rumored—at least according to an ATI spokesperson, who says that the group abruptly cut off their latest trek because of "internal differences," but adds that they'll be going back out on the road again in January . . . And Rocket Records' new headquarters here will remain under wraps till Dec. 1. That's when **Elton John**, having interrupted his English tour, will arrive to catch **Mike Silver's** Troubadour opening and to be best man at **Howard Rose's** wedding the following day. Watch for Mr. Rose, by the way, to announce his own client list within the next few weeks.

IMMINENT PRODUCT: **Paul McCartney's** next with **Wings** is "Band on the Run." It's due Nov. 26 . . . And in January, Capitol will be releasing not only an album mixed down from those Watkins Glen tapes of the **Band**, but also new ones from **Skylark**, **Tavares**, the **Lettermen**, **Kathy McDonald**, **Pat Williams** and **Leo Kottke**. Plus **Gangsters of Love's** first . . . The next **Mahavishnu Orchestra** effort, to be out before the end of the month, is called "Between Nothingness and Eternity." That's the one recorded in Central Park last summer. **Murray Krugman** and **John McLaughlin** co-produced it . . . Some other folk are still readying stuff, including **Melissa Manchester**, who's finishing up in New York right now with **Hank Medress** producing; **Johnny Nash**, who's at Columbia's San Francisco facilities, remixing a couple of singles with **Roy Halee**, and **McKendree Spring**, who went into Electric Lady Studios last week to re-record two tunes from their current lp for a single. The group and **Michael Brossky** co-produced . . . And here, meanwhile, **Gary Katz** went into Village Recorders last week to begin work with **Steely Dan** on their third lp, and Gary's also mixing **Thomas Jefferson** **Kaye's** second, and Thomas Jefferson is now producing **Alex Taylor**, and **Jimmy Buffett** finished his second last week, which **Don Gant** produced. Called "Mañana," it'll be out, probably, in January . . . **Billy Joel** interrupted his Troubadour stand last Thursday to fly to New York, where he joined the line-up for an upcoming "Rock Concert" at the Palace. The **Mahavishnu Orchestra** also came aboard . . . Visiting, last week, were **Peter Rudge** and **Peter Kameron**, working out details for the **Who** tour . . . And **Paul McCartney's** due here in February, if things can be worked out, to tape that 90-minute TV special that Terry Knight's producing—the one that'll also star **Twiggy**.

FAMILY NEWS: **Phyllis Major** and **Jackson Browne** had a son Friday before last. They were ready with everything but a name for the little lad, which they've yet to choose . . . In nuptial errata: **Bob Gibson** and his **Colette** didn't get married in Puerto Vallarta after all. Rather, the festivities took place Saturday before last at Bob's hillside home . . . And in further nuptial news: **Jim Price** was scheduled to marry **Jyl Owen-Corrigan** this past weekend in England . . . **Rick Wakeman** will record his "Journey to the Center of the Earth" Jan. 18 at London's Royal Festival Hall, with the LSO backing him. Then, reportedly, A&M

(Continued on page 15)

London Sets Massive Year-End Album Release

■ **NEW YORK**—With selectivity being the rule, London Records is gearing for a year-end release that will top off an annum that was designated "Artist Development Year" and announced Herb Goldfarb, London's Vice President of sales and marketing.

"Like 1972, in which Al Green and Gilbert O'Sullivan were marked as the artists to develop," Goldfarb continued, "1973's designated artists—Bloodstone, Z. Z. Top, Buckwheat, and Orphan—made immense strides forward and were proof positive of the success of the label's program."

London is rush-releasing new albums by Bloodstone, entitled "Unreal," and Buckwheat's "Hot Tracks." "That Little Ole Band

From Texas," Z. Z. Top, is also scheduled to have an album released early in 1974, and the country-rocking quartet, Orphan, is currently recording their third effort.

Also scheduled for release for the holiday season is "Tom Jones' Greatest Hits."

Hi Records, distributed by London, will present two albums, "Bill Black's Greatest Hits" and the debut album of male vocalist Syl Johnson, "Back For A Taste Of Your Love."

Next up will be a new release from London's Ronnie Aldrich, entitled "Top Of The World," and including Ronnie's unique double piano with orchestra interpretation.

(Continued on page 39)

CONCERT REVIEW

Three Dog Dynamite at Fisher

■ **NEW YORK**—Dunhill recording artists Three Dog Night appeared at Philharmonic Hall last Sunday (4) for two performances. The group, which had not played New York for some time, gave the audience something to remember. They began their show by performing some of their greatest hits, including "Shambala," "Family of Man," "Liar" and their current single "Let Me Serenade You." Then the group left the stage to a new member, known simply as the "Wizard." He played organ for enough time to let the group change for their latest innovation. They returned dressed in 1950's rock group attire and proceeded to do a parody of their predecessors in the industry. This time a drum solo followed and gave them time to change again for their final portion of the show.

When they returned the audience was treated to first a presentation of their current gold lp "Cyan" and then a rousing rendition of their early hits, "One," "Mama Told Me Not To Come," "Easy To Be Hard," "Eli's Coming" and their three and one half million seller, "Joy to the World."

All in all, it was some show! Three costumes, a new member of the group and every song that the audience pleaded to hear. Three Dog Night remains at the top of the pure good-time rock and roll scene. The only danger that might be foreseen is if they continue at their red-hot pace they might have too many hits to get into even a two hour performance.

Opening the show was Texas, a hard rock group which has recently released its first album on Bell Records.

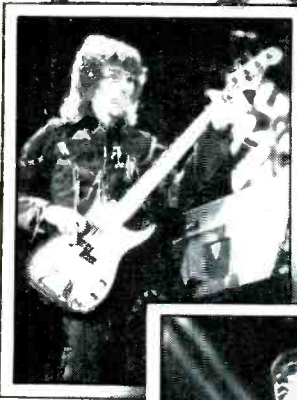
Lenny Beer



ABC-Dunhill recording artists Three Dog Night received their tenth consecutive RIAA certified gold album award, tying the record previously held by the Osmonds for an unbroken string of gold lps awarded to an American group. The album, entitled "Cyan," was recently shipped gold, tallying \$1,000,000 in advance sales before release. Three Dog Night have also accrued seven gold singles in the course of their career, the latest being for "Shambala," the million-selling smash included on "Cyan." The ABC-Dunhill awards ceremony conducted by N.Y. Promotion Manager, Mickey Wallach was held at a party honoring the group following their sold-out performances at New York City's Avery Fisher Hall. Pictured at the gold awards presentation and party following the Avery Fisher Hall concert in N.Y. are (from left) Mickey Wallach of ABC-Dunhill Records, Chuck Negron, Jimmy Greenspoon, Floyd Sneed, Jack Ryland, Cory Wells, Danny Hutton and Mike Allsup.



Photography: Ed Caraeff
Design: David Larkham



THREE DOG NIGHT

Newly Released Single

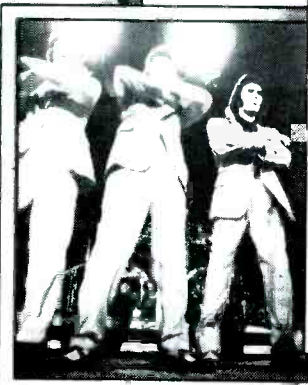
'LET ME SERENADE YOU'

Pulled from their new album

THREE DOG NIGHT - CYAN

THREE DOG NIGHT - CYAN

THREE DOG NIGHT - CYAN



single
D 4370
album
DSX 50158



Currently On A Nation-Wide Concert Tour, Serenading All

CRTC Symposium Focuses On Future of Canadian FM

By LARRY LeBLANC

■ OTTAWA — When the Canadian Radio-Television Commission (CRTC) opened its long-awaited symposium on the future of FM radio in Canada last week, it became quickly apparent that the CRTC is almost certain to require in-depth programming on FM radio, even if the stations lose money.

The CRTC's stand is pinpointed by the exchange between its chairman Pierre Juneau and Gord Ashworth, President of CKLW in Windsor.

Ashworth had asked that the station, facing 35 American competitors, be allowed to continue block programming of country music on CKLW-FM as well as its Top 40 AM operation. He argued that new FM rules should allow the station to be profitable, even if the FM license holder was already doing well financially on AM.

"Is it possible," Juneau asked, "to imagine a station on which there's a great effort made to reach the audience (with quality programming), and in spite of all that effort, though the community realizes and appreciates the effort, the operators still can't make money? Is that still bad?"

"From the operator's point of view it's bad," Ashworth replied. "From the community point of view it's good."

"Rendering a generally useful service and reaching the largest possible audience with that service, it doesn't seem to me that's bad," Juneau said. "In the same way a cable-TV operator is asked to provide a service to the less populated area he serves. He may lose money doing that, but he makes it back on the heavily populated areas."

"This isn't only a philosophical matter. This may end up to be one of the crucial elements in the decision of the commission. If a

broadcaster operating a very profitable AM station said he wouldn't operate an FM station under these regulations (requiring in-depth programming that might draw only minority audiences), the commission might say it was a condition of his AM licenses."

At present 65 FM stations are owned by Canadian companies which run commercial AM stations in the same city, and in almost all cases, the FM outlets lose money, with the AM profits subsidizing them. Juneau's statement to Ashworth was clearly intended as a warning to those owners of both format stations who might try to "dump" the FM outlet rather than comply with the upcoming CRTC FM regulations.

The CRTC symposium has been repeatedly highlighted by the CRTC's dislike of current FM programming practices in Canada. The CRTC proposals for FM changes were publicly presented last April and since then Canadian broadcasters have been studying the current situation and, to the dismay of CRTC, had very few recommendations that conform with the commission's apparent attitude.

The commission considers FM radio Canada's last major undeveloped communications resource. Almost all available AM frequencies are being used by the 327 CBC and privately-owned stations. But of the 491 FM frequencies allotted to Canada, only 79 are in use at the moment.

One thing rang clear from these current hearings: the CRTC will likely regulate FM broadcasting in upcoming months along the lines of proposals set down last April—despite protests (though weak) from broadcasters. FM stations will be forced into diversity, will become "communityfied" and apparently will be "upgraded."

AM ACTION

Paul McCartney's (Apple) new single, "Helen Wheels" explodes onto the radio charts on WCFL, WIXY, WCOL, WRKO, WPIX. Should roll to the top ten in a matter of weeks.

Jim Croce—(ABC) "Time In A Bottle" continues to add stations to the already strong and growing list. They are: WIXY, WQXI, KIMM, WCOL, WPIX.

Following up their latest smash, "Shambala," Three Dog Night's "Let Me Serenade You" enjoys another heavy week with additions on KXOK, WQXI, KHJ, KYA, WRKO.

Bill Lane Keeps Cool As Clark TVers Boom

■ LOS ANGELES—Dick Clark Productions is working overtime, having recently signed to do the next 18 "In Concert" shows, seven rock n' roll oldies specials in prime time, besides completing the "New Year's Rockin' Eve" and a television first, "David Hartman ... Birth and Babies," showing an actual birth.

One of the people trying to stay calm, and at the same time also tape three shows simultaneously is Bill Lane, co-producer of all that list of programs. This year he's already been involved with the Chicago, Roberta Flack and Three Dog Night specials. He's a seasoned veteran of "Where The Action Is" and the "Mantrap" series, so he's able to keep his hysteria down to a low hum.

"Each show presents its own special problems," says Lane. "Producing the Chicago special 27 miles outside of Boulder, Colo., is an area having only trees and rocks, meant back-packing all the equipment, crews and even guest Al Green to the set. With 'Birth and Babies,' we had to worry that the birth would be right on sched-

ule; otherwise we were in a lot of trouble time-wise. Fortunately, both mother and baby cooperated. For that one we also had to sterilize all the camera equipment and have the cameramen scrub."

Fortunately, the "In Concert" shows will not present those kinds of problems. Once the guests have been set, Bill and co-producer Sunny Schnier will tape the first two at the Aquarius Theater with Wally Heider doing the sound in 16 track, the rest of the programs being planned in 24 track and quadrasonic sound. KLOS/FM, which simulcasts the program in Los Angeles, is all ready for the quadrasonic switch as are the other ABC/FM stations simulcasting nationally. "Our cooperation from KLOS' John Weidman and program director Tom Yates has been extraordinary in helping us get the audiences for the 'In Concert' tapings. With just their air spots, we've been able to fill the place each time," Lane points out. The only change expected at this time with the "In

(Continued on page 39)



LISTENING POST

By BEVERLY MAGID



■ KFI-Los Angeles . . . Marv Gray, who had just joined the station on October 15, collapsed and died of a heart attack in the KFI studios on November 6. He had called to say that he was having car trouble and would be late in arriving at the station. Shortly after he arrived to do his show, he collapsed suddenly. Gray, who had been with KABC for five years, was 53 years old.

WTAE-Pittsburgh . . . PD Chuck Brinkman is feeling good about the changes happening at the station, and with the direction that WTAE is going in . . . there will be a constant and consistent promotion campaign going on, featurette drop-ins a-la Chuck Blore, and he and Ted Atkins are looking forward to greater listener response . . . along with the greater station competition going in the market. Mike McGann (from WIXZ, McKeesport) now doing 8pm to midnight.

WFIL-Philadelphia . . . The slot from 9am to noon is still open, contact PD Jay Cook if you're interested . . . the line-up at present is 6am-9am Joe O'Brien . . . 9am-noon Tom Tyler (temporarily) . . . noon-3pm Dave Parks . . . 3-6pm Dan Donovan . . . 6-9pm George Michael . . . 9pm-1am Joel Denver . . . 1-6am Chris Chandler.

KROQ-Burbank . . . The FCC has officially okayed the transfer of KPPC/FM to the Burbank Broadcasting Co. and the change to KROQ/FM. The station will simulcast with KROQ/AM, with a 25,000 watt stereo facility which will greatly enhance the AM's signal. At the same time, Bill Wood has left KRIA to join KROQ as station manager, and

(Continued on page 39)

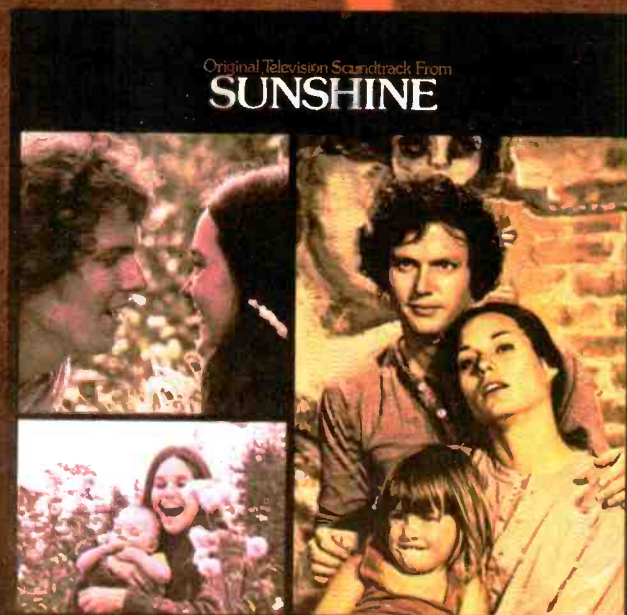
On Friday, November 9th, millions were touched
by an unforgettable television special called

"Sunshine."

The CBS Television Network presented this true
story of what it is to be young, and a mother,
and in love, and dying.

MCA Records proudly announces the availability of
the original soundtrack album from "Sunshine."

The story of Lyn Helton - one of the most touching
and relevant experiences of our times.



MCA-387, 8-Track MCAT-337, Cassette MCAC-367

MCA RECORDS

**ORIGINAL TELEVISION SOUNDTRACK FROM THE
UNIVERSAL STUDIOS PRODUCTION FOR THE CBS TELEVISION NETWORK**

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Moving on With John Lennon

By BEVERLY MAGID

John Lennon granted the following exclusive interview to Record World while in Los Angeles to work on his latest album, "Mind Games."

Record World: Since each of your solo albums has had a distinct kind of influence that brought it about or seemed to, such as the primal scream, or the political . . . what's influencing you now?

John Lennon: No, it's called the "dregs." No, it's really half and halves, bits from before, bits from after.

RW: So there isn't one basic concept to your new album?

Lennon: No. Unless it's the type of mind game. That's what it's all about really.

RW: Can you talk about some of the things in the album?

Lennon: No, that's too heavy. I can't tell you what it's goin' be. They're just songs.

RW: Are you still as involved with politics as you had been up to now?

Lennon: That depends how involved you mean. You mean do I sing about it?

RW: Sing about it, write about it.

Lennon: There's a couple of tracks that have to do with that. I don't know if they're left over or what. I tend to, if I start singing something or writing, I don't change it. I don't edit myself. So on a couple of tracks I'm still shouting about it. But mainly it's all sorts of things. What would you call it? Montage? It's got all kinds of jazz on it.

RW: Do you perform with a group as you did with Elephant's Memory?

Lennon: No, I used Jim Keltner, whom I've used before, on drums; Gordon Edwards on bass; David Spinozza on guitar. All New York people except Keltner and a pianist called Ken Asher. He's also a producer. He has just been producing Paul Williams. And a guy called Sneaky Pete, on steel.

RW: Now the reason I'm asking about the political . . .

Lennon: I don't have to sing about it—they're doing it to themselves.

RW: What is your current status with the U. S. Government?

Lennon: Well there's supposed to be some appeal going on this month. But they might forget about it, they've got so many problems. There's some appeal going on. It's like a law case. I really don't know what's happening. When the lawyer calls me I remember it and when he doesn't I forget all about it.

RW: Would that have any bearing on, or are you thinking about doing, any live performances?

Lennon: I often think about. That's about as far as I get.

RW: Do you think well of it?

Lennon: Depends on what day it is, you know. I was all for it, then they started kind of throwing me out and I sort of got fed up. It put me off for a year. It's just that sort of getting the things together. It always turns out nobody knows how to do it and I end up having to do everything. I can't stand it.

RW: Do you get involved with every aspect of your career as far as production?

Lennon: Yeah, but I don't want to get involved with putting on a show. I just want to sort of crawl on and do it and walk off. Maybe it's more with charity shows, I don't know; they say it's all fixed and you



John Lennon

go along and nobody knows why they've got 5,000 people on when there should only be five. And nobody knows that they've got to move each act's amplifiers. No, it's just, don't ask me about it!

RW: Are you going to be appearing at the Roxy?

Lennon: I appeared there just the other night. On the table I was, but I appeared.

RW: Are you permitted to appear there again?

Lennon: I think I'm still all right there. I haven't burned me boats yet. I also appeared in Las Vegas, but only on the floor. It's a wonderful town. And I won too.

I have to apologize to Frankie Valli. I'm not going to say what I did, but it's alright, Frank. I was going to send you a note. But this will do.

RW: How did you manage to keep all your sanity with all the activity over the years?

Lennon: Oh, I didn't. I gave it up at birth.

RW: Totally irretrievable? Is it better that way?

Lennon: It's either that or you're all insane, I'm not quite sure. Or everybody else is. I don't know any normal people. I've yet to meet one.

RW: What constitutes a normal human being?

Lennon: I don't know. They keep talking about it.

RW: Will you be doing any more albums with Yoko?

Lennon: Yeah, whenever we feel like it. If I do one with her or with Tommy Smothers or whoever I'm doing at the time, they say that's what he's doing, that's where he is now. But we just want to do it when we feel like or when it suits us. There's no doubt we'll make some more together. She's a little more prolific than me. I can't keep up with her. She was in Kenny's Castaways last month. Big opening I was so nervous I had to stay here. I get more nervous about that than I do about myself.

RW: Do you still get nervous about the stuff that you do?

Lennon: Are you kidding? I'm going to the studio next week. I'm already paralyzed.

RW: Who produced the new album?

Lennon: Phil Spector, and that makes me even more nervous. That's why I'm here.

RW: George Martin had done all the group albums?

Lennon: Except the "Let It Be" album, which Phil saved.

RW: Then that answers the question of why Phil . . .

Lennon: Well he's still the best. Apart from myself.

RW: Once you made a statement about the Beatles being more popular than Jesus. Do you feel that music or musical personalities still have that kind of effect?

Lennon: That wasn't a thought-out statement, and I was talking to a friend journalist.

RW: It made a lot of sense.

Lennon: Well it made a lot of everything. I don't think anything is more important than anything else. What's more important, a tree or a cat or a human? It's all the same, "he said."

"Things change all the time. By the time the observers write it down, it's all changed. That's why it's a joke to listen to the news, 'cause you know it happened yesterday . . . 'All my troubles seemed so far away . . .!'"

RW: Do you feel that music has an influence in shaping events or do you feel it mostly reflects?

Lennon: Well music is an uplifting, spiritual ritual which enables us to carry on. That's what its origins were and I think that's what it is. It's just a bit scattered now. Somebody was saying the other day, on the big shows now Rod Stewart is on or the Stones or what ever. The audience knows exactly what to do and the performer knows exactly what to do and they go in and they do a ritual and they all get high and then they leave. It's just like a spiritual gathering.

(Continued on page 20)

Piano Man. One of the many faces of Billy Joel.

"Sing us a song, you're the piano man,
Sing us a song tonight,
Well, we're all in the mood for a melody,
And you've got us feelin' alright."

Billy Joel writes music that changes and grows. It jumps out at you and stays with you because it's filled with his excitement and truth. Billy's first Columbia single, "Piano Man," is not about real life, it is real life.

**"Piano Man." A new single and a new album
from Billy Joel, a very special new artist on Columbia Records**

"Piano Man" copyright 1973 Home Grown Music, Inc. and Tinker Street Tunes. (Blackwood Music Sole Administrator.) Used by permission. All rights reserved.
A Family Production Produced by Michael Stewart

RASPBERRIES—Capitol 3765

I'M A ROCKER (prod. by Jimmy Ienner)
(C.A.M.-U.S.A., BMI)

From their marvelous third album "Side 3" comes this Eric Carmen rollicking rocker that should put them back in the top ten where they belong. Another powerhouse Jimmy Ienner production. Tasty!

BLACK OAK ARKANSAS—Atco 6948

JIM DANDY (prod. by Tom Dowd) (Shelby Singleton/Hill & Range, BMI)

It was 1956 when Lavern Baker hit with this Lincoln Chase goody, from which lead singer of group got his name. From new lp "High On the Hog," cut should hog the charts.

LORI LIEBERMAN—Capitol 3709

A HOUSE FULL OF WOMEN (prod. by Gimbel-Fox)
(Fox-Gimbel, BMI)

Taken from her "Becoming" lp this Gimbel and Fox piece could be the vehicle to drive singer to the top. One hit single, and Ms. Lieberman will be knocking on the door to stardom.

TOWER OF POWER—Warner Bros. 7748

WHAT IS HIP? (prod. by Tower of Power)
(Kupitillo, ASCAP)

"So Very Hard To Go" was their last biggie, and this edited selection from their lp has all the earmarks of another giant. Produced by group, disc should fare well on both pop & r&b charts alike.

WILSON PICKETT—RCA APBO-0174

SOFT SOUL BOOGIE WOOGIE (prod. by Shapiro & Pickett) (Danor, BMI)

"Miz Lena's Boy" offers some soft soul boogie on this uptempo item that should thrust him into the national pop spotlight once again. Top notch performance by the 'wicked' one.

THE 5th DIMENSION—Bell 45,425

FLASHBACK (prod. by Bones Howe)
(EH Morris/Zapata, ASCAP)

Alan O'Day-Artie Wayne tune that Paul Anka released earlier is covered by these perennial chartbusters. Solid Bones Howe production makes it a strong inside pick in the cover battle.

LYNYRD SKYNYRD—MCA/Sounds of the South 40158

GIMME THREE STEPS (prod. by Al Kooper) (Duchess, BMI)

New group from Al Kooper's label performs this rock 'em sock 'em item from their much heralded debut album. Produced by the legendary Mr. Kooper, disc should step lively to the top.

SKYLARK—Capitol 3773

IF THAT'S THE WAY YOU WANT IT (prod. by Eirik the Norwegian) (ABC/Dunhill/Soldier, BMI)
Canadian contingent soared to chart heights with "Wildflower" a while back, and this Lambert-Potter mover could help them fly again. Should get multi-format attention.

JAMES LEE STANLEY—Wooden Nickel BWBO-0138 (RCA)

LYDIA (prod. by Stanley & Fasman)
(Hello There!, ASCAP)

Culled from his terrific second album "James Lee Stanley Too," this self-penned opus should help establish artist-writer Top 40 wise. Reminiscent of "Alley Cat" standard.

FOXTROT—RCA APBO-0169

CAVEMAN BILLY (prod. by O'Loughlin & Gilligan)
(Buddah, ASCAP)

Super master from the writers of the Stories monster "Brother Louie," Brown and Wilson. Fantastic hook and clever lyric could spell h-i-t for new act. Trog rock!

JOHN DENVER—RCA APBO-0182

PLEASE, DADDY (prod. by Milton Okun)
(Cherry Lane, ASCAP)

From his "Farewell Andromeda" lp comes this timely Christmas ditty penned by friends Bill and Taffy. Cute record that could become a seasonal classic.

MELANIE—Neighborhood NRA 4213 (Famous)

WILL YOU LOVE ME TOMORROW (prod. by Peter Schekeryk) (Screen Gems-Columbia, BMI)

Popular artist turns to a Carole King-Gerry Goffin oldie that has hit many times before via the Shirelles, Robert Flack and the Four Seasons. Should be her biggest single in a while.

KOOL & THE GANG—De-Lite DEP 559 (PIP)

JUNGLE BOOGIE (prod. by Kool & the Gang)
(Delightful/Gang, BMI)

Kool and company are hotter than ever! Follow-up to their "Funky Stuff" smash is a fine chunk o' funk that should surpass the last one. Jungle fever!

SLADE—Reprise 1182

SKWEEZE ME, PLEEZE ME (prod. by Chas. Chandler)
(Yellow Dog, ASCAP)

British rockers have to be the hard luck group of the seventies. Big in their homeland, quartet still hasn't hit on these shores. Maybe this one will change all that. Pleeeeeze!

THE TRAMMPS—Golden Fleece ZS7 3251 (Columbia)

LOVE EPIDEMIC (prod. by Baker-Harris-Young)
(Golden Fleece/Mighty Three, BMI)

A chuggin' piece of Philly soul that's bound to click immediately r&b with pop crossover likely. Has the same feel as the O'Jays colossus "Love Train" and should spread quickly.

Spins & Sales

LABELLE—RCA APBO-0157

SUNSHINE (prod. by Vicki Wickham)
(Gospel Birds/Track, BMI)

NICKY JAMES—Threshold 67017 (London)

ROCK N ROLL JAMBOREE (prod. by Gerry Hoff)
(Pocket Full of Tunes/Common Good, BMI)

COUNTRY GAZETTE—United Artists XW 354-W

DOWN THE ROAD (prod. by Jim Dickson)
(Travis, BMI)

MEDICINE HEAD—Polydor 15083

RISING SUN (prod. by Tony Ashton)
(Biscuit, BMI)

BARBARA ACKLIN—Brunswick B 55501

I CALL IT TROUBLE (prod. by Eugene Record)
(Julio-Brian, BMI)

MILES DAVIS—Columbia 4-45946

HOLLY-WUUD (prod. by Teo Macero) (EmDee, BMI)

J. J. BARNES—Perception PS 546

YOU ARE JUST A LIVING DOLL (prod. by Jordan & Adams) (Patrick Bradley, BMI)

THE ORIGINAL BLUES PROJECT—

MCA/Sounds of the South 40154

FLY AWAY (prod. by Kooper & Kuhlberg)
(Sea-Lark, BMI)

ACT I—Spring 140 (Polydor)

GOODBYE LOVE (WE'RE THROUGH)
(prod. by Raeford Gerald) (Gaucho/Belinda/Babbitt, Smith, Boyd, BMI)

LOU RAWLS—MGM 14652

DEAD END STREET (prod. by Michael Lloyd)
(Rawlou, BMI)

PETER NERO—Columbia 4-45959

THE MORNING AFTER (prod. by Brooks Arthur)
(20th Century, ASCAP/Fox Fanfare, BMI)

RARE EARTH—Rare Earth R 5056 F (Motown)

BIG JOHN IS MY NAME (prod. by Norman Whitfield)
(Stone Diamond, BMI)

JOHN LOVICK TURNER—Polydor 14207

WHAT YOU ARE (prod. by Eddie Reeves)
(Pequod/Leverage/Music Market, ASCAP)

NELL CARTER—Laurie 3616

MUST BE WITH YOU TONIGHT
(prod. by Marc Pressel) (Piedmont, ASCAP)

ARGENT—Epic 5-10972

CHRISTMAS FOR THE FREE (prod. by Argent & White)
(Mainspring, ASCAP)

FRANKIE VALLI—Motown M 1279 F

THE SCALAWAG SONG (prod. by Bob Gaudio)
(Jobete, ASCAP)

DICKIE GOODMAN—Rainy Wednesday 205

THE CONSTITUTION (N. Y. Times/Rainy Wed., BMI)

FREDDIE NORTH—Mankind 12020 (Nashboro)

TAKING HER LOVE (prod. by Freddie North)
(Music City, ASCAP)

BRENDA AND THE TABULATIONS—Epic 5-11059

WALK ON IN (prod. by Gilda Woods)
(Colgems, ASCAP)

BLOODROCK—Capitol 3770

THANK YOU DANIEL ELLSBERG (Bloodrock, BMI)

STEFAN—Stax STA-0181

SWEET JOHANNA (prod. by Manuel & Dunn)
(Hall/Mojohanna, BMI)

Cover Story:

Reprise Welcomes Ol' Blue Eyes Back

■ LOS ANGELES — Frank Sinatra has come out of retirement to record a new album for Reprise. Titled "Ol' Blue Eyes Is Back," it has already reached the number 65 spot on **Record World's** Album Chart. A television special taped last month, also titled "Ol' Blue Eyes Is Back" will air worldwide on NBC on Sunday, November 18. The songs performed in the special, including Sinatra's latest single "Let Me Try Again," are also on the record, guaranteeing an even greater sales boost for the disc after that date.

To take advantage in some way of the exposure and publicity already generated by Sinatra's announcement to return to the performing limelight would be an obvious record merchandising and sales strategy. But Warner Bros. Records, which now owns Reprise, wanted to launch a major campaign geared in a specific direction.

"We wanted to present Frank's album with the same dignity that we knew would surround his comeback," commented Mo Ostin, WB chairman of the Board and longtime associate of Sinatra's from the days when he founded Reprise. "As soon as he called to tell us of his desire to return to the studio with Don Costa and Gordon Jenkins, we began a series of meetings with the creative and sales heads of the company who were all excited to welcome Frank back."

Stan Cornyn, who heads the creative services department at WB, immediately set about to implement the campaign in his areas of advertising, merchandising, artwork and publicity. "The first thing I thought," says Cornyn, "was to not over-commercialize the comeback. Frank Sinatra is hardly a Veg-O-Matic, and I just couldn't take that approach."

After meetings in New York with Magnavox executives who were sponsoring the TV special and Cornyn and WB publicity chief Billie Wallington, the strategy was laid out.

"Most important and advantageous," remembers Cornyn,

"were the tie-ins with Magnavox. All areas of merchandising, advertising and publicity coming from WB would mention the TV air date and all Magnavox materials would mention the album."

Vice President Ed Rosenblatt's promotion and sales forces across the country were immediately alerted to the impending Sinatra album. "The interest began generating at the radio stations and with the retailers," he reported. "Special promotions were encouraged keeping the tone of the campaign in mind. A few we passed on, but our regional marketing managers arranged some phenomenal affairs like the recent Frank Sinatra day in Chicago proclaimed by Mayor Daley. To add a personal touch of the importance of the album, WB President Joe Smith even flew around the country to hand deliver the album and the single, 'Let Me Try Again' to radio stations. With the release of the single 'Let Me Try Again' which is also the theme of the TV show, Frank Sinatra will have another hit to add to his already golden wall."

When it came time for the album package to be assembled, art director Ed Thrasher had already been granted a photo session in the studio with "The Man." I brought along a sweatshirt I had made up which said 'Ol' Blue Eyes Is Back.' Frank loved it, donned it, and liked the sweatshirt so much that he is having them made for all the employees in the company as a special thank you. The photo is being used in all of our ads and merchandising tools." "Merchandising chief Adam Somers has already had his phone ringing off the wall for requests for merchandising tools by our men in the field," added Cornyn. "The response is even bigger than during the Alice Cooper tour."

Obviously pleased with the results of the campaign, Warner Bros. now will reap the sales benefits by their best selling artist. But more important, the executives at Warners are overjoyed at welcoming Frank Sinatra back to his record company.

The Coast

(Continued from page 8)

will rush-release the album . . . And **Commander Cody and His Lost Planet Airmen** will also be recording live next—Nov. 28-Dec. 1, to be precise, when they play Austin's Armadillo. This one, says **George Frayne**, will be a rocker . . . **The Average White Band** arrive at the Whisky Nov. 21. After that, they'll be touring all over the country, for a month . . . **Santana** have added five dates to their European tour, which now ends Dec. 12 in Rome . . . **Appaloosa**, a five-man Washington band, has signed with Clean Air Productions . . . **Courtland Pickett** has signed with **Joel Cohen's** Kudo III Management . . . And lastly, reports from Japan are that **Leon Russell** is tearing 'em up.

Rights Orgs. Meet With Clergy

■ NEW YORK—A meeting of representatives of the major performing rights societies, ASCAP, BMI, SESAC and MPA, and clergy representing major denominations was held on Oct. 29 and 30 at the Cathedral Church of St. John the Divine here. The meeting was the initial step in a forthcoming study of the use of copyrighted music in congregational worship. It was suggested that congregations recognize the service of performing rights organizations and the congregations seek the means of implementing a possible contractual arrangement with the performing rights societies.

It was further urged that congregations acknowledge the composer as one who exercises a ministry comparable with professional leaders of worship such as clergy, choirmasters and organists. It was stressed by the representatives of the performing rights societies that congregations must recognize their responsibility to observe copyright laws because the unlawful reproduction of music deprives the composer and publisher of income justly due them, and violates their constitutional rights.

NLRB Rules For Kane

■ HOUSTON, TEXAS—A National Labor Relations Board decision and order has been handed down by Judge Lloyd Buchanan here ruling in favor of Larry Kane Productions in that company's complaint against the American Federation of Television and Radio Artists (AFTRA). LK Productions had been placed on the union's "Unfair List" and notices were issued by the union having as their objective the requirement that AFTRA members cease doing business with Kane and LK Productions.

Kane filed complaints with the NLRB alleging that AFTRA had violated the National Labor Relations Act by placing his company on the "Unfair List." Judge Buchanan, in his decision ordered AFTRA to cease and desist from placing LK Productions or any other employer on an "Unfair List."

New Thumbs Out

■ BEVERLY HILLS, CAL.—"Hugh Masekela Introducing Hedzoleh Soundz" and "Bazaar" by Sylvester and the Hot Band are the two November releases from Blue Thumb Records.

Masekela's album was recorded in Nigeria and the trumpeter is backed by Hedzoleh Soundz, an all African band discovered in Ghana.



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STONE GON'

BARRY WHITE—20th Century T-423 (5.98)

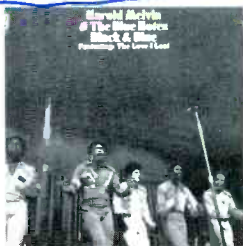
The cover of Barry White's new album shows him playing on the moon, and that's just where Barry will put you with this latest collection of sexy romantic songs. Wizard White has done the writing, producing and arranging, and the hit single, "Never, Never Gonna Give Ya Up," should blaze a trail to album gold.



BLACK & BLUE

HAROLD MELVIN & THE BLUE NOTES—
Philadelphia Int. KZ 32407 (Columbia) (5.98)

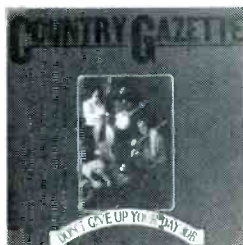
The powerful Philly parade will score another smash with a new soulful set from Harold Melvin and company. Kenny Gamble and Leon Huff have done the producing and much of the writing with their by-now predictable brilliance. The powerhouse single "The Love I Lost" leads the way in a fabulous collection.



DON'T GIVE UP YOUR DAY JOB

COUNTRY GAZETTE—UA LA090-F (5.98)

Led by super mandolin/fiddle man Byron Berline, Country Gazette hits home with some of the best country harmony and super picking you are likely to hear anywhere. Working tunes by Flatt and Scruggs, Elton John, Don McLean and Steve Stills, Country Gazette will bring a smile to your lips, a tap to your toe and joy to your heart. Down home dynamite!



MYSTERY TO ME

FLEETWOOD MAC—Reprise MS 2158 (5.98)

Free and breezy vocal and instrumental sounds distinguish the latest effort from always interesting Fleetwood Mac. Writing chores are shared by Christine McVie and Bob Welch and resulting songs like "Just Crazy Love," "Emerald Eyes" and "Somebody" make for a super set.



JACKIE JACKSON

Motown M785V1 (5.98)

It's Jackie's turn to stand out from the sensational Jackson Five crowd, and he will create droves of new fans with a melodic set of well sung ballads and smooth rockers. Best cuts include a fine version of "Didn't I," "One and the Same," an easy "Thanks To You" and a good "Love Don't Want To Leave."



OOOH SO GOOD 'N BLUES

TAJ MAHAL—Columbia KC 32600 (5.98)

The intense honesty and authenticity of Taj Mahal's music calls out to his fans like a beacon in the fog. The latest album pays homage to the true blues forms with a mixture of classics and Taj tunes. Superb instrumental work is joined with incredible vocals by the Pointer Sisters.



HOT TRACKS

BUCKWHEAT—London XPS 635 (5.98)

A solid rock band with a mix of raunchy rock and easy tunes, Buckwheat is an appealing group with good original songs. "I Can Hear You" is an earthy piece while "Put Out the Light" is a strong single possibility. Buckwheat sticks to the ribs!



SHIP AHOY

O'JAYS—Philadelphia Int. KZ 32408
(Columbia) (5.98)

The O'Jays sail in on a shipload of potential hits led by the super tune "Put Your Hands Together." Gamble and Huff write and produce in fine style and the group sings with tight control and amazing power. Other strong cuts: "Ship Ahoy," "Now That We Found Love" and "This Air I Breathe."



LAID BACK

GREGG ALLMAN—Capricorn CP 0116 (WB) (5.98)

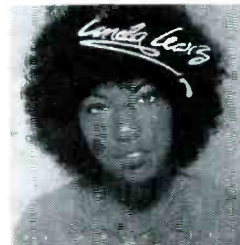
Initial solo venture from leader of fabulously popular Allman Brothers Band finds Gregg in a melodic mood on excellent songs like "These Days," "All My Friends" and the classic "Will the Circle Be Unbroken." Fine vocals that range from Leon Russell southern funk to mellow folksy tones lead great musical backing in a sure smash set.



FATHOMS DEEP

LINDA LEWIS—Reprise MS 2172 (5.98)

A delicious mixture of folk, r&b and West Indian music comes from Linda Lewis, a young Britisher of great talent and considerable charm. Sounding like a funky Joni Mitchell, Linda reveals super writing and singing abilities on the title cut, "I'm In Love Again," "Kingman Tinman" and "Goodbye Joanna." A wonderfully intimate album.



LIVE AT THE GREEK THEATRE

VIKKI CARR—Columbia KG 32656 (6.98)

Vivacious Vikki Carr scored an emotional and artistic triumph at the Greek Theatre and a new double album of the concert beautifully captures all the sounds and good vibes of the songstress and her fine back-up orchestra. Bobby Hart and Danny Janssen have done an excellent live production job.



SO LONG AGO THE GARDEN

LARRY NORMAN—MGM SE 4942 (5.98)

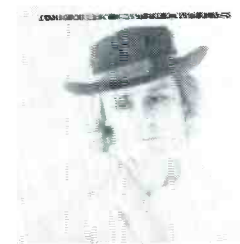
Norman's talents are so vast that it's amazing that he has not broken bigger in the past. He sings well, writes good melodies and creates vivid word pictures that alternately tease and prophesy. The messages are precise and evocative. A fine album.



COAST TO COAST FEVER

DAVID WIFFEN—UA LA172-F (5.98)

Hailed as the best album to come from Canada this year, David Wiffen's latest should establish him as a recording star as well as a major writer. Wiffen's fog mellow baritone warms tunes like the title cut, "Smoke Rings," "Skybound Station" and "Full Circle." Bruce Cockburn produced with taste and restraint.



PURE B. S.

BURNS AND SCHREIBER—Little David LD 1006
(Atlantic) (5.98)

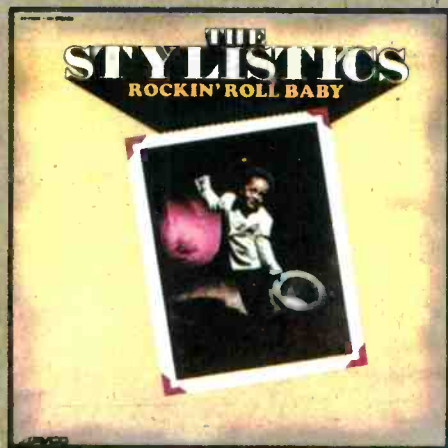
Jack Burns and Avery Schrieber have been making fabulous comedy for years, but their successful summer TVer really put their star into the firmament and a new album from the daffy duo should please their growing following. The bits are quick and clever, especially a new version of the classic Cab Driver.



...Not just their hit single of "Rockin' Roll Baby"...
but a soulful collection of stunning new masterpieces.
An album for all seasons — all stations — all buyers —
THEIR THIRD GOLD ALBUM!

THE STYLISTICS

ROCKIN' ROLL BABY



Produced by
THOM BELL

LP: AV-11010 — 598 STEREO
8-TRACK: 8TC-1010
CASSETTE: CAS-1010

AVCO
Records & Tapes

By KAL RUDMAN



■ We always like to maintain accuracy. The following letter was received from a weekly reader: "Dear Kal — Regarding your column in Record World for October 27, 1973, Todd Rundgren's single "Hello It's Me" was reported, by you, to have been played first by Jack Armstrong at 13Q in Pittsburgh. When in actuality it was

Bill Todd, Program Director at WKRQ-FM Cincinnati that broke this record. Paul Fishkin will confirm this. You also stated that Bill Todd is Program Director for station WKPT-FM, when, in fact, he is the very fine Program Director of WKRQ-FM Cincinnati. Your column draws my attention every week as being short but thorough examination of records making progress across the U.S. Therefore, just to set the records straight, I would be ever so pleased to see a correction. Yours, Sincerely, A Weekly Reader."

A long time ago we told you that "Time In A Bottle" Jim Croce would become the hottest record of the year if it were released as a single. Jay Lasker, President of ABC/Dunhill, read our column and ran up the white flag of surrender . . . the record is now out. It is already #1 at KJOY Stockton, #2 KREM Spokane, exploded 14-8 WFIL Philadelphia and is #1 in phone requests immediately at the following stations: WDRQ Detroit, WSM Nashville, CKLW Detroit. It is #2 phones at WMAK Nashville. It exploded 18-13 at KILT, 24-14 WIBG. It is on: KDWB, KJR, KYA, WQXI, WCOL, WIXY and WPIX. Exploded 29-18 at WSAI.

Next #1 record: El Chicano "Tell Her She's Lovely." Our prediction is fully confirmed with the addition of powerhouse new believer: WCFL Chicago, the Leviathan monster of the Midwest. It exploded 23-19 KKDJ Los Angeles and Chris reports: "This is a smash. It is selling even bigger than the Elton John in LA." It exploded on the KHJ L.A. chart at #28. It continues at #1 this week at KFRC San Francisco; #2 KLIV San Jose, detonated 29-9 KJOY Stockton, is breaking at KLIF Dallas and is on WCOL Columbus and KILT Houston. Dr. Rudman will now explain to you why this is a hit for everybody: Last year about this time in November the Malo exploded and, of course, you remember "Do It Again" Steely Dan.

Smash of the week: Staple Singers, "If You're Ready." We told you this was a GO-Rilla monster. Now that powerhouse WCFL has gone on the record, look for it to sell a minimum of one and one-half million plus . . . that is if their national distributor can get records into the stores. It came on WQXI at #4 . . . the biggest new record of the week by far . . . and it is #1 r&b in Atlanta.

Melanie "Will You Still Love Me Tomorrow." This is the best record we have heard from her since "Brand New Key." It immediately jumped on a long list of stations. We think she has caught one.

Aerosmith Now that Columbia finally got stock in all the stores in Philadelphia, it exploded 22-15 at WIBG. Jerry Del Colliano reports 68 requests within four hours last Sunday. It is #4 WCOL Columbus and #4 KJOY Stockton. It is still a smash at WRKO Boston where it went top 3. It exploded to

(Continued on page 49)

Col. Sets 'Live' Mahavishnu Album

■ NEW YORK — Columbia Records will release a live album by the Mahavishnu Orchestra at the end of November. The album is called "Between Nothingness and Eternity" and was recorded this past summer at a concert in New York's Central Park.

All the material on the new album, the first live recording done by the Mahavishnu Orchestra, is previously unrecorded. The album was co-produced by Murray Krugman and Mahavishnu John McLaughlin.

Kwait Joins Merco

■ NEW YORK—Robert Kwait has been appointed Executive Vice-President of Merco Enterprises, Inc., a subsidiary of Capitol Industries, Inc., Edward C. Khoury, President of Merco has announced. Khoury indicated that Kwait's initial emphasis will be in working with Merco's retail and rack jobbing divisions.

Iowa Pirates Fined

■ DES MOINES—A variety store chain with 23 stores located in various parts of Iowa and Missouri pleaded nolo contendere to 18 counts of a 44-count criminal information charging it with violating the Federal Copyright Law by selling pirated versions of copyrighted sound recordings. The corporation, P. M. Place Stores, Inc., was fined \$100 for each count, for a total of \$1800.

MGM Salutes Sammy



Presentation of a commemorative album to Sammy Davis Jr. following a preview screening in Los Angeles of the entertainer's "Sammy" special, airing Friday, Nov. 16, over NBC-TV. MGM Records President John Fruin gave Davis a framed copy of the first album of the special's sound track. Shown (from left) are Ben Scotii, MGM Vice President and director of national promotion; Rocco Catena, MGM Vice President of Marketing; Davis' manager Sy Marsh; Davis; Fruin; and MGM Senior Vice President Stan Moress.

A&M Signs Ozark Mountain Daredevils

■ LOS ANGELES — A&M Records has signed the Ozark Mountain Daredevils, with an album due to be released this week, announced Jerry Moss, President of the label.

The six-man group has recently returned from London after recording for five weeks at the Olympic Studios. The album, entitled "Ozark Mountain Daredevils," was co-produced by David Anderle and Glyn Johns. The Daredevils are managed by Stan Plesser of Good Krama Productions and are being represented for concert appearances by the International Famous Agency.

New Oriolo

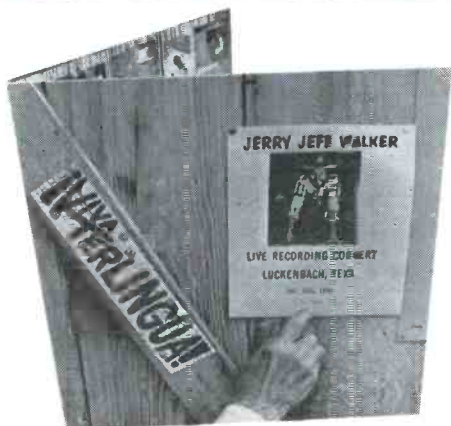
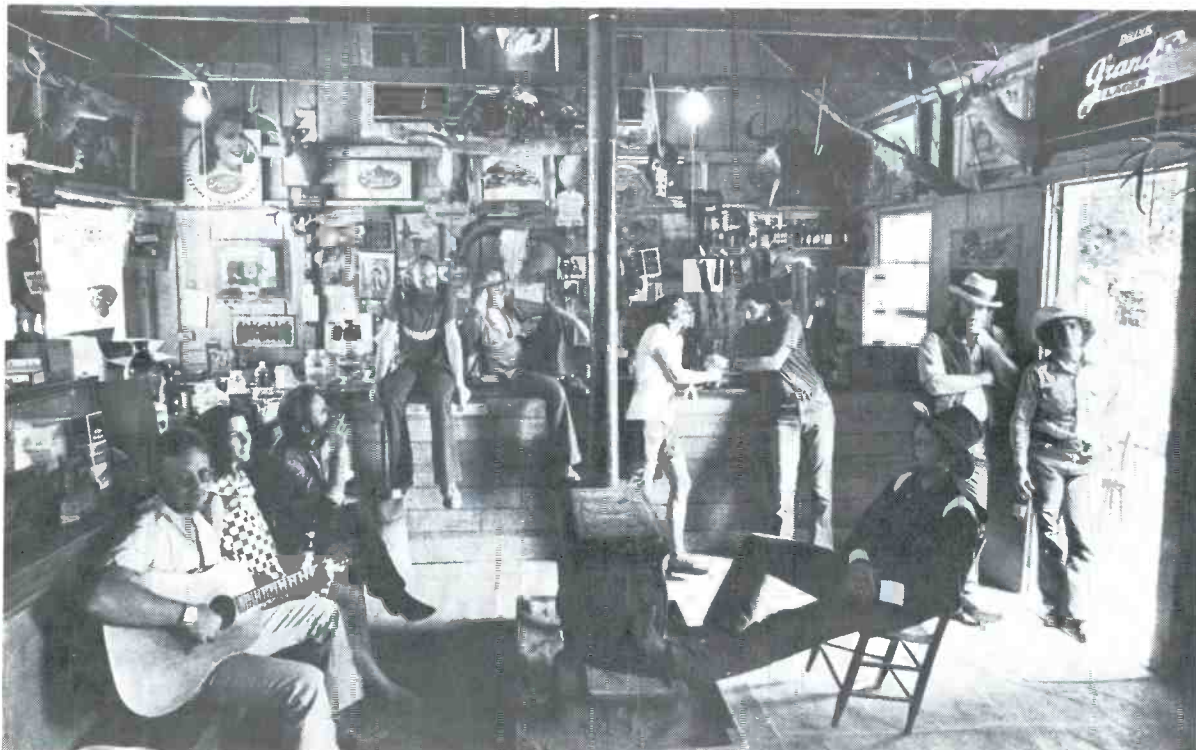
■ NEW YORK — Don Oriolo, Executive Assistant to Johnny Binstock at RSO Records, recently became the father of a baby boy, Donald Joseph, born on October 8. It is the first child for Don and wife Michele.

Tennessee Gets Tough on Pirate

■ CHATTANOOGA — A former resident of this city now living in Atlanta has become the first person convicted under Tennessee's tape piracy law; he pleaded guilty in Criminal Court here to four counts and was given a one-year suspended prison sentence by Judge Tillman Grant. The defendant, Nelson R. Duncan, had been charged with manufacturing, distributing and possessing pirated sound recordings.



VIVA TERLINGUA!



Produced by Michael Brossky
A FREE FLOW PRODUCTION
In association with JERRY JEFF WALKER

Jerry Jeff Walker doesn't like studios and he doesn't much care for towns and he doesn't want a whole lot of people around when he's working.

That's why Jerry Jeff went to Luckenbach, Texas, to make his new album. There aren't any studios in Luckenbach (in fact, they had to use bales of hay for the baffles), and a ghost town isn't quite the same as a real town, and the only person who lives there is Hondo Crouch, and he's a good man.

So that's how and where VIVA TERLINGUA was made, and when you listen to it you know you're hearing music, pure and simple, because that's the only way Jerry Jeff likes it.

MCA-382

MCA RECORDS

Dialogue

(Continued from page 12)

RW: Do you get influenced by other performers?

Lennon: I have my ears to the ground as they say. Sometimes it gets a bit off the beam, but I try to keep in touch. I like Ann Peebles. Oh, it's great. What is it? "I Can't Stand The Rain," produced by Willie Mitchell, with a sort of trucking Al Green backing. Greatest record. Best record since "Love Train."

RW: You'll probably have a case load after this.

Lennon: Great, great.

RW: Speaking of records, are you involved with the day to day or any of the operations of Apple. What is the status of that?

Lennon: High as a kite and rising. Let me think. Yes.

RW: In what way other than creatively.

Lennon: Well, I get the report of what the sales figures are and who's suing who.

RW: There are no other artists on the label.

Lennon: We still have all the same artists that we had before except for the ones who escaped.

RW: Are you planning to capture a few others?

Lennon: Well the plans are all mute. We plan to all meet, if we can do it, the four of "them." And discuss it.

RW: How much longer do you have to go with Capitol?

Lennon: '76. Two years actually. It's with EMI actually rather than Capitol.

RW: Did you work with anyone else in terms of putting together the new album?

Lennon: Well, this album I did on my own. Just to do it. I even pasted the cover together, well I always did that. But the one I'm going in to do now, I'm just going to do some oldies but goldies. Phil and I have been threatening to do this for years, so we're going to do it now. So I'd like to give him his head. I'd like to be just a singer on this one since I've just finished doing the whole job. I just feel like relaxing and singing a few things that don't mean anything, OOOeee, OOOeee.

RW: You've had such an incredible impact on a . . .

Lennon: On a generation.

RW: On a generation. How does that leave the person who's had the impact? Do you sort of toss it all off and just say "I can't think about it"?

Lennon: Well, you see, I, we, they always said. We were all part of it happened to all of us. I feel just the same as everybody who was affected by it. Except somehow I was supposed to be separate. And I wasn't. I was just part of it. It does tend to put your image separate, though. Or it makes people's idea of what you are separate. But I just went through it, along with all the other millions and here we are now, right?

RW: You mentioned that every time you do something someone assumes it's a new Lennon trend.

Lennon: They don't only do it to me, they do it to everybody. I mean we all do it to each other, putting ourselves in, putting each other in bags all the time.

RW: You wouldn't classify yourself in any particular category, would you?

Lennon: No, because I'm so changeable. Things change all the time. By the time the observers write it down, it's all changed. That's why it's a joke to listen to the news, cause you know it happened yesterday. "All my troubles seem so far away . . ."

RW: Performances now have become spectacular or spectacles. Do you think we're getting away from music?

Lennon: I think it's goin' round and round, you know? There's room for it all. I can't foresee the future like that. I mean you can suddenly get a flash. You can never tell. I think it will get back. You know, it'll go through this, then back to music, then back to the surface. Records are still records.

RW: Is it still as exciting to you?

Lennon: The music? Sure.

RW: Have you thought in terms of what direction you might have gone in had it not been for Yoko?

Lennon: It's hard to put my finger on. But it's affected my whole being. Yoko's not just a lover and a wife. It's also mentally. She opened a part of my life that wasn't opened. Whether it would have happened without her, I don't know.

RW: Are you involved actively with Yoko's albums or her music?

Lennon: I play a rather nice solo on "Woman Power." She treated me like a session man on this one. She'd sort of come in and pick and say "play on this one, play on that one." I think the best thing that I can do for her career is sort of keep out of the way a little.

I got an offer to play piano on a Kate Smith album. They obviously

(Continued on page 47)

New Seekers See Horizon



The New Seekers have been given a special award by the U.S. Department of the Interior, presented by Interior Secretary Rogers W. Morton, for their active participation in the Johnny Horizon '76 environmental program. Designated the program's singing spokesmen, the MGM Records group has donated proceeds from its special recording of "We Gotta Do it Now"—a plea to preserve the world's natural resources—to the campaign. Shown (from left) are New Seekers Peter Oliver, Marty Kristian, Secretary Morton, Eve Graham, Lyn Paul and Paul Layton.

Focus Presents New Rock Show

■ NEW YORK—Focus last week began a mammoth American tour, their second this year. During the three month span of October, November and December, the group will cover over 20 major U.S. cities and universities with stops in Canada as well.

For the tour, Focus will present an all new show, a departure from previous productions, introducing more dynamically visual elements and a new direction to their stage performance. A "totality of sound" will be created utilizing an unprecedented fourteen Leslie speakers (six feet high amplifiers with internal rotating drums that create a nubby resonance) in addition to regular amps. The group will also preview a selection of as-yet-unreleased Focusongs, and feature new drummer Colin Allen whose background with Stone the Crows and the John Mayall Organization brings fresher, heavier influences to the Focus repertoire.

Kirshner Tapes Two at Palace

■ NEW YORK—"Don Kirshner's Rock Concert," currently syndicated in 120 markets across the country, taped two upcoming 90-minute shows at the Palace Theatre here recently.

Kirshner taped the Mahavishnu Orchestra, Johnny Winter, Poco, Stories, the Steve Miller Band, the Isley Brothers and Raspberries for shows scheduled to air in December.

As part of the show, rare footage of some of the great stars of the past who worked at the Palace such as Al Jolson and Judy Garland will be integrated within the context of the performances.

CONCERT REVIEW

Doobies: Tough, Tight & Tasty

■ CARNEGIE HALL, NYC — The rafters at Carnegie Hall rocked and beamed Saturday (3) when the Doobie Brothers came and conquered. The Warner Brothers act shook the old music hall with some of the best rock and roll heard around the Big Apple in quite a while.

The guys from out San Jose way performed all their Top 40 smashes and then some. Included in their repertoire was "Listen To the Music," "Long Train Running," "Clear As Driven Snow," "Jesus Is Just Alright" and their latest hit, "China Grove," sparked a rousing encore. With support from an effective light show, the Doobies did what the Doobies do so well—a set that was tough, tight and tasty. An added feature was the group's use of portable microphone/monitor systems that allowed the three front men to sing and boogie without having to stand in one place. It was a top notch show that had 'em dancing in the aisles.

Opening the bill was Reprise hard rock act Three Man Army.

Fred Goodman

Three Resign from CCA

■ NEW YORK—Mark Hyman has resigned his position as President of Artists Direction Associates, a wholly owned subsidiary of Concert Corporation of America, effectively immediately.

At the same time, Mitchell Kanner has also resigned his position as director of artist relations with Artists Direction Associates, and Richard "Paco" Zimmer has resigned his position as Vice President of Concert Corporation of America, both also effective immediately.



ELIJAH FANFARES



**FANFARE/Elijah
Sounds of the South**

Al Kooper chose Elijah to be one of the select groups on his new label—he heard them in L.A., he took them to Atlanta, and now they've gone national, thanks to their exciting first album, hot Southern rock. MCA-377



Kenny Walther—Trombone
& Background Vocals

Don Foberts—Tenor
& Baritone Sax

Sam Lombardo—Drums

Stu Blumberg—
Trumpet

Rev. James Morris—Piano
& Electric Piano

Mike Sweeney—Bass

Hank Barrio—Guitar
& Background Vocals

Manny Esparza—Lead Vocals



By LARRY LeBLANC



■ TORONTO—GRT artist **Ian Thomas** will record his 2nd lp at Trident Studios in London, England in February . . . New **Lighthouse** members are **Sam See** (piano, synthesizer, guitar), **Terry Wilkins** (bass) & **Doug Billard** (vocals) . . . Dates for **Valdy's** tour in December are: Winnipeg (4), Victoria (5), Nanaimo (6), Saskatoon (7), Calgary (8), Lethbridge (10) and taping in Toronto for "The **Ian Tyson Show**" (12 & 13) . . . Concept 376 has signed **Wednesday** to an exclusive booking contract . . .

Scrubbae Caine will record in Los Angeles in January . . . A&M's national promotion rep **Peter Beauchamp** on a promo tour of the Maritimes with A&M regional rep **Charlie Pervost** . . . London Records has released "Mother of All" by **Gloria Munroe**, arranged and produced by **Ben McPeck** . . . UA's **Alexander Zelkin** to appear on the Nov. 13th segment of CBC-TV's "Juliette" . . . MCA artist **Andy Kim** in town for Miss Canada Pageant . . . **Pat Ross** is writing the music for "Jubalay" with book and lyrics by **Merv Campone**. **Ed Henderson** is the musical arranger for the project . . . Due soon is a **Canadian Zephyr** lp on the Bronco label . . . One full side of the upcoming **Horn** lp on Special Records will be a searing account of Canadian history aptly titled "John You Bastard" . . . **Downchild Blues Band** will hold its 4th birthday party at the El Macombo on Nov. 12th . . . GRT has signed a production agreement with producer **Terry Brown** for **Klautu**. First release is "Hanus From Uranus" f/s "Subrosa Subway." Both sides were recorded at Toronto Sound . . . First GRT single from **Adam Mitchell** s "Sinner By The Sea" f/s "White Socks & Brown Shoes" . . . New **James Leroy** single "Make It All Worth While" has been released on GRT in Canada and by Janus in the U.S. . . . **Tony Kosinec** and **Smile Records** have severed connections . . . **Cliff and Ann Edwards** have been signed by Columbia Records. The duo have been recording at Manta Sound with Cliff producing . . . Columbia's A&R staff have moved to 234 Eglinton Ave. E, Toronto 404, Toronto, Ontario M4P 1K5 . . . Axe Records has signed **Jay Telfer** to the label . . . the first new artist added to the label's roster in two years! . . . "You're Driving Me Crazy" by **Cochrane** has pulled in immediate playlisting at CHUM and CKGM. The single was produced at Toronto Sound by **Tom Cochrane**, arrangements by Tom and **Frank Davies**, with Davies mixing. Upcoming lp on Daffodil is titled "Hang On To Your Resistance" . . . "Cousin Mary" by **Fludd** will likely turn out to be the group's biggest hit . . . A&M's **Keith Hampshire** is negotiating a 13 week ATV series in England to begin in January . . . New set-up for WEA's Toronto office is: promotion-**Larry Green** (manager), **Paul Richards**; artist relations-**Mike Reed** (manager), **Bob Krol** . . . New **Michael Terry** single is "Forgotten Man" . . . Phonodisc reports excellent sales on their **Max Bygraves** series . . . Former **Chase** drummer **Jay Mithauer** has joined up with **Bill King** . . . "I Hear The Bluebirds Sing," one of the cuts on the new **Rita and Kris** A&M lp was written by **Hod Pharris** of Calgary . . . Polydor Records has released the single "Dr. Jekyll/Mr. Hyde" by Montrealer **Martin Randolph** . . . **Gino Vannelli** completed touring with **Liza Minnelli** in a number of U.S. dates . . . New **Moe Koffman** album "Master Set" to be released by GRT this week . . . Sparkle Records has released a single by **Ken Stapley**—"Forgive Me Diane" written by "Walking" **Ben Kerr**. The flipside "Words Don't Hve a Meaning" written by Stapley . . . Nashville artists **Billy Walker** and **Bobby Lewis** have recorded the **Joe Firth** tune "Too Many Memories" handled by Doug Taylor of Marathon Music.

Pincus Holds Auditions

■ NEW YORK—George Pincus, President of Gil-Pincus here, Unity Music in Nashville and Ambassador Music in London has announced that he has set up talent auditions to be held in London and on the continent in the next two weeks.

Pincus' group Meadow, managed by his Gil Enterprises, has recently had their first album, "The Friend Ship" released on Paramount.

Canada Film Board Does Rock Flicks

■ TORONTO—The National Film Board of Canada will soon release two documentaries on rock music. The first, concentrating on the world rock music scene and its cultural and sociological impact, is expected to be televised by the CBS-TV network this month. The second film deals with the Canadian music community. The film will be used as an instructional production for Canadian colleges.

THEATER REVIEW

'Man From East': A Shattering Show

■ DEEP IN THE HEART OF BROOKLYN—Picture scenes from the Grand Guignol played out in front of delicate Japanese ink drawings; picture hunchbacks raping women in front of impassively smiling faces of Buddha; picture an evocation of the atom bombing of Hiroshima so powerful that one wants to look away; picture all this and you get some approximation of the impact of Stomu Yamash'ta and his Red Buddha Theatre's production of "The Man from the East" at Brooklyn's Academy of Music.

The music for the spectacle (to call it a play would be to impose a Western word on what is basically part ritual, part dance, part story) was composed by Yamash'ta, and is a combination of electronics, rock and Eastern tonalities. Yamash'ta's album, released on Capitol-distributed Island records, conveys part of the excitement that the production engenders, but, because "Man from the East" is so visual, can only come close to an accurate depiction of the production's frenzy and beauty.

"The Man from the East" is very

moving, very much in touch with the viscera of man, terribly true in its picture of loneliness and cruelty, depravity and innocence, great agony and great fun. The music is good, powerful, percussive, tremendously evocative. Once the spectacle is seen, the album becomes a necessity for remembering a spectacular evening in the theatre. **Allen Levy**

Thumb's Special Mailing On Watergate Disc

■ BEVERLY HILLS, CALIF. — In conjunction with the release of the "National Lampoon Presents the Watergate Tapes (Doctored of Course) Starring Richard M. Nixon," Blue Thumb Records has announced a special mailing to members of Congress and Washington political columnists.

Vining Joins Levinson

■ LOS ANGELES—The appointment of Dan Vining as an account executive in the Los Angeles office of Levinson Associates, Inc. has been announced by Robert S. Levinson, President.

Dolls Perform at Gala Halloween Party



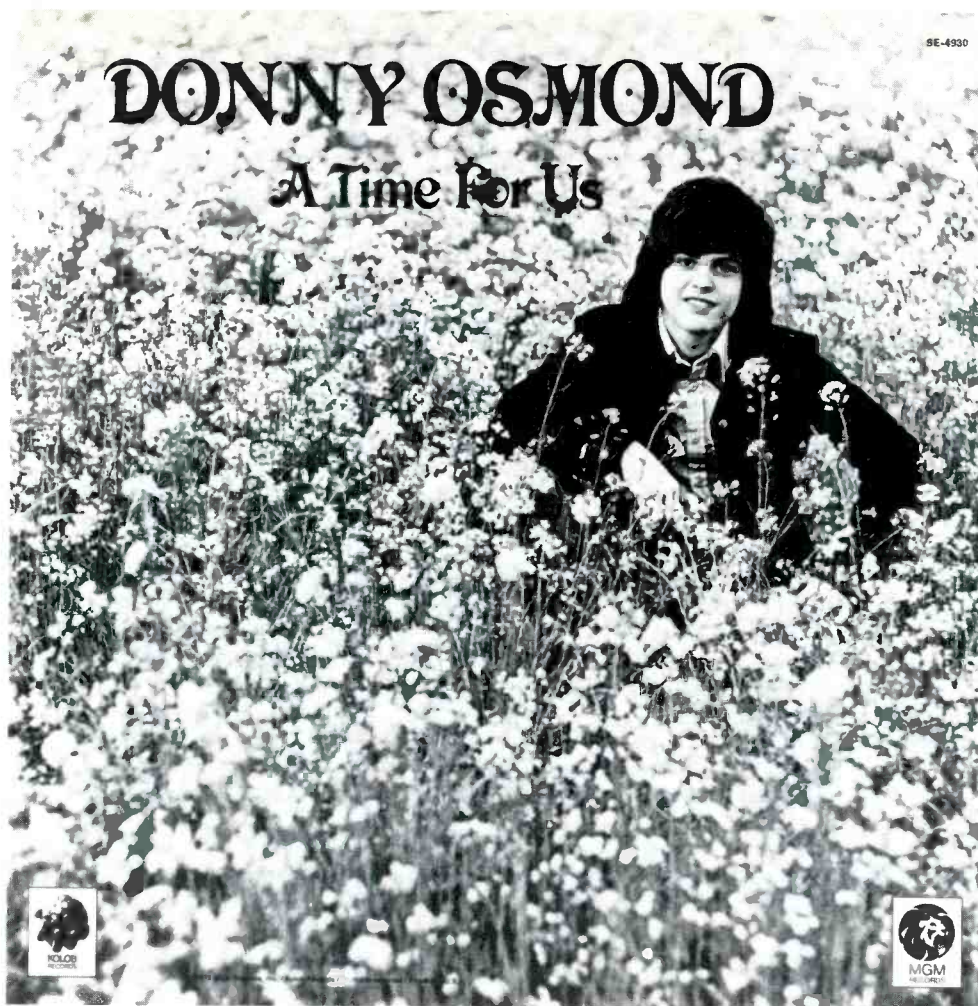
Pictured at the New York Dolls Halloween Ball recently held at New York's Waldorf Astoria Grand Ballroom are (top row, from left) Mercury's New York Dolls performing at the ball; Howard Stein, promoter of the ball and Dolls co-manager Marty Thau; (bottom row, from left) the winners of the costume judging; judges for the most original costume at the ball Rex Reed, Rosemary Kent, Chester Weinberg, Tammy Grimes and Tommy Tune.

■ NEW YORK—It was impossible to ignore the evidence of one's ears and eyes when the New York Dolls took the stage of the Grand Ballroom of Park Avenue's deco and decorous Waldorf Astoria at the climax of their Halloween Costume Party, promoted by Howard Stein. 3,000 of the Dolls' people literally exploded into hysterical screaming with the intensity that had seemed so shocking when it accompanied the British invasion of the early sixties. Mas-

queraders that had only moments before been concerned only for their own self-image, jumped on top of chairs to absorb every minute of this musical reflection of their own life styles.

The Dolls are a very young band, and throwing rock and roll parties, such as their soirées at the Mercer Arts Center and various hotels, is one of their favorite means of self-promotion.

The impact and importance of
(Continued on page 43)



SE 4930

JUST RELEASED!
DONNY OSMOND'S
NEW ALBUM
"A TIME FOR US"

includes the hit

"A Million To One"

K 14583

Plus both sides of Donny's new single

"Are You Lonesome Tonight" / "When I Fall In Love"

K 14677



© 1973 MGM Records, Inc.



Oil Shortage May Affect Industry

(Continued from page 3)

materials. Titelman added that according to figures he received, there are 5,000,000,000 pounds of vinyl produced in the United States each year. Of that total, 150,000,000 pounds are used by the record industry, while some 500,000,000 pounds or more than three times the total amount used by the record industry is exported. Other sources explained that the half-billion exported pounds was the reason that RIAA President Stanley Gortikov went to Washington to argue for a better distribution of the available vinyl supplies. It was further reported that this exported vinyl, the majority of which went to Japan, is now being offered at black market prices, although little if any vinyl has been imported from overseas.

Quality

Record quality, though, is on the decline. One industry source says that his company is now making records in the same way bologna is made. "Whatever they have around, they throw in," he confided. His half-joking, half-serious comment was confirmed by a number of other pressing executives who revealed that the use of filler is increasing. Reports reached **Record World** that clay, sand, sugar or other types of plastic are among the different filler materials finding their way into records.

Visiting The SOC's



Columbia Records group the Sons of Champlin recently opened at the Roxy in Los Angeles. Seen in their dressing room following the show are (seated on floor) George Daley, San Francisco a&r coordinator; (clockwise) Ms. Isham; Ted Feigin, Vice-President, west coast a&r; and band members David Schallock, Bill Champlin and Terry Fogerty.

Sensational Alex Harvey Band to Vertigo

■ CHICAGO — The Vertigo label of Phonogram, Inc. has signed the Sensational Alex Harvey Band to a long-term recording contract. The group's debut American album, "Next," will be released in late November.

Vinyl Shortage May Worsen as Christmas Nears

(Continued from page 3)

to keep up with the demand. We just can't get enough compound," were the comments of one plant owner. Price increases will continue, on top of increases over the last few months; it is no longer a question of "if" but a question of "when."

Short work-weeks also remain in effect, with plants originally open seven days a week now operational only five or six days, which means production capability cutbacks of nearly 30 percent. The most notable effect of these particular cutbacks is a lengthening of the time it takes to get records into a market. "We used to be able to get records in within 24 hours; now it takes a couple of days," commented one promotion man.

There is disagreement among pressing plant operators over the use of recycled vinyl and filler material. Independent pressing plant operators point out that they

have no returns, overstock or cut-outs of their own to grind up and re-use in making new records. "We can't dispose of a single record without the approval of our client manufacturers," one plant owner noted. "Once they have a record pressed it's theirs. We can't do anything without their approval. The major manufacturers who own their own pressing plants can decide whenever they want to grind up a record for its vinyl. We can't make that decision."

There is also disagreement between pressing plant operators and manufacturers as to whether record companies are needlessly stocking up on catalogue albums. The operators claim they have received extraordinarily large orders for catalogue albums; the manufacturers say they are merely replacing albums that have sold or are needed for back-up stock. The plant operators counter by saying that they can't press every record

that is needed, and that the manufacturers have to decide which albums are necessary, and which are not. Catalogue, they say, should be the first to go. But it is just this philosophy, representatives of a number of the nation's leading retailers say, that will lose sales on their most profitable albums — catalogue — at Christmas time.

Record World has learned that many plants have arranged an informal list of what gets pressed first: (in order) new releases, chart albums, catalogue albums, classical music and then budget records. However, because of the exceedingly heavy orders, and correspondingly heavy back-orders, most plants are unable to get past the new releases and chart albums before using up their vinyl supply. Dick Burkett, Vice President of operations for Viewlex, stated that "the industry can help itself if they would defer their catalogue restocking programs until after the end of the year. They should exercise caution and do less overordering. Too many companies are ordering 13 pieces instead of ten, and with the situation we have now, delivery times are substantially longer."

In a related development on the manufacturing level, there has been some rejoicing at pressing plants that do not use vinyl for 45's, but use styrene or some other compound. "If we were using vinyl in our records," one source noted, "we'd be in a lot more difficulty."

As a result of the shortages, credit on the manufacturing level has tightened, with extended billing a thing of the past. One plant, counting some of the nation's leading manufacturers among its clients, has cut its terms from 30 days to 15 days. This move was necessitated by vinyl producers putting him on a COD basis. Labels in the past had been able to pay on 30-60 days. This action will have more effect on small manufacturers than on large ones.

Tape

While there is no shortage of recording tape, tape and record manufacturers have been warned of possible shortages in two vital tape-related components: the plastic used to make the cartridge or cassette case, and the lubricant used to coat the tape. One source explained, "the lubricant for tape is getting scarce and the cost has gone up. Also, the high and middle impact polystyrene used for cartridges is becoming difficult to find."

Similarly, cardboard and paper continue to be scarce commodities. Bob Titelman, President of
(Continued on page 43)

Effects of the Vinyl Crisis

By GARY COHEN

■ NEW YORK—In response to questions from all segments of the industry—retailers, radio stations, artists and their managers—**Record World** has assembled this composite picture of the effects of the vinyl shortage on the industry.

News Summary

- There will be a continuing scarcity of vinyl as oil-derived products will continue in short supply. There will be further increases in the cost of vinyl, which will lead to further increases in the cost of manufacturing albums. This, in turn, will lead to increases in the prices consumers pay for albums.
- Quality will continue to worsen as manufacturers use recycled vinyl and filler materials. Surface noise, warpage, "clicks and pops" will increase as will customer complaints. Shipping time will increase as plants continue on shorter work weeks, while stores can look forward to being out of stock on hit and catalogue albums. Back orders will take longer to fill.
- Imports, for those stores that carry them, will be harder to get, as international record manufacturing continues to have problems getting records.
- Radio stations will receive fewer copies of albums, as scattered reports of mailing list cutbacks of dj and promotional copies continue. College and secondary stations are rumored to be the first to go, and there will be fewer copies for reviewers.
- There will be cutbacks on the number of new artists signed, and labels will try to achieve a better spacing of releases. Wherever possible, single albums will be released, and elaborate packaging will be minimal.
- Budget albums are receiving the lowest priority at the pressing level, with classical records close behind. Companies want to use their share of vinyl to press hit albums and achieve the most sales. There will be fewer cutout albums available as labels, faced with the choice of obtaining 25 cents for a cutout, or the opportunity of getting 5 cents worth of scarce vinyl that can be used to manufacture a \$5.98 album, go for the latter.
- Long-range planners see a possible end to the 100 percent return privilege, with an increase in prices on the subdistributor level. Tape sales may increase as records become scarcer, and the shortages of cardboard and paper become more acute. There are however, possible shortages in some tape components (see separate story).
- Basically, then, there will be plenty of records for Christmas, although sales on some albums will be lost. This statement holds true for the immediate future, although further developments in the day-to-day situation may warrant reconsideration.

Mocedades. The original hit version on Tara Records

“ERES TU”

Bill Gavin...“strong requests.”
 #11 Adult Contemporary Rock
 Kal Rudman...“next MOR giant.”
 Radio and Records...“hottest
 request item coast to coast.”



Airplay	KMYO	WBAL	KNEW
WSB	WIOD	WQBA	WVLJ
WHDH	WGBS	KWAV	KEYS
WMAQ	WDBO	WHOM	KRYS
WGN	WNEW	WEVD	KZFM
WRR	WNEW/FM	WCHS	KRUX
KJIM	WIP	WGAN	KOY
KHOW	WIOQ	ZEGM	KRUX
KDEF	WPEN	KALI	KMBY
WKNX	KNBR	WINZ	KIOO
WJIM	KSFO	WTRX	KWKW
WELI	KCRA	WNCK	WMAX
KULF	KXLY	KBUY	KIOI
KFI	KIRO	WNHC	KXRX
KMPC	KAKE	KGMS	WJR
KMBC			

Mocedades. “Eres Tu” (Touch The Wind) TRA 100

Tara Records/Distributed by Famous Music Corporation A Gulf + Western Company

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

ALL I KNOW Art Garfunkel & Roy Halee (Canopy, ASCAP) 10	MIND GAMES John Lennon (John Lennon, BMI) 54
ANGIE Jimmy Miller (Promopub, ASCAP) 11	MY MUSIC Jim Messina (Jasperilla/Gnosso, ASCAP) 53
A SPECIAL PART OF ME Berry Gordy (Stein & Van Stock, ASCAP) 17	MY OLD SCHOOL Gary Katz (ABC, ASCAP) 97
BABY COME CLOSE Smokey Robinson (Jobete, ASCAP) 94	NEVER LET YOU GO Mike Vernon (Crystal, Jukebox, BMI) 35
BASKETBALL JONES Lou Adler (India Ink, ASCAP) 29	NEVER NEVER GONNA GIVE YA UP Barry White (Sa-Vette/January, BMI) 59
BE Tom Catalano (Stonebridge, ASCAP) 41	NUTBUSH CITY LIMITS (Huh-Unart, BMI) 27
CHEAPER TO KEEP HER Don Davis (East/Memphis/Deleif, BMI) 26	OOH BABY Gordon Mills (Management Agency & Music Publishing, BMI) 24
CHECK IT OUT Robert Bowie (Haymarket, BMI) 39	PAINTED LADIES John Lombardo (Corinth, BMI) 50
CHINA GROVE Ted Templeman (Warner-Tamerlane, BMI) 48	PAPER ROSES Sonny James (Lewis, ASCAP) 4
COME GET TO THIS Marvin Gaye (Jobete, ASCAP) 44	PHOTOGRAPH Richard Perry (Richoroony, BMI) 2
COME LIVE WITH ME Ray Charles (House of Bryant, BMI) 91	PRETTY LADY Jimmy Ienner (CAM-USA, BMI) 52
CORAZON Lou Adler (Colgems, ASCAP) 43	RAMBLIN' MAN Sandlin & Allman Bros. (No Exit, BMI) 22
COUNTRY SUNSHINE Davis & West (Shade, ASCAP/Tree, BMI) 56	RAISED ON ROCK (Screen Gems-Columbia, BMI) 57
DELTA DAWN Tom Catalano (UA/Big Ax, ASCAP) 68	RIDIN' MY THUMB TO MEXICO Jerry Kennedy (Hallnote, BMI) 100
DREAM ON Adrian Barber (Daksel/Frank Connelly, BMI) 40	RIVER Brad Shapiro (Lonport, BMI) 69
D'YER MAK'ER Jimmy Page (Superhype, ASCAP) 42	ROCKIN' ROLL BABY Thom Bell (Mighty Three, BMI) 36
FELL FOR YOU Tony Hester (Groovesville, BMI) 58	ROCK 'N ROLL Kevin Johnson (Tree, BMI) 64
FREE RIDE Rick Derringer (Silver Steed, BMI) 96	ROCK ON Jeff Wayne (Jeff Wayne, PRS) 99
FRIENDS Manilow, Haslam & Ertegun (Kingman/Piggy/Kama Sutra, BMI) 71	ROCKY MOUNTAIN WAY Walsh & Szmeczy (Barnstorm, BMI) 37
FUNKY STUFF Kool & the Gang (Delightful/Gang, BMI) 81	SAIL AROUND THE WORLD David Gates (Kipahulu, ASCAP) 63
GOODBYE YELLOW BRICK ROAD Gus Dudgeon (James, BMI) 15	SALLY FROM SYRACUSE Al Gorgoni (Lobek, ASCAP) 92
HALF BREED Snuff Garrett (Blue Monday, BMI) 14	SHOW AND TELL Jerry Fuller (Fullness, BMI) 31
HAVING A PARTY Dan Greer (Kags, BMI) 90	SISTER JAMES Nino Tempo (Broadside, BMI/Leight, ASCAP) 67
HEARTBEAT—IT'S A LOVEBEAT Wal: Meskell (Schine, ASCAP) 1	SISTER MARY ELEPHANT Lou Adler (India Ink, ASCAP) 87
HELEN WHEELS Paul McCartney (McCartney/ATV, BMI) 76	SMARTY PANTS Selder & Harris (Nickel Shoe/Six Strings, BMI) 60
HELLO, IT'S ME Todd Rundgren (Screen Gems-Columbia, BMI) 18	SMOKING IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP) 49
HIGHER GROUND Stevie Wonder (Stein Van Stock/Black Bull, ASCAP) 23	SOME GUYS HAVE ALL THE LUCK J. Fortgang (Kec, ASCAP) 7
HURTS SO GOOD Brad Shapiro (Muscle Shoals/Cotillion, BMI) 47	SPACE RACE Billy Preston (W.E.P., BMI) 84
I CAN'T STAND THE RAIN Willie Mitchell (Jec, BMI) 65	SPIDERS AND SNAKES Phil Gernhard (Kaiser/Boo/Gimp, ASCAP) 95
I DON'T KNOW WHAT IT IS Ripple (Act 1, BMI) 78	STEALIN' Gerry Bron (WB, ASCAP) 25
IF YOU'RE READY (East/Memphis, BMI) 33	SUMMER (THE FIRST TIME) Montgomery & Goldsboro (Penhad/Unart, BMI) 25
I GOT A NAME Cashman & West (Fox, Fanfare, BMI) 8	SWEET UNDERSTANDING LOVE Steve Barri, Brian Potter, Dennis Lambert (ABC, Dunhill/Rall, BMI) 30
I WANNA KNOW YOUR NAME Gamble-Huff (Mighty Three/Blackwood, BMI) 98	TELL HER SHE'S LOVELY Musso, Espinosa, Lespron (Shiver & I, ASCAP) 79
JESSE Joel Dorn (Frank, ASCAP) 38	THAT LADY Isleys (Bovia, ASCAP) 16
JUST YOU AND ME James William Guericco (Big Elk, ASCAP) 9	THE JOKER Steve Miller (Haworth, ASCAP) 46
KEEP ON TRUCKIN' Wilson & Caston (Diamond, BMI) 3	THE LOVE I LOST Gamble & Huff (Mighty Three, BMI) 13
KNOCKING ON HEAVEN'S DOOR Gordon Carroll (Ram's Horn, ASCAP) 12	THE MOST BEAUTIFUL GIRL Billy Sherrill (Al Gallico/Agee, BMI) 20
LAST KISS John Dee Driscoll (Bablo, BMI) 88	THERE AIN'T NO WAY Phil Gernhard (Kaiser/Famous, ASCAP) 75
LEAVE ME LONE Tom Catalano (Brooklyn/Anne-Rachel, ASCAP) 28	TIME IN A BOTTLE Cashman & West (Blendingwell/ABC, ASCAP) 62
LET ME BE THERE John Rostill (Gallico, BMI) 80	TOP OF THE WORLD Carpenters & Jack Daugherty (Almo/Hammer & Nails, ASCAP) 5
LET ME IN Alan Osmond (Kolob, BMI) 74	UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/Stone Agate, BMI) 86
LET ME TRY AGAIN Don Costa (Spanka, ASCAP) 93	WALK LIKE A MAN Todd Rundgren (Cram Renraff, BMI) 89
LET'S GET IT ON GAYE & Townsend (Jobete, ASCAP/Cherritown, BMI) 45	WE MAY NEVER PASS THIS WAY (AGAIN) Louie Shelton (Dawnbreaker, BMI) 21
LET ME SERENADE YOU Richard Podolor (Warner-Tamerlane, BMI) 32	WHY ME Foster & Linde (Resaca, BMI) 19
LITTLE GIRL GONE Stan Silver (Prima Donna, BMI) 73	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Medress & Appell (Levine & Brown, BMI) 61
LIVING FOR THE CITY Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) 66	WRAPPED UP IN YOUR WARM AND TENDER LOVE Parker & Davis (Julio-Brian, BMI) 85
LOVES ME LIKE A ROCK Paul Simon (Charing Cross, BMI) 82	YES WE CAN CAN A. Toussaint (Warner-Tamerlane, BMI) 34
MAMMY BLUE Kerner-Wise (Maxim, ASCAP) 55	YOU'RE IN GOOD HANDS Mizell & Perrin (Jobete, ASCAP) 83
ME AND BABY BROTHER Jerry Goldstein (Far Out, ASCAP) 77	YOU'VE NEVER BEEN THIS FAR BEFORE Owen Bradley (Thrifty Bird, BMI) 72
MIDNIGHT TRAIN TO GEORGIA Camille & Gladys Knight (Keca, ASCAP) 6	

NOVEMBER 17, 1973

NOV. 17	NOV. 10	
101	108	THE DAY THAT CURLY BILL SHOT DOWN CRAZY SAM MCGEE THE HOLLIES—Epic 5-11051 (Famous, ASCAP)
102	110	SOMEWHERE OVER THE RAINBOW LIVINGSTON TAYLOR—Capricorn 0032 (WB) (Leo Feist, ASCAP)
103	109	BLUE COLLAR BACHMAN TURNER OVERDRIVE—Mercury 73417 (Eventide, BMI)
104	111	A SONG I'D LIKE TO SING KRIS & RITA—A&M 4403 (Combine, BMI)
105	107	SHOW DOWN ELECTRIC LIGHT ORCHESTRA—United Artists XW337-W (Anne-Rachael/Yellow Dog, ASCAP)
106	103	TAKE THE HIGHWAY MARSHALL TUCKER BAND—Capricorn 0030 (WB) (No Exit, BMI)
107	105	WHEREFORE AND WHY GLEN CAMPBELL—Capitol 3735 (WB, ASCAP)
108	102	TAKE LIFE A LITTLE EASIER RODNEY ALLEN RIPPY—Bell 45403 (Senor-6-W., ASCAP)
109	121	THE RIVER OF LOVE B. W. STEVENSON—RCA APBO-0171 (ABC/Dunhill/Speed, BMI)
110	113	LET THERE BE DRUMS INCREDIBLE BONGO BAND—MGM 14635 (Travis, BMI)
111	106	CALICO TOMMY JAMES—Roulette 7142 (Big Seven, BMI)
112	—	FLASHBACK PAUL ANKA—Fame XW-345-W (UA) (Morris/Zapata/Warner-Tamerlane, BMI)
113	145	LOVE HAS NO PRIDE LINDA RONSTADT—Asylum 11026 (Walden, Glasco, ASCAP)
114	115	MANGO MEAT MANDRILL—Polydor PD 14200 (Mandrill/Intersong U.S.A./Chappell, ASCAP)
115	139	SORROW DAVID BOWIE—RCA APBO-0160 (Pepamar, ASCAP)
116	117	IT'S ALL OVER INDEPENDENTS—Wand 11263 (Scepter) (Butler, ASCAP)
117	118	I FOUND SUNSHINE CHI-LITES—Brunswick 55503 (Julio/Brian, BMI)
118	122	COULD YOU EVER LOVE ME AGAIN GARY & DAVE—London 200 (Blue Nose, Capac)
119	119	ROLLER COASTER BLOOD, SWEAT & TEARS—Columbia 4-45937 (Screen Gems-Columbia/Sweet Glory, BMI)
120	120	VADO VIA DRUPI—A&M 1460 (ATV, BMI)
121	123	IF YOU DON'T GET IT THE FIRST TIME FRED WESLEY & THE J.B.S.—People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
122	124	REASON TO FEEL SCUFFY SHEW—Metromedia BMBO-0043 (RCA) (Amazing Grace, ASCAP)
123	138	STORMY MONDAY LATIMORE—Glades 1716 (WB, ASCAP)
124	137	POUR ME A LITTLE BIT MORE WINE WAYNE NEWTON—Chelsea BCBO-0091 (RCA) (Transdale, BMI)
125	126	FOR YOUR LOVE GWEN McCRAE—Cap 1989 (Beechwood, BMI)
126	127	LOVE FOR YOU SONOMA—Dunhill D 4365 (ABC/Hello There, ASCAP)
127	128	SOMEBODY'S BEEN ENJOYING MY HOME DON COVAY—Mercury 73430
128	129	WALKING IN THE GEORGIA RAIN SONNY GERACI AND CLIMAX—Rocky Road 30074 (Bell) (Volindo, ASCAP)
129	130	MY GIRL WOLFMAN JACK—Wooden Nickel VWBO-0110 (RCA) (Jobete, ASCAP)
130	133	STOP THIS MERRY-GO-ROUND JOHN EDWARDS—Aware 035 (GRC) (Moonsong, BMI)
131	—	KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE—Columbia 4-45953 (Hummit, BMI)
132	—	ERES TU MOCEDADES—Tara 100 (Famous) (Radmus, ASCAP)
133	134	YOU OUGHTA BE HERE WITH ME ANNETTE SNELL—Dial 1023 (Phonogram) (Three, BMI)
134	—	TAKE ME TO YOUR HEART MONKEY MEEKS—Roxbury BRBO-0133 (RCA) (Press, BMI)
135	141	SHIPS IN THE NIGHT VICKI LAWRENCE—Beli 45409 (Pixruss, ASCAP)
136	142	THE BEST YEARS OF MY LIFE GENERAL CROOK—Wand 11260 (Scepter) (Germaine/Our Children, BMI)
137	—	I'M THE MIDNIGHT SPECIAL CLARENCE CARTER—Fame XW330-W (UA) (Fame, BMI)
138	—	MIRACLE MAKER HUES CORPORATION—RCA APBO-0139 (Screen Gems-Columbia/Summerhill, BMI)
139	—	IT'S SO NICE SAM RUSSELL—Playboy 50031 (Pasa Alta, BMI)
140	140	SOLITAIRE ANDY WILLIAMS—Columbia 4-45937 (Screen Gems-Columbia/Sweet Glory, BMI)
141	131	TOGETHER (BODY AND SOULIN') THE MISSION—Paramount 0213 (Contemporary Mission, BMI)
142	132	PICK UP THE PIECES HUDSON-FORD—A&M 1471 (Living, BMI)
143	—	HE TODAY'S PEOPLE—20th Century TC 2032 (Fox Fanfare, BMI)
144	144	SWEET BECKY WALKER LARRY GATLIN—Monument Z57 8584 (Columbia) (First Generation, BMI)
145	135	GET INVOLVED GEORGE SOULE—Fame XW302-W (UA) (Fame, BMI)
146	—	GOOD OLD SONG DOBIE GRAY—MCA 40153 (Almo/Irving, ASCAP)
147	146	ALL THE WAY DOWN ETTA JAMES—Chess 2144 (Cashew, ASCAP)
148	116	YOU CAN'T HIDE YOUR LOVE CREATIVE SOURCE—Sussex 5019 (Alexcar/Unichappell/Interior, BMI)
149	149	LIQUID FIRE THE LEWIS EXPLOSION—Pleasure 451103 (Leeds/Ackie, ASCAP)
150	136	CAN'T GET NO GRINDIN' MUDDY WATERS—Chess 2143 (Heavy, BMI)

OPENING

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Nov. 8, 1973

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"IT IS SO NICE!"

By Sam Russell



"IT'S SO NICE" (PB 50031)
Produced by Russell, Hunt and Relf

THE HOT HIT SINGLE NOW BREAKING AT THESE STATIONS:

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KLIF Dallas!	KSJO	WAKN (39)	KFIV	WTRU	WKKE	KEIN	KLOL	WDBQ	WNNR	WKBC
KROY	WAIL	WFLB	WABK	WSAM	WSPT	KVOL	WOWL	WQTC	WNEX	WQOK
KRJN	WNCI	WLAM	WQDE	KPPC	KWEB	WAZY	KRKO	WTAC	KNOE	WLOF
WCAR	WILS									

R+B				
WCHB—Detroit #30	WJMO—Cleveland #28	WPDQ—Jacksonville	WLLE—Raleigh	WGOK—Mobile
WJLB—Detroit #36	WABQ—Cleveland #33	KOKY—Little Rock	WEDR-FM—Miami	WVSL-FM—New Orleans
WDIA—Memphis #31	WANT—Richmond	WLOK—Memphis	WERD—Jacksonville	WLAC—Nashville
WWIN—Baltimore	WBOK—New Orleans #40	WJIZ—Albany, Ga.	WGPR-FM—Detroit	WENN—Birmingham
WOOK—Washington (Hit B)	WEBB—Baltimore	WEUP—Huntsville	WNOO—Chattanooga #11!	WJEB—Knoxville
WAOK—Atlanta	WLIB—NYC	WAMO—Pittsburgh #39	WVVO—Columbus	WCKO-FM—Ft. Lauderdale
WIGO—Atlanta	WJLD—Birmingham	WVVO—Nashville	WWWS—Saginaw #19!	WDAS-FM—Philadelphia
WLOU—Louisville	KDIA—San Francisco #37	WIDU—Fayetteville	KCOH—Houston #38	WRBD—Ft. Lauderdale

THE GAVIN REPORT #56	RECORD WORLD R&B CHART	POP MUSIC SURVEY
FRIDAY MORNING QUARTERBACK #88	BILLBOARD R&B CHART	J.C. THINK SHEET
SCENES	TED RANDALL REPORT	

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Barry White's first single and album on 20th Century Records achieved gold record status in almost record time. Now he does it again with a brilliant new single, "NEVER, NEVER GONNA GIVE YOU UP" (TC-2058) from his smashing new album....

"STONE GON'" (T-423)

PRODUCED BY BARRY WHITE

AVAILABLE ON STEREO TAPE



A SUBSIDIARY OF
20TH CENTURY-FOX FILM CORPORATION

**WHERE HIS
FRIENDS ARE!**



THE SINGLES CHART

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

NOV. 17	NOV. 10		WKS. ON CHART
1	3	HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY 20th Century TC 2030	13
2	5	PHOTOGRAPH RINGO STARR/Apple 1865	7
3	1	KEEP ON TRUCKIN' EDDIE KENDRICKS/Tamla T54238F (Motown)	13
4	4	PAPER ROSES MARIE OSMOND/MGM 14609	10
5	6	TOP OF THE WORLD CARPENTERS/A&M 1468	7
6	2	MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS/Buddah 383	13
7	9	SPACE RACE BILLY PRESTON/A&M 1463	10
8	10	I GOT A NAME JIM CROCE/ABC 11389	8
9	12	JUST YOU AND ME CHICAGO/Columbia 4-45933	8
10	7	ALL I KNOW GARFUNKEL/Columbia 4-45926	11
11	8	ANGIE ROLLING STONES/Rolling Stones RS 19105	11
12	11	KNOCKIN' ON HEAVEN'S DOOR BOB DYLAN/Columbia 4-45914	12
13	16	THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES/Phila. Int'l. ZS7 3533 (Columbia)	8
14	13	HALF BREED CHER/MCA 40102	16
15	28	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 40148	5
16	15	THAT LADY ISLEY BROTHERS/T-Neck ZS7 2251 (Columbia)	18
17	17	A SPECIAL PART OF ME DIANA ROSS & MARVIN GAYE/Motown M1280F	8
18	22	HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB)	7
19	19	WHY ME KRIS KRISTOFFERSON/Monument ZS7 8571 (Col)	24
20	24	THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040	7
21	20	WE MAY NEVER PASS THIS WAY (AGAIN) SEALS & CROFTS/Warner Bros. 7740	9
22	14	RAMBLIN' MAN ALLMAN BROS./Capricorn 0027 (WB)	13
23	18	HIGHER GROUND STEVIE WONDER/Tamla T54235F (Motown)	16
24	29	OOH BABY GILBERT O'SULLIVAN/MAM 3633 (London)	6
25	25	SUMMER (THE FIRST TIME) BOBBY GOLDSBORO/United Artists XW251-W	14
26	30	CHEAPER TO KEEP HER JOHNNIE TAYLOR/Stax STA 0176	7
27	31	NUTBUSH CITY LIMITS IKE & TINA TURNER/United Artists XW209-W	12
28	39	LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY/Capitol 3768	3
29	23	BASKETBALL JONES CHEECH Y CHONG/Ode 66038 (A&M)	12
30	32	SWEET UNDERSTANDING LOVE FOUR TOPS/Dunhill D 4366	6
31	35	SHOW AND TELL AL WILSON/Rocky Road 30073	6
32	40	LET ME SERENADE YOU THREE DOG NIGHT/Dunhill D 4370	4
33	55	IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS/Stax STA 0170	4
34	26	YES WE CAN CAN POINTER SISTERS/Blue Thumb 229	13
35	36	NEVER LET YOU GO BLOODSTONE/London 1051	11
36	42	ROCKIN' ROLL BABY STYLISTICS/Avco 4625	5
37	21	ROCKY MOUNTAIN WAY JOE WALSH/Dunhill D 4361	15
38	27	JESSE ROBERTA FLACK/Atlantic 2982	9
39	41	CHECK IT OUT TAVARES/Capitol 3674	8
40	43	DREAM ON AEROSMITH/Columbia 4-45894	7
41	46	BE NEIL DIAMOND/Columbia 4-45942	4
42	50	D'YER MAK'ER LED ZEPPELIN/Atlantic 2986	5
43	56	CORAZON CAROLE KING/Ode 66039 (A&M)	4
44	54	COME GET TO THIS MARVIN GAYE/Tamla T54241F (Motown)	3
45	44	LET'S GET IT ON MARVIN GAYE/Tamla T54234F (Motown)	19
46	68	THE JOKER STEVE MILLER BAND/Capitol 3732	5
47	33	HURTS SO GOOD MILLIE JACKSON/Spring 139 (Polydor)	12
48	34	CHINA GROVE DOOBIE BROS./Warner Bros. 7728	14
49	61	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/Big Tree 16011 (Bell)	6
50	63	PAINTED LADIES IAN THOMAS/Janus 224	6
51	58	SOME GUYS HAVE ALL THE LUCK THE PERSUADERS/Atco 6943 (Atlantic)	5



52	57	PRETTY LADY LIGHTHOUSE /Polydor 14198	6
53	71	MY MUSIC LOGGINS & MESSINA/Columbia 4-45952	4
54	74	MIND GAMES JOHN LENNON/Apple 1868	2
55	69	MAMMY BLUE STORIES /Kama Sutra 584 (Buddah)	4
56	60	COUNTRY SUNSHINE DOTTIE WEST/RCA APBO-0072	8
57	47	RAISED ON ROCK ELVIS PRESLEY/RCA APBO-0088	9
58	62	FELL FOR YOU DRAMATICS/Volt VOA 4099 (Stax)	4
59	85	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/20th Century TC 2058	3
60	80	SMARTY PANTS FIRST CHOICE/Philly Groove 179	2
61	77	WHO'S IN THE STRAWBERRY PATCH WITH SALLY TONY ORLANDO & DAWN/Bell 45424	2

CHARTMAKER OF THE WEEK

62	—	TIME IN A BOTTLE JIM CROCE ABC 11405	1
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63	67	SAIL AROUND THE WORLD DAVID GATES/Elektra 45868	5
64	64	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) KEVIN JOHNSON/Mainstream 5548	5
65	70	I CAN'T STAND THE RAIN ANN PEEBLES/Hi 2248 (London)	9
66	82	LIVING FOR THE CITY STEVIE WONDER/Tamla T54242F (Motown)	2
67	48	SISTER JAMES NINO TEMPO & THE FIFTH AVE. SAX/A&M 1461	11
68	49	DELTA DAWN HELEN REDDY/Capitol 3645	22
69	76	RIVER JOE SIMON/Spring 141 (Polydor)	3
70	59	SUCH A NIGHT DR. JOHN/Atco 6937	11
71	51	FRIENDS/CHAPEL OF LOVE BETTE MIDLER/Atlantic 2980	9
72	45	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY/MCA 40094	14
73	75	LITTLE GIRL GONE DONNA FARGO/Dot 17476 (Famous)	6
74	38	LET ME IN THE OSMONDS/MGM 14617	11
75	79	THERE AIN'T NO WAY LOBO/Big Tree BT 16012 (Bell)	4
76	—	HELEN WHEELS PAUL McCARTNEY/Apple 1869	1
77	—	ME & BABY BROTHER WAR/United Artists XW350-W	1
78	88	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY RIPPLE/ GRC 1004	2
79	—	TELL HER SHE'S LOVELY EL CHICANO/MCA 40104	1
80	89	LET IT BE THERE OLIVIA NEWTON JOHN/MCA 40101	2
81	66	FUNKY STUFF KOOL & THE GANG/Delite 557	9
82	53	LOVES ME LIKE A ROCK PAUL SIMON/Columbia 4-45907	17
83	84	YOU'RE IN GOOD HANDS JERMAINE JACKSON/Motown M1224F	6
84	92	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	3
85	87	(WRAPPED UP) IN YOUR WARM AND TENDER LOVE TYRONE DAVIS/Dakar 4526	4
86	—	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/Atlantic 2995	1
87	—	SISTER MARY ELEPHANT CHEECH Y CHONG/Ode 66041 (A&M)	1
88	100	LAST KISS WEDNESDAY/Sussex 507	2
89	—	WALK LIKE A MAN GRAND FUNK/Grand Funk 3760 (Capitol)	1
90	90	HAVIN' A PARTY (MEDLEY) OVATIONS/MGM 14623	4
91	98	COME LIVE WITH ME RAY CHARLES/Crossover 973	3
92	99	SALLY FROM SYRACUSE STU NUNNERY/Evolution 1084	2
93	—	LET ME TRY AGAIN FRANK SINATRA/Reprise 1181	1
94	95	BABY COME CLOSE SMOKEY ROBINSON/Tamla T54239F (Motown)	3
95	97	STEALIN' URIAH HEPP/Warner Bros. 7738	2
96	37	FREE RIDE EDGAR WINTER/Epic 5-11024	15
97	—	MY OLD SCHOOL STEELY DAN/ABC 11396	1
98	—	I WANNA KNOW YOUR NAME INTRUDERS/Gamble ZS7 2508 (Columbia)	1
99	—	ROCK ON DAVID ESSEX/Columbia 4-45940	1
100	93	RIDIN' MY THUMB TO MEXICO JOHNNY RODRIGUEZ/Mercury 73416	4

FLASHMAKER OF THE WEEK



MOONDOG MATINEE
THE BAND
Capitol

TOP FM AIRPLAY THIS WEEK

- MOONDOG MATINEE—The Band—Capitol
- MIND GAMES—John Lennon—Apple
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Columbia
- MYSTERY TO ME—Fleetwood Mac—Reprise
- PIN UPS—David Bowie—RCA

WNEW-FM/NEW YORK

- FIRST TIME OUT—James Montgomery Band—Capricorn
- HELEN WHEELS (single)—Paul McCartney & Wings—Apple
- LAI D BACK—Greg Allman—Capricorn
- LIVE IN EUROPE—Creedence Clearwater Revival—Fantasy
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- OOH SO GOOD 'N BLUES—Taj Mahal—Col
- SUSAN PILLSBURY—Sweet Fortune
- SWEET REVENGE—John Prine—Atlantic

WBCN-FM/BOSTON

- FROM THE STREETS OF NEW YORK—Sha Na Na—Kama Sutra
- HEADHUNTERS—Herbie Hancock—Col
- JALOUSIE—Yehudi Menuhin & Stephane Grappelli—Angel
- LADIES INVITED—J. Geils Band—Atlantic
- LOVING ARMS—Dobie Gray—MCA
- MYSTERY TO ME—Fleetwood Mac—Reprise
- OOH SO GOOD 'N BLUES—Taj Mahal—Col
- SHIP AHOY—O'Jays—Phila. Int'l.
- 10 CC—UK
- WIDE WIDE WORLD OF WAR—The Committee—Little David

WMMR-FM/PHILADELPHIA

- CAN'T GET NO GRINDIN'—Muddy Waters—Chess
- HEADHUNTERS—Herbie Hancock—Col
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- OOH SO GOOD 'N BLUES—Taj Mahal—Col
- PLAYIN' FAVORITES—Don McLean—UA
- SECOND ANNUAL FAREWELL REUNION—Mike Seeger—Mercury
- SWEET REVENGE—John Prine—Atlantic
- TATTOO—Rory Gallagher—Polydor
- 2000 AND THIRTEEN—Carl Reiner & Mel Brooks—WB

WCMF-FM/ROCHESTER

- ALL AMERICAN BOY—Rick Derringer—Blue Sky

- GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—Deram (import)
- HELEN WHEELS (single)—Paul McCartney & Wings—Apple
- LAI D BACK—Greg Allman—Capricorn
- LOVIN' FEELING—Phil Upchurch—Blue Thumb
- MIND GAMES—John Lennon—Apple
- SUSAN PILLSBURY—Sweet Fortune
- TATTOO—Rory Gallagher—Polydor
- UFO—Ron Davies—A&M
- WHITE LIGHT (single)—Shawn Phillips—A&M

WLIR-FM/LONG ISLAND, N.Y.

- BURNIN'—Wailers—Island
- FAREWELL TO PARADISE—Emitt Rhodes—Dunhill
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- JOBRIATH—Elektra
- LAST ILLUSION—J. F. Murphy & Salt—Col
- LIVE IN EUROPE—Creedence Clearwater Revival—Fantasy
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- 10 CC—UK
- VERY RARE—T-Bone Walker—Reprise

WOUR-FM/UTICA, N.Y.

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- FATHOM DEEP—Linda Lewis—Reprise
- FIRST TIME OUT—James Montgomery Band—Capricorn
- GRANICUS—RCA
- MEET MISSISSIPPI CHARLES BEVEL—A&M
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- SPACE RITUAL—Hawkwind—UA
- SWEET REVENGE—John Prine—Atlantic
- WASHRAG—TMI

WORJ-FM/ORLANDO

- HELEN WHEELS (single)—Paul McCartney & Wings—Apple
- JOYBRINGER (single)—Manfred Mann's Earth Band—Polydor
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- OOH SO GOOD 'N BLUES—Taj Mahal—Col
- SWEET REVENGE—John Prine—Atlantic
- TUBULAR BELLS—Mike Oldfield—Virgin
- WHY QUIT WHEN YOU'RE LOSING—Cowboy—Capricorn

WEBN-FM/CINCINNATI

- ATTEMPTED MUSTACHE—Loudon Wainwright III—Col
- DON'T CRY NOW—Linda Ronstadt—Asylum
- FOR EVERYMAN—Jackson Browne—Asylum
- FULL SAIL—Loggins & Messina—Col
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- LOVING ARMS—Dobie Gray—MCA
- MIND GAMES—John Lennon—Apple
- PIN UPS—David Bowie—Col
- ROCK ON (single)—David Essex—Col
- SHOWDOWN (single)—Electric Light Orchestra—UA

WABX-FM/DETROIT

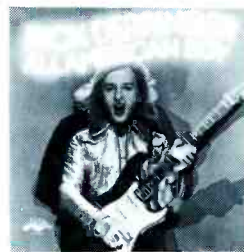
- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- FM LIVE—Climax Blues Band—Sire
- FOR EVERYMAN—Jackson Browne—Asylum
- FROM THE STREETS OF NEW YORK—Sha Na Na—Kama Sutra
- FULL SAIL—Loggins & Messina—Col
- IT AIN'T EXACTLY ENTERTAINMENT—Gerry Goffin—Adelphi

- LAI D BACK—Greg Allman—Capricorn
- LIVE IN EUROPE—Creedence Clearwater Revival—Fantasy
- SHIP AHOY—O'Jays—Phila. Int'l.
- SWEET REVENGE—John Prine—Atlantic

WZMF-FM/MILWAUKEE

- BUCKINGHAM NICKS—Polydor
- FULL SAIL—Loggins & Messina—Col
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- PIN UPS—David Bowie—RCA
- QUEEN—Elektra

FM SLEEPER OF THE WEEK:



ALL AMERICAN BOY
RICK DERRINGER
Blue Sky

KADI-FM/ST. LOUIS

- BRIGHT WHITE (single)—Shawn Phillips—A&M
- BURNIN'—Wailers—Island
- DALTON & DUBARRI—Col
- HELEN WHEELS (single)—Paul McCartney & Wings—Apple
- LAI D BACK—Greg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- ON THE ROAD—Traffic—Island
- OZARK MOUNTAIN DAREDEVILS—A&M
- ROCK ON (single)—David Essex—Col

KAFM-FM/DALLAS

- ATTEMPTED MUSTACHE—Loudon Wainwright III—Col
- BODACIOUS D.F.—RCA
- HAT TRICK—America—WB
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- MOONDOG MATINEE—The Band—Capitol
- ON THE ROAD—Traffic—Island
- OOH SO GOOD 'N BLUES—Taj Mahal—Col
- PIN UPS—David Bowie—RCA
- REUNION IN CENTRAL PARK—Original Blues Project—Sounds of the South
- WITNESS—Spooky Tooth—Island

KINT-FM/EL PASO

- CRAZY EYES—Poco—Epic
- FULL SAIL—Loggins & Messina—Col
- IT ALL COMES BACK—Paul Butterfield's Better Days—Bearsville
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- ON THE ROAD—Traffic—Island
- QUADROPHENIA—The Who—MCA
- THREE MAN ARMY—Reprise
- VERY RARE—T-Bone Walker—Reprise
- WITNESS—Spooky Tooth—Island
- WAKE OF THE FLOOD—Grateful Dead—Grateful Dead

KLZ-FM/DENVER

- FULL SAIL—Loggins & Messina—Col
- HAT TRICK—America—WB
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol

KDKB-FM/PHOENIX

- ATTEMPTED MUSTACHE—Loudon Wainwright III—Col
- BOLIVIA—Gato Barbieri—Flying Dutchman
- FARE FORWARD VOYAGER—John Fahey—Takoma
- GATO CHAPTER ONE: LATIN AMERICA—Gato Barbieri—Impulse
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- PIN UPS—David Bowie—RCA
- SONGS FOR AGING CHILDREN—Dave Van Ronk—Cadet
- SWEET REVENGE—John Prine—Atlantic

KPRI-FM/SAN DIEGO

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- FOCUS LIVE AT THE RAINBOW—Sire
- GATO CHAPTER ONE: LATIN AMERICA—Gato Barbieri—Impulse
- LIVE IN EUROPE—Creedence Clearwater Revival—Fantasy
- MOONDOG MATINEE—The Band—Capitol
- PIN UPS—David Bowie—RCA

KMET-FM/LOS ANGELES

- BODACIOUS D.F.—RCA
- I CAN'T STAND THE RAIN (single)—Ann Peebles—Hi
- IT ALL COMES BACK—Paul Butterfield's Better Days—Bearsville
- LAI D BACK—Greg Allman—Capricorn
- LIVIN' FOR YOU (single)—Al Green—Hi
- MISSISSIPPI—Fantasy
- MYSTERY TO ME—Fleetwood Mac—Reprise
- SHANGRENADE—Harvey Mandel—Janus
- SHIP AHOY—O'Jays—Phila. Int'l.
- UFO—Ron Davies—A&M

KSAN-FM/SAN FRANCISCO

- FULL SAIL—Loggins & Messina—Col
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- LAI D BACK—Greg Allman—Capricorn
- MEET MISSISSIPPI CHARLES BEVEL—A&M
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- PIN UPS—David Bowie—RCA
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- WAKE OF THE FLOOD—Grateful Dead—Grateful Dead

KZEL-FM/EUGENE, ORE.

- ABANDONED LUNCHEONETTE—Daryl Hall & John Oates—Atlantic
- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- ATTEMPTED MUSTACHE—Loudon Wainwright III—Col
- FOR EVERYMAN—Jackson Browne—Asylum
- HYMN OF THE SEVENTH GALAXY—Return To Forever Featuring Chick Corea—Polydor
- IT AIN'T EXACTLY ENTERTAINMENT—Gerry Goffin—Adelphi
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- MIND GAMES—John Lennon—Apple
- PIN UPS—David Bowie—RCA
- UNsung HEROES—Crusaders—Blue Thumb



In case somebody
forgot to mention it,
he has a new album out.
On Reprise, where
he'll always belong. 

101 THE ALBUM CHART 150

NOVEMBER 17, 1973

NOV. 17	NOV. 10	
101	108	FIRST DAVID GATES/Elektra EKS 75066
102	104	BIG BAMBU CHEECH Y CHONG/Ode SP 77014 (A&M)
103	107	HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY/ 20th Century T 422
104	105	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238
105	83	LIFEBOAT SUTHERLAND BROTHERS & QUIVER/ Island SE 9326 (Capitol)
106	106	HOLLIES GREATEST HITS/Epic KE 32061
107	102	1962-66 THE BEATLES/Apple SKBO 3403
108	93	LEON LIVE LEON RUSSELL/Shelter STCO 8917 (Capitol)
109	101	MADE IN JAPAN DEEP PURPLE/Warner Bros. 2WS 2701
110	92	DEODATO 2 EUMIR DEODATO/CTI 6029
111	95	GET IT TOGETHER JACKSON FIVE/Motown M783VI
112	91	CLOSER TO IT BRIAN AUGER'S OBLIVION EXPRESS/ RCA APL1-0140
113	98	DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER ELTON JOHN/MCA 2100
114	113	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY/ Capitol ST 762
115	115	THE BEST OF PROCOL HARUM/A&M 4401
116	112	CHI-LITES/Brunswick BS 754197
117	137	WITNESS SPOOKY TOOTH/Island SW 9337 (Capitol)
118	114	SIDE 3 RASPBERRIES/Capitol SMAS 11220
119	—	HAT TRICK AMERICA/Warner Bros. BS 2728
120	132	IT'S LIKE YOU NEVER LEFT DAVE MASON/Columbia KC 31721
121	100	HARD NOSE THE HIGHWAY VAN MORRISON/Warner Bros. BS 2712
122	117	TO KNOW YOU IS TO LOVE YOU B. B. KING/ABC ABCX 794
123	—	HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035
124	111	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY/ MCA 359
125	126	NEW YORK DOLLS/Mercury SRM 1-675
126	—	STONE GON' BARRY WHITE/20th Century T 423
127	125	BILLION DOLLAR BABIES ALICE COOPER/Warner Bros. BS 2685
128	—	MYSTERY TO ME FLEETWOOD MAC/Reprise MS 2158
129	130	BELLY UP DR. HOOK & THE MEDICINE SHOW/Columbia KC 32270
130	127	BE WHAT YOU ARE STAPLE SINGERS/Stax STS 3015
131	138	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)
132	119	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)
133	116	SMOKEY SMOKEY ROBINSON/Tamla T328L (Motown)
134	120	ABOUT US STORIES/Kama Sutra KSBS 2068 (Buddah)
135	118	BEST OF THE ANDREWS SISTERS/MCA 2-4024
136	—	SHIP AHOY O'JAYS/Phila. Int'l. KZ 32408 (Columbia)
137	133	DESPERADO EAGLES/Asylum SD 5068
138	140	BACHMAN TURNER OVERDRIVE/Mercury SRM 1-673
139	—	BLACK & BLUE HAROLD MELVIN & THE BLUENOTES/ Phila. Int'l. KZ 32407 (Columbia)
140	136	SIX WIVES OF HENRY VIII RICK WAKEMAN/A&M SP 4361
141	—	QUEEN/Elektra EKS 75064
142	142	SUMMER (THE FIRST TIME) BOBBY GOLDSBORO/ United Artists UA LA124-F
143	131	DICK CLARK: 20 YEARS OF ROCK 'N ROLL VARIOUS ARTISTS/ Buddah BDS 5133-2
144	124	TAYLORED IN SILK JOHNNIE TAYLOR/Stax STS 3015
145	139	CALL ME AL GREEN/Hi XSHL 32077 (London)
146	—	SPECTRUM BILLY COBHAM/Atlantic SD 7268
147	—	HIS CALIFORNIA ALBUM BOBBY BLUE BLAND/Dunhill DSX 50163
148	121	LIVE AND LET DIE SOUNDTRACK/United Artists UA LA100-G
149	128	MARK-ALMOND 73/Columbia KC 32486
150	122	NATURAL HIGH BLOODSTONE/London XPS 620

CLUB REVIEW

Sylvester Heats Up Max's

■ NEW YORK — Sylvester and the Hot Band (Blue Thumb) blew into Max's Kansas City here last week (2) and exploded in a frenzy of sequins, glitter and intense r&b. Sylvester, one of our more glistening soul singers, sang in a high-pitched voice that was a little thin; he sounds like a mixture of Otis Redding and Little Richard, he moves like Tina Turner.

Opening with "Down on Your Knees," an up-tempo rocker, he moved into a whole mess of r&b tunes and added his own shiny freneticism to the proceedings. The Hot Band, incidentally, is a first-rate bunch of musicians, especially the band's tenor sax player. Sylvester's hot stuff!

Also appearing at Max's was Impact, a loud rock band that needs some discipline and some talent.

Allen Levy

Pirates Sued Again

■ ALBUQUERQUE, N. M.—CBS, Inc., has filed suit in the U. S. District Court for the District of New Mexico charging Herbert ("Speedy") Newman, Copy Rite Recording, Inc., H & N Contracting, Inc., H & N Tape Co., Inc., Crown Stars, Inc., with infringing on copyrighted sound recordings.

Last August, the U. S. District Court here fined Copy Rite Recording, Inc., a total of \$22,500 after the company had pleaded guilty to 45 counts of infringement of copyrighted sound recordings.

MIDEM Rep to Coast

■ NEW YORK—John E. Nathan, United States Representative for MIDEM will be in Los Angeles for a week starting November 12 to contact participants for MIDEM 1974. He can be reached at the Beverly Hills Hotel, (213) 276-2251.

Among artists appearing in the various Galas during MIDEM week will be Liza Minnelli, Charles Aznavour, Barry White, Manu Dibango and others.

THE ALBUM CHART ARTISTS CROSS REFERENCE

NOVEMBER 17, 1973

ALLMAN BROTHERS BAND	3, 84	DAVE MASON	120
AMERICA	119	HAROLD MELVIN & THE BLUENOTES	139
ANDREWS SISTERS	135	BETTE MIDLER	104
BRIAN AUGER	112	VAN MORRISON	121
BACHMAN-TURNER OVERDRIVE	138	MOTHERS	42
BAND	82	MOTT THE HOOPLE	75
BEATLES	97, 107	MARIA MULDAUR	32
BLACK OAK ARKANSAS	123	NEW YORK DOLLS	125
BLOODSTONE	150	NRPS	54
BOBBY BLUE BLAND	147	OHIO PLAYERS	94
DAVID BOWIE	62	O'JAYS	136
BREAD	70	MIKE OLDFIELD	131
JACKSON BROWNE	74	MARIE OSMOND	53
GEORGE CARLIN	95	GILBERT O'SULLIVAN	63
CARPENTERS	60	PINK FLOYD	30
CHEECH Y CHONG	4, 102	POCO	50
CHER	29	POINTER SISTERS	33
CHICAGO	20	BILLY PRESTON	44
CHI-LITES	116	PROCOL HARUM	115
ERIC CLAPTON	26	QUEEN	141
DICK CLARK	143	BONNIE RAITT	91
ALICE COOPER	127	RASPBERRIES	118
JIM CROCE	7, 9	HELEN REDDY	22, 66, 114
DAWN	11	LOU REED	49
DEEP PURPLE	109	CHARLIE RICH	98
JOHN DENVER	89	SMOKEY ROBINSON	133
DeFRANCO FAMILY	103	ROLLING STONES	2
DEODATO	110	LINDA RONSTADT	59
NEIL DIAMOND	36, 48	DIANA ROSS	57
DOOBIE BROTHERS	14, 67	DIANA ROSS & MARVIN GAYE	73
DR. HOOK	129	LEON RUSSELL	108
DRAMATICS	90	SEALS & CROFTS	36, 68
BOB DYLAN	27	PAUL SIMON	93
EAGLES	137	SIMON & GARFUNKEL	86
EARTH, WIND & FIRE	35	FRANK SINATRA	65
ROBERTA FLACK	21	SLY & THE FAMILY STONE	80
FLEETWOOD MAC	128	SOUNDTRACKS:	
FOUR TOPS	79	AMERICAN GRAFFITI	46
GARFUNKEL	6	JESUS CHRIST SUPERSTAR	85
DAVID GATES	101	LIVE AND LET DIE	148
BOBY GOLDSBORO	142	STAPLE SINGERS	130
MARVIN GAYE	5	RINGO STARR	17
GRAND FUNK	13	SPOOKY TOOTH	117
GRATEFUL DEAD	23	STEELY DAN	88
AL GREEN	145	STEVE MILLER BAND	12
RICHARD HARRIS	45	CAT STEVENS	72
GEORGE HARRISON	99	B. W. STEVENSON	69
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EDDIE KENDRICKS	15	CONWAY TWITTY	124
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KOOL AND THE GANG	96	WAR	25
KRIS & RITA	28	WHO	16
KRIS KRISTOFFERSON	39	HANK WILSON	55
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LOGGINS AND MESSINA	77	BARRY WHITE	126
LOVE UNLIMITED	51	STEVIE WONDER	11, 132
LYNRYD SKYNYRD	78	JESSE COLIN YOUNG	52
MARK ALMOND	149	NEIL YOUNG	18
MANDRILL	40	Z. Z. TOP	81
MARSHALL TUCKER BAND	43		

Welcome home Frank



Magnavox presents Frank Sinatra

with Special Guest Star Gene Kelly

The television event of the season: Ol' Blue Eyes is Back!

Frank Sinatra's first performance in over two years is presented by The Magnavox Company, and the more than 5,000 authorized Magnavox dealer locations throughout the United States and Canada.

Produced by
Howard W. Koch

Directed by
Marty Pasetta

Written by
Fred Ebb

Executive Producer for Magnavox
Alfred di Scipio

Sunday, November 18, 1973

NBC Television Network

8:30 pm EST & PST, 7:30 pm CST

RECORD WORLD THE R&B SINGLES CHART

NOVEMBER 17, 1973

- | | | |
|-----------|-----------|---|
| 1 | 2 | THE LOVE I LOST HAROLD MELVIN & THE BLUE NOTES—Phila. Int'l. ZS7 3533 (Columbia) |
| 2 | 1 | MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS— |
| 3 | 3 | SPACE RACE BILLY PRESTON—A&M 1463 |
| 4 | 4 | CHECK IT OUT TAVARES—Capitol 3674 |
| 5 | 6 | CHEAPER TO KEEP HER JOHNNIE TAYLOR—Stax STA 0176 |
| 6 | 5 | A SPECIAL PART OF ME MARVIN GAYE & DIANA ROSS—Motown M1280F |
| 7 | 7 | KEEP ON TRUCKIN' EDDIE KENDRICKS—Tama T54238F (Motown) |
| 8 | 8 | HAVING A PARTY OVATIONS—MGM 14603 |
| 9 | 18 | IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS—Stax STA 0179 |
| 10 | 13 | SOME GUYS HAVE ALL THE LUCK THE PERSUADERS—Atco 6943 (Atlantic) |
| 11 | 14 | ROCKIN' ROLL BABY STYLISTICS—Avco 4628 |
| 12 | 11 | LET'S GET IT ON MARVIN GAYE—Tama T54234F (Motown) |
| 13 | 10 | GET IT TOGETHER JACKSON 5—Motown M127F |
| 14 | 9 | HURTS SO GOOD MILLIE JACKSON—Spring 139 (Polydor) |
| 15 | 24 | FELL FOR YOU DRAMATICS—Volt VOA 2099 (Stax) |
| 16 | 12 | THEME FROM CLEOPATRA JONES JOE SIMON—Spring 138 (Polydor) |
| 17 | 21 | IF YOU DON'T GET IT THE FIRST TIME FRED WESLEY & THE J.B.'s—People 627 (Polydor) |
| 18 | 19 | SWEET UNDERSTANDING LOVE FOUR TOPS—Dunhill D 4366 |
| 19 | 20 | (WRAPPED UP) IN YOUR WARM AND TENDER LOVE TYRONE DAVIS—Dakar 4526 (Brunswick) |
| 20 | 23 | SHOW AND TELL AL WILSON—Rocky Road 0073 (Bell) |
| 21 | 26 | NEVER, NEVER GONNA GIVE YA UP BARRY WHITE—20th Century TC 2058 |
| 22 | 15 | JESSE ROBERTA FLACK—Atlantic 2982 |
| 23 | 16 | FUNKY STUFF KOOL & THE GANG—Delite 557 |
| 24 | 28 | SMARTY PANTS FIRST CHOICE—Philly Groove 179 (Bell) |
| 25 | 35 | COME GET TO THIS MARVIN GAYE—Tama T54241F (Motown) |
| 26 | 17 | NEVER LET YOU GO BLOODSTONE—London 1051 |
| 27 | 32 | THIS TIME I'M GONE FOR GOOD BOBBY BLAND—Dunhill D 4369 |
| 28 | 36 | RIVER JOE SIMON—Spring 141 (Polydor) |
| 29 | 25 | MY PRETENDING DAYS ARE OVER DELLS—Cadet 5698 |
| 30 | 38 | I WANNA KNOW YOUR NAME INTRUDERS—Gamble ZS7 2508 (Columbia) |
| 31 | 33 | FOR YOUR LOVE GWEN McCRAE—Cat 1989 |
| 32 | 34 | DOIN' WHAT CUMS NATURALLY CHARLES WRIGHT—Dunhill D 4364 |
| 33 | 45 | STORMY MONDAY LATIMORE—Glades 1716 |
| 34 | 39 | THE BEST YEARS OF MY LIFE GENERAL CROOK—Wand 11260 (Scepter) |
| 35 | 42 | COME LAY SOME LOVIN' ON ME MARGIE JOSEPH—Atlantic 2988 |
| 36 | 37 | I'M A WINNER NOW EXECUTIVE SUITE—Babylon BRC 1109 |
| 37 | 47 | COME LIVE WITH ME RAY CHARLES—Crossover 973 |
| 38 | 50 | I DON'T KNOW WHAT IT IS RIPPLE—GRC 1004 |
| 39 | 53 | STONED TO THE BONE JAMES BROWN—Polydor 14210 |
| 40 | 40 | STOP THIS MERRY-GO-ROUND JOHN EDWARDS—Aware AWO 035 |
| 41 | 44 | YOU'RE IN GOOD HANDS JERMAINE JACKSON—Motown M1244F |
| 42 | 29 | YOU OUGHT TO BE HERE WITH ME ANNETTE SNELL—Dial D 1023 (Phonogram) |
| 43 | 43 | SOMEBODY'S BEEN ENJOYING MY HOME DON COVAY—Mercury 73430 |
| 44 | 49 | BABY COME CLOSE SMOKEY ROBINSON—Tama T54239F (Motown) |
| 45 | 55 | ME & BABY BROTHER WAR—United Artists XW350-W |
| 46 | 46 | I'M THROUGH TRYING TO PROVE MY LOVE TO YOU BOBBY WOMACK—United Artists XW255-W |
| 47 | 27 | LET ME BE YOUR LOVEMAKER BETTY WRIGHT—Alston 4619 (Atlantic) |
| 48 | 59 | I'VE FOUND SUNSHINE CHI-LITES—Brunswick 55503 |
| 49 | 30 | I CAN'T STAND THE RAIN ANN PEEBLES—Hi 2248 (London) |
| 50 | 31 | YES WE CAN CAN POINTER SISTERS—Blue Thumb 229 |
| 51 | 57 | IT'S ALL OVER INDEPENDENTS—Wand 11263 (Scepter) |
| 52 | 51 | IF I WERE ONLY A CHILD AGAIN CURTIS MAYFIELD—Curton 1991 (Buddah) |
| 53 | 58 | MANGO MEAT MANDRILL—Polydor 14200 |
| 54 | 60 | CAN THIS BE REAL NATURAL FOUR—Curton 1990 |
| 55 | — | UNTIL YOU COME BACK TO ME ARETHA FRANKLIN—Atlantic 2995 |
| 56 | 63 | IT'S SO NICE SAM RUSSELL—Playboy 90031 |
| 57 | 62 | NIJA (STREET) WALK FAT BACK BAND—Perception 540 |
| 58 | 41 | BACK FOR A TASTE OF YOUR LOVE SYL JOHNSON—Hi 2250 (London) |
| 59 | 65 | BOTH ENDS AGAINST THE MIDDLE JACKIE MOORE—Atlantic 2989 |
| 60 | — | LIVING FOR THE CITY STEVIE WONDER—Tama T54242F (Motown) |
| 61 | 22 | ECSTASY OHIO PLAYERS—Westbound 216 (Chess/Janus) |
| 62 | 72 | WHAT CAN I TELL HER TIMMY THOMAS—Glades 1717 |
| 63 | 52 | BLOW YOUR WHISTLE K.C. & THE SUNSHINE JUNKANOO BAND—T.K. 1001 |
| 64 | 54 | YOU'RE GONNA MISS ME ANN SEXTON—Seventy-Seven 11-133 |
| 65 | 69 | YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING TOMORROW'S PROMISE—Capitol 3695 |
| 66 | 68 | LET ME LOVE YOU AGAIN THE SUMMITS—DC International Records, Inc. DC 5001 |
| 67 | 71 | KNOW WHAT YOU'RE DOING WHEN YOU LEAVE ROSHELL ANDERSON—Sunburst 523 |
| 68 | 73 | WHAT DO YOU WANT ME TO DO LOU COURTNEY—Epic 5-11062 |
| 69 | — | FRISKY SLY & THE FAMILY STONE—Epic 5-11060 |
| 70 | 61 | HYMN #5 EARL GAINES—Seventy-Seven 77-131 |
| 71 | — | LOVE CHAIN CANDI STATON—Fame XW 328-W (UA) |
| 72 | — | I'M THE MIDNIGHT SPECIAL CLARENCE CARTER—Fame XW 330-W (UA) |
| 73 | — | LET ME DOWN EASY G.C. CAMERON—Motown M 1261F |
| 74 | — | FEEL GOOD RUFUS—ABC 11394 |
| 75 | — | KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE—Columbia 4-45953 |

RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ NEW YORK: Personal Pick: "Trying To Hold On To My Woman" — Lamont Dozier (ABC). Former member of the writing team of Holland, Dozier and Holland, Lamont Dozier pulled away and signed with ABC/Dunhill. What a beginning! A soulful and delightful side that brings out all that this creative individual has to offer.

DEDE'S DITTIES TO WATCH: "Livin' For You" — Al Green (Hi); "Love Epidemic" — The Trammps (Golden Fleece); "Jungle Boogie" — Kool and the Gang (De-Lite); "I've Got To Use My Imagination" — Gladys Knight and the Pips (Buddah); "The First Day" — The Softones (Avco); "Fool's Hall Of Fame" — Ike Lovely (Wand); "Mind Of A Fool, Wisdom Of A Genius" — The Village Choir (Paramount); "The Night The Lights Went Out In Georgia" — Irene Reed (Astroscope).

ALBUM: "The Independents: Chuck, Helen, Eric, Maurice" — (Wand). Many acts have emerged from the streets of Chicago; this happens to be one of the best of them. Chuck Jackson has come to be known as a lyricist who writes beautiful tunes laced with harmony and a dash of funk. Helen, Eric, and Maurice along with Chuck do a fine job on the tunes. An album with everything.

Radio Station WGLD-FM in Chicago, long known as a solid gold format station, is now changing to black progressive. WGRT had their call letters changed to WJPC due to the takeover by the Johnson Publication company.

Kenny Gamble and Leon Huff along with Thom Bell have now moved into their new offices located at 309 S. Broad Street, Philadelphia, Penna. New phone number: (215) 985-0900. Might we add that Gamble and Huff along with Harry Coombs are now in Europe, setting up a European deal.

The situation between Donny Brooks and the sales manager of Radio Station WLOK in Memphis has been resolved with the resigning of the sales manager, as of Monday, November 5th.

Larry Hilson of Radio Station WIPE has announced that he has hired Perry Pierce from WGOV in Valdosta, Ga. WIPE is located in Americus, Georgia. Pierce is now also the music director.

Mercury recording artist Jerry Butler is scheduled to open at the Nanette Theatre Go-Round in Rockland County, New York, with Don Rickles.

There will be a testimonial in honor of Larry Hayes of station KALO in Little Rock, Ark. It will be held December 16 at the Camelot Inn in that city.

Chelsea recording artists New York City stopped by to discuss their new single, "Quick, Fast, In a Hurry," which is on their latest album produced by Thom Bell. They disclosed that they will start a European tour in February.

NEW AIRPLAY

RAY VELIE — KFJL (Oklahoma City): Personal Pick: "No Time"



New York City with Dede Dabney (center)

(Continued on page 38)

AVI Reaches Pact For U.S. Sales

■ LOS ANGELES — American Variety International, Inc. announced an agreement whereby American Album & Tape Representatives will handle sales in the United States for AVI tape and record products.

Raymond Harris, Executive Vice President of American Variety International, Inc., said that the culmination of the American Album & Tape agreement is the second phase of AVI's marketing plans for eventual worldwide distribution for AVI's products, the first phase being AVI's previously announced distribution agreement with Quality Records who will distribute AVI's records and tapes in Canada. Harris further stated that negotiations are presently being held with several major sales and distribution agencies abroad, and that it is the hope of AVI that, before the end of calendar 1974, AVI tape and record labels will be distributed on a worldwide basis through several major record distributing companies.

Marcus Forms Agency

■ LAWRENCE MASS. — Jerry P. Marcus has announced the formation of the Jerry Marcus Agency. The firm will handle fulltime independent record promotion and also handle the booking and management of acts.

London Release

(Continued from page 8)
tions of some of today's biggest hits.

A six-record London Phase 4 release will follow shortly thereafter. It includes the London debut for the popular bandleader, Guy Lombardo, "Every Night Is New Year's Eve," "Ethel Merman Sings Annie Get Your Gun," "The Glory That Was Gershwin" by Frank Chacksfield, an interpretation of "Beethoven: Piano Concerto No. 5—Emperor Concerto" by pianist Rudolph Firkusny with the New Philharmonic Orchestra conducted by Uri Segal, "The Magnificent Sound of Baroque Brass," a recording in the martial vein by Elgar Howarth and Alan Civil and the only complete rendition in existence today of "Tchaikovsky: The Swan Lake" by Anatole Fistoulari, a 3-record set to be sold at a special two-record price.

To close out this end-of-the year release will be seven additional albums including "Joan Sutherland—The Voice Of The Century," the highlights of Miss Sutherland's career; "Great Scenes From Italian Opera" by Sherrill Milnes, and "Rachaminoff: Variations On A Theme by Corelli (Op. 42), Etudes Tableaux (Op. 39)" by pianist Vladimir Ashkenazy.

Avco's New Approach To Album Sales

■ NEW YORK—Avco Records has kicked off a new album sales program with the release of the new and third Stylistics album, "Rockin' Roll Baby."

Label spokesmen explained that rather than release a number of new albums all at one time, Avco would now take a different marketing approach. The aim is to concentrate on one or two new albums at a time, execute a complete marketing campaign, establish the album's sales pattern and then turn full attention to the next release.

Follow-up releases include a new album by the Softones, produced by Hugo & Luigi; a new Little Anthony & the Imperials album, their first for the label, produced by both Thom Bell and Teddy Randazzo; a debut album by Congress Alley, produced by Vinnie Testa, and a debut album by the Chambers Brothers. The group, just signed by Avco, will be produced by Jimmy Ienner.

As Hugo & Luigi, Chief Operating Officers for Avco explained, "Each album will be worked on as though it is a single and not as though it is one more album in some massive release that becomes impossible to handle. We believe our kind of operation and the market as it exists out there today demands this kind of approach to a new album."

The Stylistics album, titled after their current single, "Rockin' Roll Baby," was produced by Thom Bell who, in collaboration with Linda Creed, wrote most of the songs.

Three New Bells Out

■ NEW YORK — Al Wilson's "Show & Tell" on Rocky Road Records, Bob Hope's "Holidays" on Spear Records and "Sooner Or Later" by Ricki Segall make up the trio of albums being released by Bell Records in November.

Argent Feted



Back for their fourth US tour, Argent was feted by Epic Records at a press luncheon in New York. The British quartet, whose current album is "In Deep," will be on tour through November, visiting, among other cities, Chicago, Washington, D.C., Atlanta, Philadelphia, Miami, Boston and New York. Shown is RW assistant chart editor Toni Profera with Argent.

Who Reaching Masses

■ UNIVERSAL CITY, CALIF. — When the Who tour the United States and Canada later this month, it is estimated that their eleven-city twelve-date trek will put them before 61 per cent of the nation's concert going and record-buying public.

A variety of methods of buying tickets have been employed in an effort to be most fair to the audience, in accordance with the needs of the various markets. In Los Angeles, for example, where the Who will be performing on November 22 and 23, tickets were sold via Ticketron in some areas, as well as at the box office of the Forum. For the Chicago concert on November 29, a mail order system is being used and will be valid for ticket purchases from only three states; Illinois, Michigan and Indiana. In all cases, ticket sales are being limited to two per person in order to avert what would otherwise become a "scalper's paradise."

Listening Post

(Continued from page 10)

will be working closely with Gary Bookasta, company general manager and Shadoe Stevens, program director. Simulcasting will begin as of Friday (16).

KPOL-Los Angeles . . . The rumors about a Bill Drake affiliation continued this week, landing on KPOL AM/FM, but everybody again either said "no," "no comment," or "nothing yet." This could be the longest running serial in radio history.

WKLO-Louisville . . . PD Robin Walker is planning the annual Christmas station event Toys For Tots on December 9, with an anticipated 31,000 fans in attendance. The concert, which so far has lined up Sonoma, Jim Stafford and Brownsville Station, collects a toy in lieu of a ticket for admittance. Robin is still hoping to hear from the other record companies about possible artist appearances for the concert.

KZEL/FM-Eugene . . . Present line-up includes Matt McCormick 6-10am . . . Melinda Coates morning news and features . . . Eileen Fields 10am-2pm . . . PD Stan Garrett 2-6pm . . . John Napier (returning to station 6-10pm . . . Gary Palmatier 10pm-2am . . . Sleepy John (1st radio gig) 2-6am . . . Tom Krumm and Michael Waggoner weekends . . . "American Circus" a political roundtable discussion is again being featured weekly, with a recent guest, Senator Wayne Morse.

RKO-Los Angeles . . . Betty Breneman, who has left to spend more time with her family has been replaced as Music Coordinator by Mardi Nehrbass, who had been with Bartell Broadcasting at WMYQ, KCBQ, and WOKY.

KRLA-Pasadena . . . Lou Erwin has left the station, and Roy Elwell (from KGO in San Francisco) will be doing the news features.

KKDJ-Los Angeles . . . Neal Blaise has left the station, with Russ O'Hara (from KRIA) now doing the 9am-noon spot. Chris Blaise, contrary to rumor, will continue on as Music Director, according to PD Rick Carroll.

WCOA-Pensacola . . . The 5000 watt, rated No. 1 in the March Pulse has joined the CBS Radio Network as of November 5th.

WRWA-Reading . . . The station staged a free concert in cooperation with city's Youth Advisory Council celebrating Reading's 225th anniversary. My how time flies! . . . the line-up presently is 6-10am PD Doug Weldon (also does weekends at WFIL) . . . 10am-2pm Greg Lyons . . . 2-6pm Telle Ryan . . . 7:30-midnight Rick Ryder . . . Mid-night-6am David L. Martin . . . Weekends Gil David and Bill Gabriel . . . Station needs a news director, ever since Harry Martin left for WJBG.

KFI-Los Angeles . . . Station has added two newswomen to the on-the-air staff, as announced by News Director Mike Parker. They are Eleanor Green from WBZ in Boston, and Paulette Lee, who had been a KFI news writer and producer of "Newsfront-Los Angeles" a KFK public service program.

Record World en Los Angeles

By FERNANDO A. GONZALEZ

■ Grande fue la sorpresa que nos dio **Juan Gabriel** en su presentación en el Million Dollar donde se puso a la altura de **Lucha Villa** comprobando el por qué es el compositor que más canciones tiene actualmente en las listas de Radio, con los mejores interpretes incluyendo a el mismo que triunfa con su éxito doble "Nada Ni Nadie," y "En Esta Primavera."

California y Arizona se encuentran invadidos por lo mejor en el acetato en estas tierras en diferentes festivales, para mencionar unos cuantos les diremos los siguientes: Vicente Fernandez, Miguel Aceves Mejia, Felipe Arriaga, Estela Nunez, Los Muecas, Los Barranquenos, Los Dinners, Alberto Vasquez, Jose-Jose, Las Jilguerillas, Los Dandys, David Reynoso, Jorge Vargas, Lupita D'Alessio, Libertad Lamarque, Manny Perez, Lucha Villa y muchos mas.

La canción "Zacazonapan" se metió en el mercado pegando con tubo y colocando nuevo artista en la plana de éxitos, su nombre **Antonio Zamora. Gerardo Reyes** se está presentando en su nuevo estilo o sea con un grupo Norteno. Gerardo es uno de los más fuertes en estas tierras, sus éxitos actuales son "Tonta" y "Corazon Vagabundo."

Vicente Fernandez tiene LP nuevo donde interpreta solamente canciones del pasado donde sobresalen: "Hilos De Plata" y "Desvelo De Amor." **Angelica Maria** está logrando un éxito rotundo con su telenovela y a la vez revivió el éxito "Adonde va nuestro Amor" que es el tema de la mencionada novela.

Artistas nuevos que empiezan con el pie derecho son los **Apocalipsis** que se dan a conocer con

la canción de **Juan Gabriel** "Graciela." Este grupo llegara a la cumbre ya que son muy buenos. **Jorge Lerma** compositor con cualidades, con un éxito "Por La Boca" tiene su primer album donde interpreta solo sus composiciones. Le deseamos mucha suerte! **Los Diablos**, conjunto local regresó de su gira en México donde cosecharon triunfos. Se los merecen por todos los éxitos que tienen y su trabajo constante.

"Presagio" se une a la cadena de éxitos del Conjunto **Los Muecas. Rene y Rene** figurando nuevamente en esta ocasión con "Se Esta Haciendo Tarde."

Lupjita D'Alessio dice que en esta ocasión se va a dedicar seriamente a su carrera y solo espera que le den buen material para lucirse nuevamente. ¡Le deseamos buena suerte!

Alberto Vasquez, el baladista entre los mejores ahora con "Estranamente." Recuerden los Lectores que Alberto es otro que triunfa también como interprete Ranchero. **Manny Perez**, el muchacho del estilo raro, tiene su nueva canción "Mi Ritmo Pop." El **Conjunto Pepe y Sus Colegiales**, destacó con éxito que empieza en Los Angeles como favorita.

Uno de los Duetos Mixtos que estan gustando al publico son nada menos que **Juan Gabriel y Estela Nunez** que lograron un HIT de la propia canción de Juan "Manana Manana. **Camilo Sesto**, al fin y después de muchas interpretaciones, California lo viene aceptando con "Fresa Salvaje." **Fernando Rios**, sería amenaza para los buenos cantantes de Rancheras. El Million Dollar con nueva mancuernilla como Empresa **Arnulfo (Gordo) Delgado**, Con **Alberto y David Rodriguez**.



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La empresa productora y licenciadora de la grabación de **Palito Ortega**, en la cual el tema "Prometimos no Llorar" ha resultado éxito interesante y no accidental, por supuesto, es Chango S.C.A., radicada en Buenos Aires, Argentina. Dicha empresa concedió la explotación de esta grabación en Estados Unidos y Puerto Rico a Fania Internacional, presidida por **Jerry Massucci**. La idea era hacer por **Palito Ortega** lo que tantas veces se había tratado bajo la protección de RCA en el plano internacional y sobre todo dirigida al mercado latino en Estados Unidos. Como siempre que se crea un éxito; corre le plata, se utiliza a amigos, se dan mil vueltas y se mueven mil-resortes para que ello sea posible. "Prometimos no Llorar" lleva en sí contenido impresionante de éxito. ¡Y fué así! Por eso me duele todo lo pasado y porque ha pasado demasiadas veces. Sonolux exportó el producto hacia Estados Unidos. Lo ha hecho con cuanto catalogo existoso le ha sido concedido para la explotación en el territorio colombiano. Se ha aprovechado de cuanto labor promocional se haya hecho a favor de cualquier artista y ha interferido con su actitud. Lo peor del caso en que mucha gente se ha cansado de hacer éxitos, para que Sonolux se lleve las vantas desde sus oficinas en Colombia. Las medallas recibidas del gobierno colombiano por **Uribe**, presidente de Sonolux, no deben caberle en el pecho. Ahora, no sé si el gobierno colombiano le ha colocado las que le pesan tanto en el bolsillo y que tal vez las lleve ahí por no caberles en el pecho. **Uribe** se refirió sobre un periodista radicado en Miami como de "dudosa ejecutoria" y otros epítetos más, que viniendo del distinguido presidente sienten a gloria y distinción. Restrepo escribió a **Orfeón** refiriéndose a los "gritos histéricos de una alta personalidad" de Miami, al denunciar públicamente le exportación del producto **Orfeón** a Estados Unidos, cuando solo estaban autorizados para explotarlo en Colombia. ¡**Uribe** y Restrepo me dan nauseas! . . . **Hugo Romani** de Chango S.C.A. protestó ante Restrepo de Sonolux, al recibir la queja oficial de **Jerry Massucci** en relación con la inundación del mercado licenciado a su empresa, por producciones prensadas en Colombia y bajo el sello Sonolux, **Romani** le escribe a **Massucci** y le menciona: "me puse de inmediato en contacto con **Hernán Restrepo Duque** del Departamento Internacional de Sonolux, Medellín, Colombia. Posteriormente, con fecha 1/10/73, recibimos carta de Sonolux, de la cual le envío fotocopia, donde confirman el envío de 200 discos, por error del Departamento de ventas." **Romani** le aclara a **Massucci** la necesidad de tomar las medidas judiciales pertinentes al caso, así como su comunicación, para ellos ayudarlos desde sus oficinas en Baires . . . De la carta de Sonolux a Chango S.C.A. firmada por Restrepo y con atención a **Romani**, extracto lo siguiente: "En cuanto hablé contigo por teléfono traté con el Departamento de Ventas y fuí informado de que siendo el disco de **Palito Ortega** referencia Sonolux, se despachó, junto con ostra tanda de discos del mismo sello, al señor **Roberto Luque**, quien estuvo en Colombia y compró varios discos en nuestra fábrica y en almacenes de la ciudad. El total de discos exportados es de doscientos (200). Y te informo que fué por una inadvertencia del Depto. de Ventas que coincidió con la ausencia Mía del país Pero a nadie ha sido autorizada su impresión. Incluso en este momento Sonolux no tiene representante legal ni



Esteban



Rogelio Brambila



Julio Garcia

Incluso en este momento Sonolux no tiene representante legal ni (Continued on page 41)



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New York Salsoul

By JOE GAINES—WEVD

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EDDIE PALMIERI—Mango
3. **EL BUEY**
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JOE CUBA—Tico
5. **POEMA**
PRIMITIVO SANTOS—Solo
6. **EL PANUELITO**
ISMAEL RIVERA—Tico
7. **CALLE LUNA CALLE SOL**
WILLIE COLON—Fania
8. **PIRATA DE LA MAR**
BOBBY VALENTINE—Fania
9. **TU Y YO NA MA**
LA SONORA PONCENA—Inca
10. **LA CUNA BLANCA**
RAPHY LEVITT—Borinquen

Panama

By LEEROY KITSON HUBBARD JOSEPH

1. **PERDONAME**
JUNIOR
2. **TE EXTRANARE POR SIEMPRE**
ELIO ROCA
PATRICIA RENA
3. **VOLVERAS**
LOS TERRICOLAS
4. **PROMETIMOS NO LLORAR**
PALITO ORTEGA
5. **SONREIR**
LOS SAYLOR'S
6. **AMOR MIO**
JIMMY FONTANA
7. **LA DISTANCIA**
ROBERTA CARLOS
8. **NO SON PALABRITAS**
HELENO
9. **NEVER NEVER**
SHIRLEY BASSEY
9. **VEN A VER LO QUE SOBRO DE MI**
MARIO ALLISON
10. **AHORA YO SE**
DANNY RIVERA

Ecuador

By MARCELO NAJERA

1. **ESTOY ENAMORADO Y TENGO MIEDO**
TERESITA FRANCO—Orion
2. **ME MUERO POR ESTAR CONTIGO**
HILDA MURILLO—Onix
3. **CAMPOS VERDES**
JINSOP—Orion
4. **CALLE LUNA, CALLE SOL**
WILLIE COLON—Fania
5. **NO SE PORQUE**
CINCO MUSICALES—CBS
6. **MENTIRAS**
HECTOR JARAMILLO—Onix
7. **BROTHER LOUIE**
STORIES—Kamasutra
8. **ES EL AMOR DE VERDAD**
ERIKO—Fadisa
9. **WE'RE AN AMERICAN BAND**
GRAND FUNK—Capitol
10. **ARREBATADORA**
PELLIN RODRIGUEZ—Fadisa

New York (Popular)

By EMILIO GARCIA

1. **LA CUNA BLANCA**
ORQUESTA LA SELECTA—Borinquen
2. **EL CAMINANTE**
ROBERTO TORRES—Mericana
3. **QUE PASA ENTRE LOS DOS?**
CAMBOY ESTEVEZ—Montilla
4. **AMOR . . . AMAR**
CAMILO SESTO—Pronto
5. **POEMA**
PRIMITIVO SANTOS—Solo
6. **AMOR MANCHADO**
LILY Y SU GRAN TRIO—Montilla
7. **EL PROBLEMA DE RAMON**
JOHNNY VENTURA—Mate
8. **SE ROMPIO LA CADENA**
EL SUPER TRIO—Montilla
9. **SI TE HAS CANSADO DE MI AMOR**
NORMAN PONCE—CBS/Caytronics
10. **TU NO ERES CULPABLE**
ROBERTO LEDESMA—Musart

Nuestro Rincon

(Continued from page 40)

concesionario en los Estados Unidos, así que cualquier disco que se haga allá con nuestra marca es pirata. Quiero advertirte que el disco de Palito, producido por nosotros, fué armado dentro de conceptos ajustables al mercado colombiano y supongo que difiere fundamentalmente del de los Estados Unidos. Pero en todo caso he tomado medidas para que no se despache ni un solo disco más y te repito, solo discentos (200) fueron enviados." Por supuesto, los royalties de los 200 serán liquidados a Chango o sepa Dios . . . Le cifra en una de las tantas que se pudieran mencionar. Nosé porque no mencionó 20 o simplemente 2 . . . Hace mucho tiempo que Sonolux está exportando producto con partadas, caratulas o fundas de tipo duro y no las flexiles tan usuales por todo el mundo en Colombia. Por supuesto, nunca lo hicieron con al propósito de invadir E7stados Unidos . . . Si Sonolux envió 200 0 2000! 2 millones, no lo sé, pero un mercado no se inunda con la cantidad mencionada . . . Dudo que Sonolux piratee el producto, tanto como la cifra mencionada, pero de lo que si estoy seguro es que sus prácticas han provocado que aprovechados ilegales hayan vendido millones de discos entre las diferentes etiquetas representadas por Sonolux en Colombia. Por ganarse unos dolaritos han puesto a otros al borde de la quiebra . . . No voy a poner en duda sus liquidaciones de royalties, de lempsa de Perú y si quiere le menciono unos cuantos nombres más . . . Y esto no se va a quedar así de ninguna manera! Ah! . . . menciono las cartas indiscretamente porque las tengo en mi poder, como tantas otras pruebas de prácticas inescrupulosas de la empresa radicada en Colombia con garras dirigidas a cualquier parte de Latinoamérica . . . De ninguna puedo recomendar a RCA, Orfeón, Changó o cualquier otro sello interesado en ser presentado en Colombia, que haga contacto con la empresa presidida por URIBE y dirigida internacionalmente por Restrepo. Los dos deben ser removidos de sus juestos. Y si quieren saludarme, ya saben donde encontrarme.¡ Total !!!

Capitol lanzó en México un larga duración de **Esteban** que merece tratamiento especial . . . Mis saludos al buen amigo **Rogelio Brambila** (Continued on page 42)

Cognozca a Su D.J. (Meet Your D.J.)

Dejemos que sea el propio **Gonzalo Ayala N.**, Director de Radio Tequendama de Bogotá, quien nos adorne con su opinión esta sección, que le hace de hecho el Disc jockey de la Semana.

"El disc jockey o impulsador de discos, ejerce una observación permanente sobre la música con características de éxito, no importa desde qué punto provenga; pero para lograra un mejor cometido debe estar exento de compromisos personales o a nivel de distribuidoras.

Sobra advertir que el monta discos debe poseer oído buen gusto en la selección y visión comercial. Una programación con música nueva debe entonces estar basada en lo arriba anotado, pero tratando a la vez de establecer un contacto con el público, para hacerlo partícipe de lo que se está realizando.

El medio ambiente es importante; hay discos que en el trópico, o en la provincia logran

superar topes de popularidad, mientras en la ciudad apenas si se escuchan o viceversa.

La profesión de monta discos en Colombia está lamentablemente coaccionada por determinados intereses monetarios empresariales, gusto personal—negligencia en determinada línea musical—etc., que establecen una condición de hecho reducida al promagador. No obstante hay casos aislados en donde el disc jockey cumple a cabalidad con su función de impulsador honesto, desinteresado y consciente de la labor que debe realizarse.

Las satisfacciones que yo he recibido en mi calidad de disc jockey pueden canalizarse en el beneplácito que produce el cantante naciente que lucha y se emociona cuando logra hacer un buen trabajo y cristalizan sus anhelos en éxito; cuando un intérprete ha tenido un comienzo con fortuna a una segunda etapa de

(Continued on page 42)



ROBERTO TORRES

"EL CASTIGADOR"

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Nuestro Rincon

(Continued from page 41)

de Brambila Musical México. . . . Se reincorporó el Maestro **Julio García** como arreglista de Fuentes de Colombia. García ha sido el causante de los éxitos internacionales logrados por **Los Diplomáticos**, grupo instrumental de gran arraigo en Latinoamérica y en Estados Unidos bajo el nombre de **Los Millonarios** . . . Y ahora . . . ¡Hasta la próxima!

The company that produced and released the latest **Palito Ortega** recording is Chango S.C.A. from Buenos Aires, Argentina. From this recording, the theme "Prometimos no Llorar" has become a hit wherever it's been played. Rights to release an album containing this song were granted by Chango S.C.A. to Fania International, for the states and Puerto Rico. The whole idea was to make a big success out of **Palito Ortega**, a goal that RCA has been trying to accomplish internationally and most of all in the latin market in the states. Following the usual procedure in order to enjoy a smash hit, a lot of money

Cognozca a Su D.J.

(Continued from page 41)

su carrera. Cuando se aprecia que dentro del público se produce una evolución en el gusto por la música—hace unas dias recibi cartas de gente campesina donde solicitaban canciones modernas.

Esto produce la seguridad de estar creando un reflejo directo, una motivación positiva en el intérprete y en el oyente. Crear un símbolo **Pompin**, un muñequito que habla comicamente, matiza los y tiene correspondencia propia en todo el país.

Desde luego es un trabajo que precisa de tiempo. Estudiar el medio, limpiarle asperezas, darle medio, crear la modalidad, compalitura, madurala. Otros y muy variados factores logran que una emisora rompa las barreras hacia los primeros lugares y cuando lo logra surgen entonces las imitaciones pero chocan contra la personalidad genuina que desde un comienzo ha tomado la partida.

Este personaje de voz particular, critica, elogia ó censura los hechos faranduleros de la temporada y selecciona las canciones que del uno al treinta giran el casillero de los éxitos bajo su gobierno. **Pompin** entonces es el nervio la capacidad y el servicio de un equipo de personas especializadas en la modalidad; Radio Moderna en Colombia."



"Era . . .
Como Podria Explicar"
Y es,

Leonardo Favio



Leonardo Favio
Parnaso PLPS 1121

Era . . . Como Podria Explicar
Oh, Mi Carolina
Estoy Orgullosa de mi General
Lluvia como Llueve
La Muy mimosa
Cuando se Tiene 20 Anos
Usaria un Vestido Igual a Vos
El Nino que no Pudo Nacer y Reir
Mi Amante Niña . . . Mi Companera
Acordate de Olvidarme
Soy un Barco Pero Volvere
Si Alguna Vez me Ves

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Los Cantores de San Juan



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748 10th Ave., N.Y. 10019 Tel. 247-6330

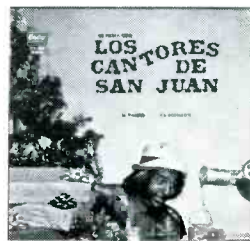
has to be invested, important friends have to be contacted and thousands of details have to be put in effect. "Prometimos no Llorar" contains all the necessary elements to become a hit. **Jerry Mussucci** made it possible.

Now, when Sonolux from Colombia exported this same album to the United States, although their rights to release this product were only related to the Colombian territory, this created a very negative situation, in which several other labels, also represented in Colombia by Sonolux, were used, but Massucci wasn't. I know that Uribe, President of Sonolux, is enjoying full recognition and medals for his great accomplishment regarding exportation of Colombian product to the states. Some of those medals have to be carried by Uribe in his pocket because of not having enough space on his chest in order to show them, but when I referred to previous unethical practices by the same company, Uribe declared to the Colombian press that "all were as a result of erroneous information printed by an influential newspaperman based in Miami" and Restrepo, International Department Manager from Sonolux, referred to the same newspaperman in a letter addressed to Orfeon Records in Mexico.

Hugo Romani from Chango S.C.A. informed several weeks ago in a letter addressed to Restrepo from Sonolux that **Jerry Massucci** was complaining regarding a very heavy exportation of this album from Colombia to the states. Immediately after been informed by Restrepo that by an error committed by his sales department, during his absence from Colombia, only 200 albums were sold and exported to **Roberto Luque** from Miami, an action that will not be repeated in the future, and that the covers of the recording released in Colombia could doubtedly be accepted in the states market. At the end he insisted on (Continued on page 43)



LATIN AMERICAN ALBUM PICKS



"DE FIESTA CON"

LOS CANTORES DE SAN JUAN—Carattini CLP 008

Con su éxito previo de otras navidades "Si no me Dan de Beber Lloro" se lanzan ahora Los Cantores de San Juan hacia otros. Entre ellos se destacan "El Palito," (E. Carattini) "El Rabito del Lechón," (S. Nieves) "La Plena de Navidad" (Carattini) y "Llega Navidad." (H. Ramos)

Los Cantores de San Juan have been selling well in recent Christmases. Now they could make it again with this set, which includes "En Busca de mi Aguinaldo," (H. Martínez) "El Sapo," (D.R.) "La Botellita," (D.R.) and "Trullita pa mi Comadre." (Carattini)

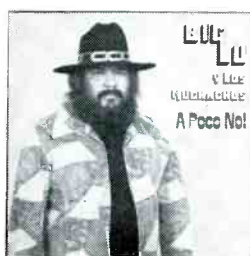


"ERA . . . COMO PODRIA EXPLICAR . . . !"

LEONARDO FAVIO—Parnaso PLPS 1121

Nueva grabación de Leonardo Favio en la cual "Era . . . Como Podria Explicarlo" está vendiendo bien. Otros temas ganadores "Mi Amante Niña . . . Mi Companera," (Favio-Candia) "Si Alguna Vez Me Ves," (Favio-Candia) "Lluvia como Llueve" (Favio-Candia) y "Estoy Orgullosa de me General." (Favio-Candia)

New album by Leonardo Favio from which "Era . . . Como podria Explicar" (Favio-Candia) is selling nicely in several areas. Also included in this package are "La Muy Mimosa," (Favio-Candia) "Acordate de Olvidarme," (Favio-Saenz) and "Oh, Mi Carolina." (Favio-Candia)



"A POCO NO!"

BIG LU Y LOS MUCHACHOS—Buena Suerte BSR 1040

Excelente expresión del sonido chicano que está vendiendo altamente el "A Poco No; (J. Hernández en las zonas influenciadas por este sonido. Buenas también "La Huel-la de mis Besos," (D.A.R.) "Una Mirada," (Lupe Valenzuela) "For the Good Times," (K. Kristofferson) "La Tentación." (I. Lopez)

Outstanding performances of the Chicano sound by the popular Big Lu and his Muchachos. "A Poco No!" is selling nicely in all areas influenced by this sound. Real good also are "Bomberito," (F. Martínez) "Todo o Nada," (J. Colorado) and "Just Because." (Lavis-Jacobs-Kane)

He's Lovely



The Scepter/Wand family welcomes a new recording artist, Ike Lovely. His initial release on the Wand label is titled "Fool's Hall of Fame." Pictured at the signing are Stanley Greenberg, Scepter Vice President of a&r (seated) and (from left) Mel Kent, writer J. R. Bailey, Lovely, Jerome Gasper and Ken Williams.

N.Y. Dolls

(Continued from page 22)

the Dolls cannot be measured in terms of airplay and record sales alone. People have been turned away from almost every one of their initial national appearances, and while the Dolls are certainly entertainment, pure if not so simple, first and foremost, they have taken a very important place in the minds of their rapidly expanding following, because of what they stand for.

Several weeks before the Waldorf event, Phonogram, Howard Stein and Doll House, Inc., launched a major promotional campaign designed to make the most of the Dolls' return to New York, after a three month absence in which they crossed the country on a successful first national tour. Previous to the Waldorf party, the Dolls had sold out 12 shows at Max's Kansas City.

For days before the party, WNBC Radio personality Wolfman Jack personally plugged the affair and was on hand to conduct a live remote one hour broadcast from the Waldorf Ballroom.

Following a full page ad in the Village Voice placed by Stein; Phonogram, Doll House, Inc., and Stein ran ads in the New York Times, and Phonogram bought spots on WNEW-FM and WPLJ-FM. 20,000 cards announcing the party were distributed at local record stores, offering 100 free tickets in a drawing. Specially designed posters were put up in 200 record stores chosen by Phonogram. In the course of their regular cable television broadcast on Sterling Cable, Bob and Nadia Gruen in association with Doll House, Inc. produced a series of spots featuring the Dolls themselves interspersed with footage from the Gruens' extensive video history of the band. All of these promotional aids combined to create word of mouth among every echelon of New York society predicting that the Waldorf party would be one of the rock events of the year.

CLUB REVIEW

Kaz, Zoss Score

■ NEW YORK — Greenwich Village's delightful new music spot, Club Metro, was the scene of a fine folk double bill (30) when two good contemporary songwriters, Joel Zoss and Eric Kaz made appearances at the club. Zoss has attracted considerable attention with sensitive lyrics and rather funky songs. One of his best tunes, "Stayed Too Long At the Fair" has been recorded by Bonnie Raitt, and although his version is somewhat lacking melodically, he draws more meaning and sensitivity from the fine lyric than does Ms. Raitt. Singing in an appealingly emotional voice, Zoss began the set slowly but gained confidence as the show progressed. A powerful "Sarah" was his best number, and Zoss would seem to have what it takes to develop into a good recording artist.

Eric Kaz followed with some of his songs, and while his voice was not overwhelming, the quality and diversity of his composing was. The Atlantic recording artist gave warmly personal readings of his rather gossamer songs. Especially successful were "Someday, My Love May Grow" the wonderfully simple "Mother Earth (Provides For Me)" and a number of songs from his soon-to-be released second album.

Robert Nash

RSO Signs Meatloaf

■ NEW YORK — Meatloaf, actor and vocalist, has been signed to a recording contract by RSO Records, it was announced by Johnny Bienstock, President of the label.

Meatloaf's first release for RSO will be a single, "More Than You Deserve," which is the title song from the show of the same name in which Meatloaf stars.

Gold Truckin'



Shown at Motown's headquarters in Hollywood are (from left) Leonard Caston, Anita Poree and Frank Wilson who were presented with gold records for their creative work on "Keep on Truckin'," a Stone Diamond Music Corp publication. The single was recorded by Tamla recording artist Eddie Kendricks.

Famous Releases Two

■ NEW YORK — The original soundtrack from the movie "Bang The Drum Slowly" (Paramount), and Hank Thompson's "Kindly Keep It Country" (Dot) are included in Famous Music's early November album releases.

"Bang The Drum Slowly," the film's theme song, is a single by Paramount artist Bobby Gosh. It is included as a special cut on the soundtrack album.

Record Plant Gets Quad Mixing Room

■ NEW YORK — The New York Record Plant recording studio complex has obtained additional space at their West 44th Street facilities and is in the process of building a 24 track overdub Quadraphonic mixing room. The studio currently houses one 24 and two 16 track rooms, mixing facilities and master cutting capabilities.

Vinyl Shortage

(Continued from page 24)

PRC, told **Record World** that he has received three price increases in corrugated in the last few months, and that more are coming. Orders for corrugated used to be placed every two weeks; now an order requires 12 weeks' lead time and "you're lucky if you get it." A cutback on the use of special packages and sleeves is forecast, and there are continuing rumors that some labels are contemplating elimination of the inner sleeve that comes with the record.

Ms. Grant Takes RW



Shown visiting Record World's New York offices is Phonogram Mercury artist Micki Grant, up to talk about her first solo album "Lovin' Kind of Woman." Ms. Grant, winner of an Obie for her play "Don't Bother Me, I Can't Cope," is in the midst of setting up a concert tour for herself as well as continuing to appear in her award-winning show.

Mogull Adds New Levine & Brown Areas

■ NEW YORK—Ivan Mogull Music Associates has acquired sub-publishing rights to Irwin R. Levine's and L. Russell Brown's publishing companies for the territories of Italy, Argentina, and Czechoslovakia. Mogull has also acquired additional territories, all of Southeast Asia, Peru, Colombia, Bolivia, and Ecuador. Representing Levine and Brown was attorney William Hofer, who concluded the arrangements with Ivan Mogull Associates.

Mogull is currently in Mexico City visiting his representative there, Mario Friedberg, as well as visiting record companies, artists and the Spanish singer Julio Englesias. He has met also with Enrique Garea of Disco Columbia/Spain.

NUESTRO RINCON

(Continued from page 42)

clarifying that they exported only 200 albums. They mentioned 200 as a figure that could also be 20 or 2000 . . . I really don't know if the mentioned figure is exact but a market is not fully covered by that amount, in a case like this in which the theme became a hit in Puerto Rico, Miami and New York. Now **Jerry Massucci** is in a position in which he can pay whatever royalties he decides to Chango S.C.A. . . . All of the money spent in promotion by Jerry either went down the drain or to the Sonolux offices in Colombia. On the other hand, even in the event that Sonolux wouldn't bootleg any particular product, they opened doors, as previously with other labels, to third parties bootlegging the product illegally imported from Colombia which after being bootlegged could always be, when investigated, covered by the exportation of any small amount mentioned by Sonolux. Perhaps this company will pay to Chango S.C.A. royalties involved in that accidental transaction covering 200 albums, in which case I would like to ask them to get in contact with other enterprises throughout Latin America such as: IEMPSA from Peru and others that I will also mention if it becomes necessary. In any case I can hardly recommend R.C.A., Orfeon, Chango or any other company to grant rights to release their products to a company in Colombia that in so many cases reflected so many accidental exportations of products.

Capitol has released in Mexico an album by **Esteban** that deserves special treatment . . . My regards to **Rogelio Brambila** from Brambila Musical de Mexico . . . Maestro **Julio Garcia** re-linked with Fuentes in Colombia as an arranger. Maestro Garcia is responsible for the great success of the instrumental group known in all Latin America as **Los Diplomáticos** and **Los Millonarios** in the states . . . That's it!

ENGLAND

By RON McCREIGHT

■ LONDON—Gary Glitter has returned from a highly successful Australian tour where both his albums have gone gold; he has already started a concert tour here and will undertake several promotional television appearances for his new Bell single "I Love You, Love Me My Love." Other instant chart singles released this week are: **David Gates'** "Sail Around the World" (Elektra), **Perry Como's** "Walk Right Back" (RCA), **Donny Osmond's** "When I Fall In Love" (MGM). Best albums come from **Michael De Albuquerque** ("We May Be Cattle, But We've All Got Names"—RCA), **Genesis** ("Selling England By the Pound"—Charisma) **Rory Gallagher** ("Tattoo"—Polydor) **McGuinness Flint** ("Rainbow"—Bronze), **Alvin Lee and Mylon Le Fevre** ("On the Road To Freedom"—Chrysalis) and **Traffic**, whose "On the Road" album is now available after a slight delay.

Jethro Tull's Ian Anderson is currently supervising the production of the new **Steeleye Span** album at Morgan Studios and will also cut a single with them in the new year. Meanwhile, the band has just commenced a nationwide tour which includes a date at London's Fairfield Hall on November 9.

Former presentation editor of BBC Radio One and Two, **James Fisher**, who more recently supervised his own Very Good record company, has joined RCA as manager of promotional services. Other major appointments include that of **John Craig**, appointed business director of British Lion Music, resigning his post as international representative to ASCAP. **Dave Colyer**, former Polydor promotion man will now act for **Tony Hall's** Fresh Air label and Intersong Music on an independent basis.

Welcome visitors to the country are the **Little Angels Of Korea**, who will tour the country as well as appear on **Lulu's** BBC-TV series, the **New York Dolls** who arrive later this month as part of a European tour; they will tape **Russell Harty** television show before visiting France, Switzerland, Sweden, Denmark and Germany, before returning here to play the **Rainbow** on December 15 and then more dates in Germany and Holland.

Mick Jagger and Mick Taylor guested with **Billy Preston** at the **Rainbow** recently—Taylor camouflaged by a red afro wig. Meanwhile, the **Stones'** European tour has now closed and the last date which was at the Deutschlandhalle, West Berlin, passed over peacefully, although 1600 riot police and 50 armored police vans were on standby.

FRANCE

By GILLES PETARD



■ **Donna Hightower** received a gold disc for "This World Today Is a Mess." The American songstress, who has been living in Europe for the past decade, was handed her reward by **Pellegrims de Bigard** during a feast at Pariscope . . . The Chilean group **Quilapayun**, who left their country just a week before the military takeover, are now in France as political refugees; they will start touring Europe; their four albums are already much in demand . . .

Marlene Dietrich did several shows at Espace Cardin . . . At the Paris office of A&M, **Patric Hombert**, formerly with Polydor, took the place of **Vincent Lamy**, now working at ORTF with **Pierre Lattès** and **Patrice Blanc-Francard** . . . Composer-conductor **Francis Lai** just finished recording the soundtrack for the movie "La Ronde." His company "Editions 23" will be distributed by Polydor; forthcoming productions will include the songstress **Tiffany** . . . To commemorate the tenth anniversary of the passing of **Edith Piaf**, Pathé is releasing a package of three albums, as well as a new album featuring interviews and previously unissued material . . . **Gilbert Bécaud**, who has been signed for an unprecedented seven weeks at the Olympia, is also coming up with a new album . . . On October 17, Radio Luxemburg organized a concert with the **Rolling Stones** and **Billy Preston** in Brus-

(Continued on page 46)

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ French pop singer **Sylvie Vartan** arrived in Tokyo at the beginning of October. Since her hit "La Plus Belle Pour Aller Danser," her records have been successful here, and this fourth concert tour to celebrate her tenth anniversary in the music business is being welcomed throughout Japan. RCA Japan has released "J'ai Un Probleme" and "Non Je Ne Suis Plus La Meme" to coincide with her visit.

King Records has begun a restocking and promotion program for 10 albums the **Rolling Stones** recorded on the London label. The program is aimed at extensive sales of the group's records stimulated by a Stones boom caused by the start of a radio program called the "Rolling Stones Story." The 11 albums include "The Early Stones," "Stones Storms In America," "Salute To The Old Rockers," "Got Live If You Want It," "Anthology Of Stones," "The Devil's Disciples," "Super Session," "The Memorable Brian," "Get Yer Ya-Ya's Out," "The Million Sellers" and "The Extra Edition/The Melancholic Stones."

Toshiba EMI has announced their year-end release. Heading the release schedule is Ringo Starr's third album, **Silverhead's** "16 & Savage," **ELO's** "Live," T. Rex's "Greatest Hits," **Elton John's** "Goodbye Yellow Brick Road" and **Yoko Ono's** "Feeling The Space."

Ray Charles and **Salvatore Adamo** will present Japanese concert tours this winter for Universal Orient Promotions. Charles, who has attracted many Japanese fans, will arrive here with the Raelets and the Ray Charles Orchestra. He is scheduled to perform in major cities in Japan. Top French singer Adamo, also very popular here, especially among female music lovers, will make his sixth visit to Japan and stay for a month to hold 21 concerts from November 29 to December 21. His hit "Tombe La Neige" has become a standard; the Japanese version of the song, recorded by many singers including Adamo himself, has showed tremendous sales here.

GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS REPORT OF THE WEEK: 1974's Grand Prix de la Chanson de Eurovision entries have been selected, and they are **Cindy and Bert** (BASF), **Jurgen Marcus** (Telefunken) and **Anne-Karin** (Decca).

RECORDS OF THE WEEK: Fast starting singles that should hit the top 10 in the coming weeks are "La Paloma Ade" by **Mireille Mathieu** (Ariola), "Ich Hor Musik" by **Henner Hoier** (Polydor) and "Ein Biscchen Mut" by **Medium Terzett** (BASF) . . . A record released some time ago, "Kurt Edelhagen Plays Jim Webb" (Polydor) with arrangements by **Quincy Jones** deserves another turntable push . . . As far as classicals lps go, watch Intercord's "Missa Solemnis" by Mozart with the **Stuttgart Humnus Boy Choir!**

TRADE HAPPENINGS: **Madame Elisabeth Mintangian** of Durium Records of Italy is quiet but wide awake on records breaking in Germany . . . I predicted **Joy Fleming** to happen and now she's tearing up the airwaves . . . **Udo Jurgens** may finally have himself a hit with "The Devil Made Schnapps" . . . Teldec just had a biz meeting in Kiel, and director **Gerhard Schulze** gave them the works, both pop and classic, for which this firm is renowned, and I'm sure that **Maurice Rosengarten** should have the golden key to their successes . . . Some new addresses; **Ralph Siegel Music Publishers**, Pelargonienweg 41, 8 Munich 70, telephone 743063; **Tony Hendrik Musicproduction**, An der Schanz, Cologne, telephone 7603945 . . . **Andreas Ostermeyer**, **Peter Krebs** and **Killy Griipel** of Germany's great trade magazine, "Automatenmarkt," have a readable successful second publication called "Musik-Informationen" . . .

Aufwiederseh'n 'till next week.

MIDEM MIDEM MIDEM MIDEM MIDEM MIDEM

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INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. **DAYDREAMER**
DAVID CASSIDY—Bell
2. **LET ME IN**
OSMONDS—MGM
3. **SORROW**
DAVID BOWIE—RCA
4. **DYNAMITE**
MUD—RAK
5. **TOP OF THE WORLD**
CARPENTERS—A&M
6. **EYE LEVEL**
SIMON PARK ORCH—Columbia
7. **CAROLINE**
STATUS QUO—Vertigo
8. **GHETTO CHILD**
DETROIT SPINNERS—Atlantic
9. **FOR THE GOOD TIMES**
PERRY COMO—RCA
10. **GOODBYE YELLOW BRICK ROAD**
ELTON JOHN—DJM

ITALY'S TOP 10

1. **LA COLLINA DEI CILIEGI**
LUCIO BATTISTI—N. Uno
2. **PAZZA IDEA**
PATTY PRAVO—RCA
3. **HE**
TODAY'S PEOPLE—Derby
4. **IO E TE PER ALTRI GIORNI**
POOH—CBS
5. **MY LOVE**
PAUL McCARTNEY—Apple
6. **MINUETTO**
MIA MARTINI—Ricordi
7. **SEMPRE**
GABRIELLA FERRI—RCA
8. **AMORE BELLO**
CLAUDIO BAGLIONI—RCA
9. **SATISFACTION**
TRITONS—Internat.
10. **PERCHE TI AMO**
CAMALEONTI—CBS

ITALY

By ALEX E. PRUCCHINI

■ After thirteen weeks at number one, **Patty Pravo** has now been dethroned by **Lucio Battisti's** "Collina Dei Ciliegi." The RCA artist is now on a world wide concert tour . . . Phonogram had a huge pile of news for me when I visited them this week: their top recording group **Nuovi Angeli** are busy promoting their latest waxing "Anna Da Dimenticare." The boys will be leaving on a tour which will take them to Australia and the USA, but not before a flash visit to Vienna to appear on the Spotlight TV show to introduce a new single they have especially cut for the Austrian market, "Ku Ku Vi, Ku Ku Ve." Another one of Phonogram's top sellers, **Orietta Berti**, is just back after a very successful string of appearances in the USA and is flying out again next week to Australia for television guest spots and one nighters. She has a new album out this week called "Io Orietta." **Jumbo**, a new progressive group on Polydor, will have an album out soon with self-penned material. **Lara St. Paul**, sophisticated chanteuse on Phonogram has a new album out titled simply after her name in which an Italian version of "Killing Me Softly" can be heard. On Polydor is the new single by Dutch group **Shocking Blue** titled "Let Me Carry Your Bag." Other new releases from Phonogram this week are: **Slade's** lp "Sladest," **Gentle Giant's** "In A Glass House" and **Genesis'** "Selling England By The Pound." **Orme** off to England. This Phonogram underground group is just about to undergo a two week promotional tour of England. Their latest lp, "Felona & Sorona," with English lyrics by **Peter Hamill** is doing well out there. Among other venues **Orme** will perform at London's Marquee . . . From PDU I hear that **Mina** has a new single out soon titled "E Poi" and that **Rossano** is in the studio finishing up a folk rock lp called "Un iaggio a Sud Del Cuore." . . . Sicilian folk singer **Virgilio Puzo** is cutting an album for Ricordi titled "Per Le Antiche Strade Di Sicilia" in which he sings some of the most ancient and unknown "canticles" from his land . . . **Petula Clark** is reported to be on the bill at the UNICEF grand Gala to be held in Milan next week.

BBC Signs Span

■ NEW YORK — Steeleye Span have become the first British pop group to be signed by the BBC, which plans to film them in a series of half-hour shows from stately homes and castles in England.

The Chrysalis folksinging group will film two pilot shows, in November and December, according to manager Jo Lustig, for airing in 1974. If successful, four more shows are planned.

The first two segments will feature Steeleye Span in concert on location at Thoresby Hall, in the middle of Sherwood Forest, then at Warwick Castle, one of the few fortresses remaining in Great Britain.

Davis Drops In



Closeting themselves in the Record World offices for a brief visit recently were various and sundry members of Vertigo Records' Spencer Davis Group, who dropped by to discuss the recent success of their latest album "Gluggo." Pictured (from left) are Ray Fenwick, Spencer Davis, RW's Howard Levitt (with an unnamed member of the band reposing on his forehead) and Pete York.

JAPAN'S TOP 10

SINGLES

1. **KANDA RIVER**
K. MINAMI & KAGUYAHIME—Panam
2. **KOJIN JUGYO**
FINGER 5—Philips
3. **SORA IPPAI NO SHIAWASE**
MARI AMACHI—CBS/Sony
4. **CHIGIRETA AI**
HIDEKI SAIJO—RCA Victor
5. **FUYU NO TABI**
SHINICHI MORI—Victor
6. **I CAN'T HELP LOVING YOU**
GORO NOGUCHI—Polydor
7. **MIRYOKU NO MARCH**
HIROMI GO—CBS/Sony
8. **ALPS NO SHOOJO**
MEGUMI ASAKA—Victor
9. **MIZUIRO NO TEGAMI**
SHIZUE ABE—Canyon
10. **A WHITE GUITAR**
CHERISH—Victor SF

ALBUMS

1. **KAGUYAHIME THIRD**
K. MINAMI & KAGUYAHIME—Panam
2. **SUPER DELUXE**
CHERISH—Victor SF
3. **NOW AND THEN**
CARPENTERS—A&M
4. **YOSUI INOUE LIVE**
YOSUI INOUE—Polydor
5. **EXCITING HIDEKI**
HIDEKI SAIJO—RCA Victor
6. **GEM/CARPENTERS**
CARPENTERS—A&M
7. **GARO 4**
GARO—Mushroom
8. **1962-66 THE BEATLES**
BEATLES—Apple
9. **MIZUIRO NO TEGAMI**
SHIZUE ABE—Canyon
10. **ANGEL CLARE**
ARTHUR GARFUNKEL—Rolling Stones

CONCERT REVIEW

Georges Moustaki Charms Carnegie

■ NEW YORK—In his American premiere appearance at Carnegie Hall last week (28), Polydor artist Georges Moustaki was welcomed by tumultuous affectionate applause, as his basically French-speaking audience showed their love for one of Europe's most revered artists.

Moustaki, resplendent in white (shoes, pants and shirt, open almost to the waist) was backed by a tasteful band that included Michel Gaudry (bass), Jean-Charles Capon (cello and percussion), Benoit Charvet (guitar, flute and percussion) and Jean-Paul Batailley (percussion).

Moustaki played songs that were instantly familiar to his audience, including the very moving "L'Homme Au Coeur Blessé," a political song about Greece (with music by Mikos Theodorakis) "Nous Sommes Deus" and his classic "Le Temps de Vivre."

His performance was filled with humor, warmth, an awareness of his audience and what seemed to be a genuine desire to please those who had come to see him. His English was not very understandable, but his music was instant communication, for the things he sings of (life, love, freedom) are universal.

Roz Levin

A Mess of Gold



Spanish-based American singer Donna Hightower receives a golden disc from Sofrason/France for surpassing the 500,000 mark for her "This World Today Is a Mess" waxing. Shown at the presentation are, from left Mr. Garea (international manager of Columbia), Mr. Pelgrims (President of Sofrason), Mr. Tilche (Tutti Publishing/France), and producer/composer Danny Daniel.

Pell Joins Moss

■ LOS ANGELES — Larry Pell, formerly with CMA in Chicago, has joined Dann Moss' Hollywood personal management firm, working with the company's entertainment clients who include Vikki Carr, Roger Miller and Roger Nichols.

According to Moss, who produced Miss Carr's recent stand at the Palace Theatre on Broadway, Pell will also be active in the production and packaging of client concerts and television projects. Pell's own production background includes two years on Washington assignment producing shows at the White House.

France (Continued from page 44)

sells; the next day the show was broadcast by Jean-Bernard Hébéy, including interviews in French with "Monsieur Mick Jag-air;" commercials were read by stars of song and moviedom . . . To cash in on the success of "Reservation of Education" by XIT, EMI is re-releasing their title "I Was Raised." . . . Michel Legrand, who recently recorded a new album featuring lyrics by Boris Bergman and Serge Lama, will tour Brazil and Argentina from November 15 to 24 . . . Rory Gallagher is booked for December 17 at the Olympia . . . Slade slated to tour France with the backing of Europe 1 . . . On October 12, RCA threw a party for the release of David Bowie's latest album "Pin-ups." . . . Kudos for the Dramatics' second piece of pie: "The Devil Is Dope" (Volt).

NARM Program Set

(Continued from page 3)

rack jobbers, the distributors and the retailers. These rap sessions, instituted for the first time at last year's convention, give the people in each facet of the business a unique opportunity to discuss their particular problems with each other specifically, rather than in the general industry sense which dominates the majority of the balance of the NARM convention meetings.

On Monday, March 25, the opening business session of the convention will be held, featuring the keynote address, an in-depth audio-visual presentation on different types of mass merchandised retail music outlets and a professional speaker on the facets of personnel selection and management. Following the opening business session, a meet the press luncheon will be held, at which members of the music industry trade press will query several outstanding industry personalities, using the well-known television "Meet the Press" format.

Tuesday, March 26's business sessions program opens with a meeting on piracy, featuring case

studies of enforcement proceedings against bootleggers, presented by the professionals actually working in the field of investigation and enforcement. The session will be capped off with case studies of successful campaigns for state legislation, discussed by the people actually involved in these matters in their own states. Following the piracy session, a professional speaker will do an extensive presentation on the subject "The Changing Profile of the Youth Market." Tuesday's business program will be climaxed by a meeting on "The Professional Use of Advertising as a Profit Tool," in which industry experts will combine with outside professionals from the field of advertising. Tuesday's luncheon speaker will be a veteran professional in the field of in-store and warehouse security.

Wednesday, March 27's opening business meeting will be on the subject of new developments and problems in the area of quad and video. In addition to extensive discussion, the program will include a demonstration of the videodisc. The quad and video session will be followed by a session on returns, conducted by a professional management consultant, aided by industry members from every facet of the business (manufacturing, distribution and radio). The returns session will pick up at the point where the session on returns left off at the 1973 NARM convention. The final luncheon on Wednesday will be the installation and awards luncheon—a tradition successfully begun at the 1973 NARM convention, at which the new NARM directors and officers for the 1974-75 year will be announced, and the second annual merchandiser of the year award will be presented.

Sha Na Na At the Roxy

■ NEW YORK—November 19 will mark the west coast debut of an all new theatrical rock and roll revue presented by Sha Na Na during two shows at Los Angeles' new Roxy Theater. Highlights of the gala evening will include a celebrity dance contest and an awards presentation by Kama Sutra Records for the group's recently certified gold double album "The Golden Age of Rock & Roll."

Segments of the new show incorporate several costume and scene changes, utilization of urban street props and fifties artifacts, a bandstand style audience participation dance hop, and Sha Na Na's famed "Blue Lame Trio" flash finale.

Dialogue

(Continued from page 20)

haven't heard my piano playing. I didn't answer the letter. I was honored and flattered, but obviously they don't know how I play. And I don't think two fingers on the left hand and three on the right hand is exactly what they had in mind.

RW: What artists affected you before the Beatles were the Beatles?

Lennon: Oh, well just all the great rock artists—Jerry Lee Lewis, Chuck Berry, Carl Perkins, Little Richard, Elvis Presley, Fats Domino. I just could go on and on and on. I thought I'd get Jerry Lee in because I always forget to mention him. People ask why English groups sing with American accents, but that's all we ever knew. There was no such thing as an English record, only for the grandmothers.

We were brought up on Coca Cola, Doris Day, all the movies, you know, Dick Tracy, Flash Gordon, and the music. So it was just natural for us to imitate that. We had it from birth. That was the whole bit. And the Americans said, "what is this? Why are the groups behaving like that?"

RW: Now there's probably a whole group of Americans who grew up on nothing but British artists.

Lennon: Yeah, Yeah. Well the language made it easier for the British to Americanize themselves.

RW: Would you think that the black influence has been the greatest on today's music?

Lennon: I wouldn't say for sure, because obviously there's been a great black influence. But there was a great black influence in Spain centuries ago. There's a great black influence in South America. I think the real music, as Chuck Berry said the other day, is salt and pepper. It's the effect of each on the other. And in Britain we didn't know about race records or that there were separate charts. I'm not saying we're not racists, I'm saying we didn't know that. It was just American music. Unless they had a picture on the cover we didn't know until we got tuned in and picked up the language.

RW: Do you think that one of the bigger changes in music today is the emphasis on the lyrics?

Lennon: But since when? In what was the folk music in the past people were singing about what was going on whether it was emotions or news. I think it's going around in circles but changing as we all change.

RW: The Beatles "Best Of" album, did you want to tell us about that? My impression was that it only came out because the bootleggers were selling it out.

Lennon: It was basically that and basically we all liked the idea, but nobody wanted to go in and fix it up. So, it's like I said before, when somebody puts a little pressure on us, says why don't you do so and so, then it's liable to happen. And the bootlegs probably put the pressure on and I think George had most to do with putting it together.

RW: The dumbest question of them all—is there a chance some day, somewhere . . .

Lennon: Of them getting back together!

RW: Of the four to get together in a studio live?

Lennon: There's always a chance of anything happening. I think the only thing I've learned in the last two years, well I've learned a few things, but one of the main things is, that anything's possible.

RW: I suppose you're doing all the active necessary things to stay here?

(Continued on page 51)



"In . . . the folk music in the past people were singing about what was going on whether it was emotions or news. I think (music) is going around in circles but changing as we all change."

The Record Men of the Times

By SPEIGHT JENKINS

■ NEW YORK — Two young men in their early thirties, Peter G. Davis and John Rockwell, respectively recordings editor of the Sunday New York Times and classical record reviewer for the daily Times, have become important arbiters of taste in the nation's biggest cultural marketplace. Their writing does not just affect metropolitan New York; both versions of the Times, particularly Sunday's, function as the only truly national newspaper. Add to that the number of influential people in the music/record business who read the Times as a matter of faith, and the opinions of Davis and Rockwell can be seen in proper perspective. Interested in their views toward records and recording generally, **RW** sought out each man separately for some talk.

Though both are Harvard College graduates, Rockwell has the stamp of the West on him and Davis the mark of pure Ivy League. Rockwell was born in Washington, D.C., but his formative years were spent in California, where he became a music critic on the Los Angeles Times before coming to New York last December. He is affable, outspoken, gregarious, incredibly productive in a score of publications and quite a man about town. Davis, much more introspective and slightly diffident, is pointed in conversational style and a bit shy. He started off as a reviewer for Musical America, then moved on to be music editor of High Fidelity magazine for eight years prior to his coming to the Times about a year ago.

Davis either writes a long column per week or has one written for the Arts and Leisure section; sometimes there are two articles on classical records per week. He is also involved in daily reviews of classical events. Rockwell has one column per week, on Wednesday. More space had been planned originally, but the combination of lack of daily record ads and tightness of space for concert reviews reduced his allotment. Rockwell also has his share of daily classical events, but he additionally covers popular concerts—rock, r&b, country—and has done so within the same discipline and using the terms of classical reviewing.

Both men try in their record reviews to group similar recordings—both for interest to readers

and as a means of covering the vast numbers of new discs. "I feel no push for reviewing a record when it first comes out," the brown-suited Davis declared. "I can't be on top of everything, and I would much rather wait to get a sensible group of records together. Of course, sometimes something is so awful," he paused with a slight smile, "that it demands being talked about." Davis believes in applying standards derived from daily reviewing in the concert hall or opera house to records. "Certain performers, Claudio Arrau for one, are just more exciting before the public than on records. That can be taken into consideration. What I don't like is the recorded performance that has never happened and never will. An artificial situation comes over time and time again; its beautiful but dead. At one point almost all the *Carmen* recordings involved a *Carmen* who had never sung the role on-stage; when Maazel's *Traviata* on London came out, I seemed to be the only one who liked it. But it had the feel and care of a performance; the performers were into it and it came off as a theatrical experience."

He added, "The record market is so specialized, and in the competition to duplicate, everybody loses—the record companies, the public. When a record company does go out on a limb—as London did with the *Ring* or Philips with *The Trojans*—and do it well, they don't suffer. A little courage and the taste to do it right; this wins approval and money."

Davis would like to see record companies—RCA and Columbia particularly—explore their files. "Nobody knows what's there," he said. "Foundation support or some other means should be found to get at the iceberg of early, exciting recordings. At the moment we hardly see the tip."

Rockwell agrees with Davis on the value of finding and re-releasing old records and on the need for groupings of similar types of recordings in one review. He adds, "If any big company tells me, my label hasn't got in recently I don't care. I will spend a whole column talking about a rare import from Bulgaria if that's where I see the action. My taste runs to the adventurous."

(Continued on page 49)

CLASSICAL RETAIL REPORT

NOVEMBER 17, 1973

CLASSIC OF THE WEEK



JOPLIN
RED BACK BOOK
SCHULLER
Angel

BEST SELLERS OF THE WEEK:

JOPLIN: RED BACK BOOK—Schuller—Angel
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

SAM GOODY/NEW YORK

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
BIZET: CARMEN—Horne, Bernstein—DG
JOPLIN: RED BACK BOOK—Schuller—Angel
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

HAPPY TUNES/NEW YORK

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola
BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken
BACH: FLUTE SONATAS—Rampal—Odyssey
BEETHOVEN: COMPLETE SYMPHONIES—Szell—Columbia
BIZET: CARMEN—Horne, Bernstein—DG
GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
MUSSORGSKY: PICTURES AT AN EXHIBITION—Szell—Odyssey
ROSSINI: WILLIAM TELL—Caballe, Mesple, Gedda, Bacquier, Gardelli—Angel
SATIE: PIANO MUSIC VOL. 1—Ciccolini—Angel

VENTURES/MISSOURI

BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch
BIZET: CARMEN—Horne, Bernstein—DG
HOLST: THE PLANETS—Mehta—London
JOPLIN: PIANO RAGS VOL. 1—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
KORNGOLD: SEA HAWK—Gerhardt—RCA
POCKET BACH—Fields—Angel
SWITCHED ON BACH—Carlos—Columbia

CIRCLES/PHOENIX

BEETHOVEN: WORLD'S FAVORITE SONATAS—Rubenstein—RCA
HANDEL: WATER MUSIC, ROYAL FIREWORKS MUSIC—Prohaska—Vanguard
MOZART: QUINTETS IN G MINOR AND C MAJOR—Griller Quartet—Vanguard
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
REVERIE—Ormandy—Columbia
RODRIGO, CASTELNUOVA-TEDESCO: GUITAR CONCERTOS—Behrend—DG
SCARLATTI: 23 SONATAS—Bonaventura—Connoisseur Society
SCHUMANN, LISZT: PIANO MUSIC—Grainger—Klavier
SHOSTAKOVICH: PIANO WORKS—Pleshakov—Orion

WEST COAST MUSIC SALES/L.A.

ADAGIO—Karajan—DG
BEETHOVEN, SCHUBERT: MOONLIGHT SONATA, IMPROMPTUS—Horowitz—Columbia
GERHARDT: CLASSIC FILM SCORES—RCA
HOLST: PLANETS—Steinberg—DG
JOPLIN: RED BACK BOOK—Schuller—Angel
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
RUSSO: THREE PIECES FOR BLUES BAND—Ozawa—DG
SCHUBERT: DUETS—Baker, Fischer, Diekau—DG

MUSIC ON RECORDS/PORTLAND

GO FOR BAROQUE—Victrola
JALOUSIE—Menuhin, Grappelly—Angel
JOPLIN: PIANO RAGS VOL. 1—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
OFFENBACH: LES CONTES D'HOFFMANN—Sills, Burrows, Triangle, Budel—ABC
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—DG
PUCCINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
REGER: STRING QUARTETS—Reger Quartet—Vox
ROSSINI: WILLIAM TELL—Caballe, Mesple, Gedda, Bacquier, Gardelli—Angel

Money Music

(Continued from page 18)

#16 at KJR Seattle, 13 KTAC Tacoma-Seattle, confirmed 25-18 KLIF Dallas. KGW Portland reports: "Big phones." KERP reports: "Hit with adult demographics." It has the hit sound of the old Guess Who.

Steve Miller is a powerhouse. Remember we were the first to tell you this would become a monster. We will not even go into the details at this point.

Bachman-Turner Overdrive It exploded 18-15 at CKLW and Rosalie Trombley reports: "Strong sales, the single took off." It is confirmed at KTAC Tacoma-Seattle and Derek Shannon reports: "Big album sales and now the single exploded in only two weeks."

Ike & Tina Turner This record refuses to die. Powerhouse new believers: #28 WSAI Cincinnati and WAKY Louisville, #2 KERP El Paso, 6 WMAK Nashville where Scott Shannon reports "top 5 phones."

Detonated 10-8 WQXI Atlanta and Barry Chase says: "Smash." 19-14 WDGX and 23-19 KDWB Minneapolis. Confirmed 25-20 KTAC who say: "Big hit." #24 KILT, 26 WTIK, confirmed WKGN Knoxville. Wayne Bernard says: "Great Tennessee record." KJR Seattle reports: "Big sales at one rack." On KYA San Francisco and WJDX Jackson, Mississippi.

Ann Peebles The question is, is this record too black to cross pop? Came on new at #22 KFRC and 16 KYA San Francisco. Exploded 14-11 CKLW and 19-9 WDRQ in Detroit with top 10 phones. KJOY confirms: "Big sales." Rosalie says: "Many white people are buying it in Detroit with big sales on the racks." It went to #1 r&b in San Francisco and is on KYA. Over 100,000 sold in Chicago and has a fantastic Willie Mitchell track (who gave you Al Green).

Sleeper of the week: "Louie" by Lou Zerato on Atlantic. If this record isn't a hit, I will eat the vinyl.

Sure shots: Aretha Franklin "Until You Come Back to Me." The sales are so big r&b in Chicago that Mayor Daley is going to pass a city ordinance about this Leviathan GO-Rilla monster.

Al Green "Livin' For You" will be a super-smash.

Ian Thomas When I hear this record at WIBG Philadelphia, I come close to wrapping my car around a tree. The harmonies are as incredible as America. Powerhouse new believers: KILT, WOKY, KJOY. It exploded to #21 at WIBG, 12-9 CHUM, 20-16 WPGC and Harv Moore reports: "Good requests, solid hit." Exploded 22-18 CKLW. Rosalie says: "Good phones." Broke 28-23 KLIF who say: "Hit," 23 WHHY, exploded on super-monster station WCFL Chicago to #30. Sales starting KJR Seattle. On: WCOL and WPIX.

Paul McCartney "Helen Wheels." We guarantee #1. Has the hit sound of "Paperback Writer."

John Lennon "Mind Games." A few programmers were foolish enough to wait. This is a smash. It exploded in Chicago, already #12 WTAE Pittsburgh with Chuck Brinkman and Ted Atkins. Detonated 27-18 at CHUM Toronto, 27-20 WHBQ Memphis with genius programmer George Klein. Exploded 27-21 at KKDJ where Chris reports: "Looks like top 10." New believers: WQXI, WFIL, KLIF, WPIX and WSAI.

Lighthouse This looks like a smash. It is fooling the "smart money." It detonated 12-10 at WCOL and 19-10 WIXY where Eric Stevens and Marge Bush confide: "It did it in just 4 weeks," exploded 16-12 WPGC who say: "Sure top 10," 14 CHUM who say: "Hit," exploded 21-17 CKLW where Rosalie says: "It just took off."

O'Neill Goes Modern



Fenoragh recording artist Larry O'Neill (center) paid a visit to WOR-AM Radio this week with a copy of his new lp "Masters Gone Modern (Now and Then)." Seen with O'Neill are WOR-AM Music Director John McCarthy (left) and McCarthy's assistant Ms. Chantal Destouches.

RSO Sets Subpub Deals

■ LOS ANGELES — Pat Fairley, managing director of the Robert Stigwood Organisation's publishing operation, recently concluded two sub-publishing deals.

In Canada, the RSO catalogue is to be handled by Franklyn Boyd Publishing in a reciprocal deal through which Boyd's companies will be handled in the U.K. by RSO.

In another reciprocal deal, RSO Germany will be managed by Peter Kirsten of Global Musikverlag. In turn, RSO has first rights of release plus publishing to any master from Kirsten's record label.

Both agreements are for two-and-a-half years with an option.

CONCERT REVIEW

Rags Enrich Tully

■ NEW YORK — Gunther Schuller and the New England Conservatory Ragtime Ensemble presented a delightful evening of ragtime music at Alice Tully Hall last week (4) as they played selections from their Angel recording of Scott Joplin's Red Back Book. The music, which consists of orchestrations of Joplin's piano rags, was charming and elegant and very pretty, with Schuller leading his young cohorts through spirited, yet controlled readings of Joplin's multi-melodic songs.

Highlights of the concert included the group's opening selection, (Joplin's first rag) "Maple Leaf Rag," two versions (one for solo piano, one for orchestra) of "The Entertainer," "The Ragtime Dance" and an absolutely superb rag, "Magnetic Rag."

Schuller added commentary between the selections, and he came across as an erudite man who obviously loved the music he was conducting. As did we all.

Allen Levy

ASCAP Hosts Soviet Composer

■ NEW YORK — Andrei Eshpai, well-known Russian composer and Secretary of the U.S.S.R. Composers' Union, and colleague Karen Khatchaturian, composer-conductor and musical director of the All-Union Bureau for the Propagation of Soviet Music, were guests at a November 5th luncheon of the American Society of Composers, Authors and Publishers in New York City. The prominent U. S. musical figures present included ASCAP President Stanley Adams and composer Samuel Barber, as well as ASCAP composer-director Morton Gould and music publisher Salvatore Chiantia, who also serves on the ASCAP Board.

Adams, who served as host at the luncheon at Le Poulailleur at the invitation of the U. S. Department of State, greeted the visiting composers and expressed the hope that "the fact that the Soviet Union recently joined the Universal Copyright Convention will bring an even closer contact with our musical colleagues in the Soviet Union."

Other ASCAP executives present included director of operations Paul Marks, foreign manager Rudolf Nissim, legal counsel Bernard Korman and symphonic and concert coordinator Martin Bookspan.

Times Record Men

(Continued from page 48)

Rockwell would like to explore "more about the relation between producer and performer. To what extent does mike placement and the producer's aesthetic feelings determine the final product? How much of the final sound of the record is the result of a collaborative effort?"

Confronted with so little space to give to records, Rockwell's ideas about his readers have a particular importance. "I'm writing for the literate middle-class, a group that by no means precludes the youth audience. Anybody who condescends to young people commits suicide in print. I'm not trying to be particularly groovy or simplistic, nor am I obsessed with the obscure. There's always a delight in the thought of luring in the subway strap hanger, but I don't write to do that."

Both critics of course agree on the proposition that they are writing personal opinions not *obiter dicta* handed down from on high. Intelligent and involved, both have high standards and only believe in recommending to their readers the very best in recorded music. The overall health of the classical product can only be enhanced by two such opinion makers.

Franks Tasty At Bitter End

■ NEW YORK — Michael Franks, Brut recording artist, made an intrepid collection of fans forget about the foul weather they had endured to get to the Bitter End recently, as he performed a set of wonderfully original jazz-edged songs drawn from his debut album. Frank's songs carry a sophistication that has evolved from an unusually wide musical background that includes teaching contemporary music at UCLA (he has completed requirements for a PhD in musicology), scoring several motion pictures, writing commercial jingles, composing songs for Brownie McGhee and Sonny Terry, and working studio sessions on guitar, mandolin and banjo. Yet for all the West Coast hipness of songs like "Just Like Key Largo," "Can't Seem To Shake That Rock And Roll" and "Born With the Moon In Virgo," Franks comes through with directness and great accessibility.

Possessed of the kind of airy, vibrato-less voice that is perfect for jazz, Franks was backed by the excellent keyboard work of Maurice Richards, his own good amplified guitar rhythms and a less capable trio on bass, drums and reeds. The audience was extremely familiar with the songs, probably due to the frequent exposure his album has received from New York's WNEW-FM, and several songs not included in the album (tunes written for Sonny and Brownie) were also extremely well received.

Frank's album stresses the musical side of his talent, featuring a good deal of tasty jazz playing, but a live performance turned one's attention to his song lyrics, which are frequently very personal and nakedly honest. "Three Today," written for the birthday of his three-year-old son, is especially touching as the author recounts the failures and disappointments in his life and looks to the love of his young son with gratitude and hope. All of the lyrics are exceptionally clever and catchy, but it is their honesty that really distinguishes them.

Franks, who has made a serious study of the development of contemporary music, has intelligently and gracefully integrated a number of styles within his songs while keeping the music a reflection of his personality. Few performers are as adept at combining technical facility with genuine introspection. With a slightly more polished band Michael Franks' live appearances should be even better than his album.

Robert Nash

Col Raises Prices For Certain Artists

(Continued from page 3)

down from \$4.46 previously, a decrease of 6 cents per tape. For the rack jobbers, tape prices will be \$3.96, down from \$4.19, a decrease of 23 cents which equals a 5½ percent decrease in the tape price to racks, as opposed to a 1½ percent decrease in the tape price to dealers.

The first albums and tapes available in the series will be announced in the near future, although informed sources indicate that the new Santana album will be the first release in this series.

Discount Records Outlet Bombed in Campus Town

(Continued from page 3)

Champaign, which, along with Urbana, make up the home of the University of Illinois. Close to 40,000 graduate and undergraduate students attend, with the total population at the towns estimated at around 140,000. Discount Records has been in business here for eight years; until the end of last year they had been selling albums in their store for \$4.95, while the four-year old Record Service has had a \$3.67 price. This fall, in an attempt to recoup some of their lost business, Discount went to \$3.99. Then, last week, Discount Records purchased an ad in the Daily Illini, the University newspaper, offering a sale price of \$3.33 on every album in the store. The ad was due to run Friday morning, and the store was hit Thursday night.

Discount's Manager, Morgan Usadel, told **Record World** that damage to the store was light. "Whoever it was came late Thursday night or early Friday morning, broke the window, and threw a Molotov cocktail. There was \$300 or \$400 in damage; they ruined about 100 cutout albums and cutout reel-to-reel tapes in the front of the store. Some of the fixtures were charred, the counter was burned a little and there was soot all over the place." The store, he reported, was cleaned up immediately and returned to "business as usual." Since Saturday, the store has been picketed from opening to closing by anywhere from one to four people at a time, who are handing out leaflets charging that Discount Records is trying to put Record Service out of business, a charge denied by Usadel. Discount Records President Marvin Saines commented that the store was not in a price war with Record Service. "Another store was selling cheaper than us,

Harris' Career Soaring On Wings of 'Seagull'

By BEVERLY MAGID

■ LOS ANGELES — "The modern renaissance man" someone has called Richard Harris, and with a career that encompasses singing, acting, writing poetry, short stories, a musical, films and novels, the statement seems quite apt. Still, when ABC/Dunhill president Jay Lasker suggested that Harris consider doing an album of "Jonathan Livingston Seagull," he obtained the book and readily agreed.

Harris told **Record World** while

on film location here recently, "the biblical references in the book are entirely beautiful. What he had to say was done in the simplest possible way, almost a naive way, which was its greatest power. It was too long to do as a single album without cutting and not long enough to do as a double record, so we edited out some of the spots where the story starts to drift a bit and created the music to enhance the heading." The album was produced by Harris' brother Dermot for their company Limbridge Productions, with the music composed by Terry James. "The irony is that I did the album outside of my regular contract because it would have been too expensive for Dunhill to pay me my regular money, so my company produced it. It was a team project; we all worked on it in the Bahamas, then I went to finish it up in London with the London Symphony. None of us expected it to be a big success, we more or less did it for love, and now with it selling so well, (the album is close to being certified gold according to ABC Vice President Dennis Lavinthal) I'm now in a stronger financial position than ever before."

Knowing that an album of the "J. L. Seagull" film score by Neil Diamond would be forthcoming, it was decided to have Terry James write a more classical score for the Harris album. "You can't compete on a contemporary level with someone like Diamond, and we also didn't want the music to be obtrusive to the readings." The project was a true collaboration between the words and the music so that the content was never overshadowed by the musical production, but when necessary, Harris would modify or change his readings so as to blend better with the score. "We felt that we wanted our interpretation to go right to the core of the book, to capture the essence. I was happy with the result, although neither Bartlett (Hall Bartlett, producer of the film) nor Bach (Richard S. Bach, author of the book) has contacted me to say whether they like it or not." With a schedule that includes the release of a book of poems, an album of original songs and poetry, a film script ("the definitive love story") called "Charlotte Emily," a concert tour which will include a complete rendition of "Jonathan," three weeks in Las Vegas, completing a novel, and a book of short stories and starring in two films, Richard Harris doesn't have much time to sit around and wait for opinions.

so we ran a sale and lowered our prices."

A spokesman for Record Service, Phil, one of the ten people who run the store, issued the following statement: "The Record Service is presently involved in an economic boycott of Discount Records as a result of Discount's economic policy, which we feel is aimed at eliminating local competition. We became aware on Friday, November 2, of an act of vandalism at Discount Records. The Record Service Collective had no involvement in this action in any way." Phil told **Record World** that Record Service began some four years ago as a student-ordering service, then began stocking records and finally entered the retail record business against Discount. "We are almost a full-line record store," he explained, "although we don't have a full imports line or a full classical line." He also claimed that Discount was lowering prices for a few months in order to put Record Service out of business, and then would raise prices again. He also conceded that Record Service was the source of the picketing at Discount. "We have a few people and friends of Record Service handing out leaflets and picketing at Discount."

An informed source on campus says that the firebombing action probably will not be repeated. "Credibility is a key issue here," he explained. "Everyone on campus knows what happened and it was a bad tactical error. I would surmise that there won't be a repetition of this." He also noted that both stores have their own clientele, and both will probably continue in business. "Both stores have a place in this community," he added.

Blue Skies For Derringer

By HOWARD LEVITT

■ NEW YORK—"It's just like I hoped it would be," grinned writer/performer/producer Rick Derringer commenting on his first solo album, "All American Boy" (Blue Sky). For a young man whose wide range of talent has encountered everything from the "Hang On Sloopy" days with the McCoys to playing and producing with and for people like Johnny and Edgar Winter, such self-satisfaction must be a joyful experience.

"I like a whole lotta different kinds of material but I like to feel that they somehow can all be liked by various people," he continued. "In other words I don't want to be the kind of person who says 'OK, I'm going to put out this record and it's only going to appeal to several musicians and I know a whole bunch that aren't going to like it.' I want everybody to find something on that record that they like, and so far, that's the reaction I've been getting."

Derringer's first real taste of success came back in the McCoys era, and, in opposition to what is usually the case, he has no regrets about his past quasi-bubble gum successes.

"I really like some of the stuff we did," he stated frankly. I like 'Hang On Sloopy' and a bunch of other records we (the McCoys) were involved in. Some of the stuff put together by the producers we had working with us seems a bit trite or contrived now. It wasn't really the music that we were into. It was the music we hoped would sell, and in many cases it didn't."

Derringer's feelings about his current efforts obviously differ greatly. "I feel I have the control over my music that I'd like to have," he emphasized. "Whether or not that will sell, I'm not sure. It's my first solo effort and I'm concerned about that . . . This album is really my music. I co-produced it with Bill Sczymzyck. I'm not interested in the number of albums I sell in terms of money or stardom. I want to sell records so that as many people as possible can enjoy them. If I sell 26,000, then I gotta say I have a kind of limited audience, but I think I can sell more."

The new Blue Sky label is also responsible for a great deal of Rick's 'up' attitude.

"Blue Sky is really Steve Paul's label," he acknowledged, "but I'm the only artist on it and I like to feel like it's mine. They plan to expand and sign more artists, but I know they're going about it slowly. They're not gonna be like these companies that start out signing 6,000 people and in six months they're all gone."

As far as the production end of his new album goes, Derringer is out-front about his own limitations.

"I wasn't sure I could be objective enough to be the sole producer of my own album," he stated candidly. "I wanted to be sensible about it. I wanted somebody out in the control room listening from that end, objectively. So Bill was my natural choice. He's a good engineer and producer, does a great job with Joe Walsh, and I like what he does with J. Geils. Bill's style and mine are the same. We just like to make good music—never any hassles. I enjoy producing now more than I ever did, and it's become an active sideline. As far as producing other people," he smiled knowingly, "I'd like to produce Elvis, or the Stones, maybe."

Derringer is realistic in his outlook towards his musical future, and seems to know the limits of his work load.

"When I quit Edgar's (Winter) band," he responded, "I took a lot of time off to consider what I wanted to do. Now I have my life a little more organized and I think I'd like to continue doing what I'm doing right now for a while. That is, I want to continue producing Johnny (Winter), help produce Edgar's records, play with Edgar on the road as his guitarist and I want to continue my own recording career. I was looking to produce some other artists, but at this point I'm not really interested. I'm doing about all I have time for."

CLUB REVIEW

Freda Payne: On the Way Up

■ NEW YORK—Looking as physically stunning and sounding as good as ever, Freda Payne (Invictus) made her first night club appearance in New York in some time recently as she entertained crowds at the St. Regis room of the Maisonette Hotel here.

Singing a combination of contemporary tunes, old blues and gospel numbers, a reworking of "My Favorite Things" from "Sound of Music" and her most well-known hit, "Band of Gold," one of the classics of the last five years, Ms. Payne projected a strikingly attractive image and looked and sounded like she's ready to sail right back into the pop-r&b mainstream. Although the mostly white audience did not appreciate her talents as well as they might have, Freda Payne's Maisonette engagement was a clear signal that she's on the way up.
Mike Sigman

Dialogue

(Continued from page 47)

Lennon: Yeah, things I wouldn't even dream of doing. Yeah, yeah.

RW: What are your chances?

Lennon: Well, great. They're great and there ain't no doubt about it, I'm going to be living here the rest of my life. I've made me choice.

RW: Have you ever thought of writing in a direction other than popular music?

Lennon: Like what?

RW: Well, symphonic music.

Lennon: Well, I have, but I like to do things quickly. I like the actual media. I like the instant copy, whatever we call it. I like that, that's the bit that's interesting. And there's so much. I can do all that, if I want to get serious about everything. I can do that when I'm older, and what form it takes, musical or otherwise, I'll let it ride.

I like the pop medium. That's my trip, you know. And I don't want to take it too seriously, cause then it's a bore. Say, if I was doing a film score depending on what kind of film, then I would kinda trip on the music, then. I don't really know. I don't know until I face it.

RW: Have you ever thought of writing a script of your own?

Lennon: I have, but ya know I can't even read scripts, that's why I never know, they come in and I just send them back or put them on the shelves. Can't even read it.

RW: I read that you were getting into childrens books.

Lennon: Actually the two books I wrote in my 20's, I started writing as childrens books, but something nasty would happen in the story that would make it not child-like. I'm always in that frame of mind . . . Once upon a time . . . that's where I'm at. I'm still in "Alice in Wonderland." But something always would happen where something nasty would happen in the story, tho' I never planned them. I always do them free form. But that's another thing I would like to do when I'm older, you know. Sit on a mountainside and write childrens books.

RW: You'll have a very busy old age.

Lennon: Oh, I can't wait. I'm looking forward to it. Being old, yeah. I mean I can wait, I don't have the dread of it. I mean if I'm healthy and all that and there's no pain. I think it's great. Yoko and I'll be sitting in a nice cottage in New England either looking through our press clippings or writing stories for children.

RW: New England, by the ocean?

Lennon: Yeah, one of those places. I like it to look a little like Scotland, or Ireland, or Cornwall, but still have 24 channels for New York within an hour or two hours. Well, at 64 who's going to care about how many hours away we are.

RW: Well, if you're as busy as you plan to be at 64.

Lennon: Yeah, I'm not stopping. That's a myth about slowing down and becoming senile. That's bullshit. I know lots of old people who are really swingers. It just depends on how you think about it. It's like all your friends when you left school, ya know the ones who took a bank job. They passed all the exams. Well, they all turned into 30 year olds by the time they were 21. I ain't 21 yet.

There's no doubt about it. I'm not going to miss anything. I don't want to be regretting anything. Do it all once. That's my motto, at least once.

Country Cousins



Shown visiting Record World's New York offices is UA's country-pop group Country Gazette. Recently back from a tour of Europe that saw the band pick n' sing in England, Sweden, Holland and Belgium, the group finished up an engagement at Gotham's Metro club and split for home and a deserved rest. Shown (from left) are band members Roger Bush (bass), Roland White (guitar), Alan Munde (banjo) and square-jawed fiddler-mandolinist Byron Berline.

Katz-Grape Agree

■ SAN FRANCISCO — A lawsuit between manager-promoter Matthew Katz and the performers in the Moby Grape rock group has now been amiably settled to the mutual satisfaction of all concerned. The parties had been at a stalemate in their arguments over their relation as artists and manager, performers and producer and writers and publisher. The suit itself dates back to early 1968 and involved, among other things, an appeal from one of the California Labor Commissioner's now controversial rulings as to the state's right to intercede into disputes between artists and managers.

Darrell Joins UA



Johnny Darrell has signed a new recording contract with United Artists. Shown with Darrell are his new manager Lamar Fike and UA's Kelso Herston, who will produce Darrell.

Country in N.Y. Sets Five Shows

■ NEW YORK — Schedule dates have been set for a Country Music Festival to be presented by Country In New York in association with Madison Square Garden Productions at the Felt Forum here. Five dates have been announced and the roster includes many of the biggest names in country music.

The first concert of the series, on January 19, 1974, will present the Buck Owens Show, featuring Buck Owens, Susan Raye and the Buckaroos. A special guest attraction will be the Nitty Gritty Dirt Band. The series will continue on February 9 with Charlie Rich and Tom T. Hall and the Storytellers. An extra attraction on the bill will be Bill Monroe and his Blue Grass Boys.

On March 16 the Country Music Festival will present Lynn Anderson, with a special appearance by David Bromberg. Merle Haggard with Bonnie Owens and the Strangers will headline the April 5 Festival Show, and extra added attractions include the Osborne Brothers and David Bowman. The Festival finale on May 1, will feature the Tammy Wynette-George Jones Show, with Harold Morrison and Patsy Sledd and the Jones Boys.

'Release Me' Remains Hot

■ NASHVILLE — The country standard "Release Me," written by Eddie Miller and W. E. Stevenson and published by Four Star has again seen a resurgence as several recent recordings have pushed the number of releases near the 400 mark.

Since acquiring a lyric adaptation, the song has been recorded by eight gospel groups. Charlie McCoy is currently No. 64 in *Record World's* Country Singles Chart with the song. "Release Me" also received considerable activity as the "B" side of Johnny Rodriguez's recent disc "Ridin' My Thumb to Mexico."

The song was first a BMI award winner in 1954 and has since won numerous awards for its success pop, country and r&b.

O'Dell Gets Gold

■ NASHVILLE, TENN.—Capricorn Recording Artist Kenny O'Dell has been awarded a gold record for the million selling country single "Behind Closed Doors." O'Dell, who wrote the song, was also awarded the Country Song of the Year by the Country Music Association (CMA) at their recent awards presentation.

O'Dell is currently working on his second single for Capricorn, "Let's Go Find Some Country Music," as well as his first album for the label.

Littleton Joins Owen-Fair

■ NASHVILLE — Earl E. Owens, President of Owen-Fair & Associates, has announced the appointment of Bill Littleton as Vice President in charge of media relations for the Nashville-based public relations firm.

By RED O'DONNELL



■ **Hank Snow's** official biography lists his birthplace as Liverpool, Nova Scotia. Not so. "I was born in Brooklyn, which is about two miles from Liverpool," Hank corrects after all these Snowy years . . . I figured it would happen one of these days: An O'Donnell would break into the Nashville music scene. **Fred Carter Jr.** signed **Bob O'Donnell**, singer-writer-guitarist to a contract with his Nugget Records. Formerly of New Hartford-New York, Bob O'D . . . no kin of the RW's O'D . . . debuts with "All the Greatness Is Gone" b/w "Our World Can Be Gentle Again," both of which young Bob wrote . . .

Gospel singer **Reba Rambo** was the recipient of seven cakes on her 22nd birthday . . . **Charley Pride** was added to the list of performers on CBS-TV's Thursday night (15) "Orange Blossom Special" as THE special guest . . .

Nashville local 257 of the American Federation of Musicians lists approximately 2100 members, more than 700 of whom are pickers—guitars, banjos, mandolins, etc. . . However the roster includes three dulcimer players and four harpists. Three of the latter are women. The concert grand harp doesn't look like an expensive instrument, but the one that young **Anne Wall** strums is valued at \$3,000—and isn't for sale.

An unusual happening in Music City, U.S.A. last week: Arranger-musician **Don Tweedy** composed and recorded the sound track for a movie titled "Bizarre Devices," which was filmed in San Francisco. What made it unusual was that Tweedy played the entire score on his arp—not to be misprinted harp—a portable electronic synthesizer, a mini-moog of sorts . . .

There's talk in Hollywood that **Bobbie Gentry** is being paged to play the title role in the upcoming Paramount movie "Ruby Red," based on **William Price Fox's** novel about a smalltown girl's attempt to break into the competitive field of country music . . . Don't know much about good-looking Bobbie's acting ability but the smalltown origination is typecasting at its best. She's from Houston, Chicasaw County, Miss. (Pop. 5000) . . .

There's talk around here that **Dinah Shore** is coming to town next February to tape an NBC-TV special called "Dinah Won't You Please Come Home," but don't wager too much that it will materialize . . . Nope, **Barbara Mandrell's** hit single "The Midnight Oil" has nothing to do with the energy crisis.

Shorty Lavender is again booking talent, after having his nose broken. However, Shorty actually paid a doctor to do it. Shorty has been having breathing trouble since his snoot was broken several years ago and the re-breaking was simply a recommended remedy by his medicine man.

Johnny Cash will host a country music 90-minute special on NBC-TV Feb. 23. It will be taped in New York in early 1974 . . .

Lineup for the five country music shows set for the Felt Forum of Madison Square Garden includes:

Jan. 19—**Buck Owens, Susan Raye** and the **Buckaroos**, with the **Nitty Gritty Dirt Band** as special guests;

(Continued on page 55)

COUNTRY PICKS OF THE WEEK

SINGLE **JIM ED BROWN, "SOMETIME SUNSHINE,"** (Yearbook, BMI/Pana, ASCAP). Jim follows his latest series of hits with perhaps the best cut of his career. Not since the days of the Browns has he had such an emotional and warm slice of Nashville's best material. Credit James Coleman and Johnny Wilson with a tasteful and honest beauty! RCA APBO-0180.

SLEEPER **BRIAN COLLINS, "I DON'T PLAN ON LOSING YOU,"** (Two Rivers, ASCAP). The talents of Brian Collins are beginning to find their due recognition, as the smooth vocalist adds this Arthur Kent-Frank Stanton song to his recent "Wish You Had Stayed" hit. This ballad has Brian in a winning style. One of the next giant country artists. Dot DOA 17483.

ALBUM **"BEAN BLOSSOM."** This double album cut live at Bill Monroe's 7th Annual Bluegrass Festival in Bean Blossom, Indiana is a masterpiece for collectors and bluegrass connoisseurs. The very best grass pickers, including Bill Monroe, the King himself, plus Lester Flatt and Jim & Jesse add up to a monumental documentation of a major bluegrass event. MCA 17483.



Stars Shine at Owens Open



Shown at the third annual Buck Owens Celebrity Invitational recently held in Bakersfield California are (top row, from left) Owens and Tennessee Ernie Ford; Charley Pride; (bottom row, from left) CMA entertainer of the year Roy Clark; Owens, John Wayne and Bakersfield Mayor Don Hart. The proceeds from the event went to the Kern Radiation Oncology Center, with the winners being Telly Savalas in the celebrity category and Oakland "A" Joe Rudi in the athlete category. RW publisher Bob Austin was part of a team that won third place in the team title standings.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A'INT LOVE A GOOD THING George Richey (Blue Crest, BMI)	61	RELEASE ME Charlie McCoy (Four-Star, BMI)	64
ALL IN THE NAME OF LOVE Farah Prods. (Jack & Bill, ASCAP)	25	RIDIN' MY THUMB TO MEXICO Jerry Kennedy (Hallnote, BMI)	9
ALL OR NOTHING FOR ME Farah Prod. (Jack & Bill, ASCAP)	75	ROLLIN' IN MY SWEET BABY'S ARMS Cale, Ashworth, Russell & Cordell (Peer, Int'l., BMI)	63
AMAZING LOVE Jack Clement (Pi-Gem, BMI)	13	ROLLIN' BIG Jimmy Key (Newkeys, BMI) (Jack & Bill, ASCAP)	67
ATTA WAY TO GO Allen Reynolds (Jack, BMI)	74	ROSE CRIES A LOT Don Gant (Jack & Bill, ASCAP)	58
BLEEP YOU/AN HOUR AND A SIX PACK Walter Haymes (Tree, BMI) (Stallion, BMI)	70	SAWMILL Jim Vienneau (Cedarwood, BMI)	5
CALIFORNIA BLUES Larry Butler (Peer Int'l., BMI)	62	SECOND CUP OF COFFEE Bob Ferguson (Moose, CAPAC)	47
CARRY ME BACK Neil Wilburn (Dunbar/Algee, BMI)	19	SECRET LOVE Faine & Webster (WB, ASCAP)	52
COUNTRY SUNSHINE Billy Davis (Shada, ASCAP/Tree, BMI)	1	SING ABOUT LOVE Glenn Sutton (Flagship, BMI)	8
DARLIN' Steve Stone (Brother Karl's, BMI) DIXIEFRIED Jerry Kennedy (Cedarwood/Hilo, BMI)	55	SOME OLD CALIFORNIA MEMORY Fred Carter, Jr. (Hill & Range, BMI) SOMETIMES A MEMORY AIN'T ENOUGH Stan Kesler (Meltine/Jerry Lee Lewis, BMI)	43
DON'T GIVE UP ON ME Joe Johnson (4-Star/Ben Peters, BMI)	16	SOMEWHERE BETWEEN LOVE AND TOMORROW Jim Foglesong (Chess/Charlie Boy, ASCAP)	39
GIRL WHO WAITS ON TABLES Collins & Johnson (Chess, ASCAP) GOT LEAVING ON HER MIND Jerry Bradley (Jack, BMI)	73	SONG AND DANCE MAN Billy Sherrill (Jack & Bill, ASCAP)	45
HEY LORETTA Owen Bradley (Evil Eye, BMI)	56	SOUL DEEP Morris & Willis (Earl Barton, BMI)	53
I CAN'T GET OVER YOU Don Gant (Blue Crest, BMI)	46	SOUTHERN QUEEN Don Gant (Milene, ASCAP)	68
I CAN'T SIT STILL Norro Wilson/C. Taylor (Gallico/Algee, BMI)	42	SPARKLING BROWN EYES Riverton Prods. (Dixie, BMI)	36
I LOVE Jerry Kennedy (Hallnote, BMI) IF WE MAKE IT THROUGH DECEMBER Ken Nelson (Shade Tree, BMI)	41	STAY ALL NIGHT Wesler, Mardin & Briggs (Peer Int'l., BMI)	22
IF YOU CAN'T FEEL IT Bob Morris (Blue Book, BMI)	24	STILL LOVIN' YOU Glenn Sutton (Acuff-Rose, BMI)	38
I'LL NEVER BREAK THESE CHAINS Ricci Mareno (Ricci Mareno, SESAC) I'M GONNA KEEP SEARCHING George Richey (Gallico/Algee, BMI)	11	SUNDAY SUNRISE Owen Bradley (Screen Gems-Columbia/Sweed, Glory, BMI)	69
I'M YOUR WOMAN Walter Haynes (Ray Baker/Glen Leven, ASCAP)	72	SWEET BECKY WALKER Fred Foster (First Generation, BMI)	70
IT'S RAINING IN SEATTLE Bobby Bare (Return, BMI)	6	TALKIN' WITH MY LADY Billy Sherrill (Danor/Algee, BMI)	21
JOLENE Bob Ferguson (Owepar, BMI) LADY IN THE NIGHT Billy Sherrill (Algee/Altman, BMI)	66	THAT'S WHAT I'LL DO Wesley Rose (Acuff-Rose, BMI)	33
LAY A LITTLE LOVIN' ON ME Kelso Herston (Tommy Hill & Gee Whiz, BMI)	48	THE BAPTISM OF JESSE TAYLOR Jerry Bradley (Blue Crest, BMI)	57
LET ME BE THERE Bruce Welch & John Farar (Al Gallico, BMI)	49	THE LAST LOVE SONG Jim Vienneau (Hank Williams, Jr., BMI)	32
LILA Ken Mansfield (Dobbins, BMI) LITTLE GIRL GONE Stan Silver (Prima Donna, BMI)	10	THE MIDNIGHT OIL Billy Sherrill (Tree, BMI)	23
LOVE ME Walter Haynes (Moss-Rose, BMI) LOVIN' ON BORROWED TIME Dick Heard (Levisa & Briarpatch, BMI/ Valando, ASCAP)	28	THE MOST BEAUTIFUL GRL Billy Sherrill (Al Gallico/Algee, BMI)	2
LOVIN' SOMEONE ON MY MIND Don Gant (Milene, ASCAP)	12	THE WHOLE WORLD'S MAKING LOVE Riis, Rice & Fields (American/Uncle Ben's, ASCAP)	20
LOVE WILL STAND Jim Vienneau (Jack & Bill, ASCAP)	26	TIL THE WATER STOPS RUNNIN' Ron Chancey (Pocket Full of Tunes, BMI)	7
MY LOVE IS DEEP, MY LOVE IS WIDE Roy Dea (Bi-Gem, BMI)	54	TOO FAR GONE Billy Sherrill (Gallico, BMI)	30
PAPER ROSES Sonny James (Lewis, ASCAP)	71	TOO MANY MEMORIES Earl Richards (Broughn/Widow, BMI/Tomake, ASCAP) TOO MUCH HOLD BACK Owen Bradley (Emerald Isle, BMI)	50
PRECIOUS MEMORIES FOLLOW ME Ray Pennington (Fall Creek, ASCAP)	60	WRAP YOUR LOVE AROUND ME Pete Drake (Window, BMI)	27
RAMBLIN' MAN Roy Dea (No Exit, BMI)	3	WE'RE GONNA HOLD ON Billy Sherrill (Altman/Hi Morning, BMI)	34
REDNECKS, WHITE SOCKS & BLUE RIBBON BEER Jerry Bradley (Jack, BMI/ Jando, ASCAP)	40	WHEREFORE AND WHY Al DeLory (WB, ASCAP)	4
	65	YOU ASK ME TO Waylon Jennings (Baron, BMI)	44
	29	YOU'RE WEARING ME DOWN Ray Pennington (Blue Echo, ASCAP)	18
			51

RECORD WORLD COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week:

WBAP, Ft. Worth	WHN, New York	KLAK, Denver
KENR, Houston	KBUY, Ft. Worth	KFOX, Long Beach
KMAK, Fresno	WWVA, Wheeling	WENO, Nashville
WWL, New Orleans	WCMS, Norfolk	WIRE, Indianapolis
WHO, Des Moines	KFDI, Wichita	WAME, Charlotte
WESC, Greenville	WUBE, Cincinnati	WGMA, Hollywood, Fla.
WMC, Memphis	WBAM, Montgomery	KTTS, Springfield
WPNX, Columbus	WGBG, Greensboro	KWAM, Memphis
WACT, Tuscaloosa	KCKC, San Bernardino	WMNI, Columbus
WDON, Washington	WJQS, Jacksonville	WSLC, Roanoke
WITL, Lansing	KMLA, Ashdown, Ark.	WHIM, Providence
WVOJ, Jacksonville		

"Hey, Loretta," you've got a hit! The Shel Silverstein original is picked and played all over the United States — another easy winner!

"Atta Way To Go," Don Williams! There's picks in Fort Worth, Jacksonville, Denver, Houston, New York and Long Beach; heavy in Fresno, Wheeling, Montgomery, San Bernardino, Memphis and Nashville!

Connie Smith looking good from two directions! "Ain't Love A Good Thing" on Columbia is moving at WWVA, WJQS, picks in Columbus and Greenville; while RCA's "I Don't Want Your Memories" good at WHO.

Look for big happenings for Stoney Edwards! "Daddy Bluegrass." From a soon-to-be-released concept album, Stoney's tribute to Bill Monroe is taking off at WIRE, WACT, KTTS and WENO.

"House of the Rising Sun" will help Jody Miller rise up the charts; starting at WIRE, WACT, WMC, KCKC, WGBG and KMLA.

Jack Blanchard & Misty Morgan laying down some of their best sounds on "Just One More Song," picked by Don Walton at KFDI; added WENO and WHN.

Still dual action on David Houston; WBAP getting heavy requests on "Thank You Teardrops," while it's "Lady of the Night" in Fresno and Jackson. Flip action starting also for Kenny Price; Jack Reno reports strong action on "The Closest Thing To Me" at WUBE.

Blockbusters: Tom T. Hall, Johnny Russell, Dick Feller.

"I'll Be Doggone" if Penny DeHaven doesn't have a biggie." It's the most requested new record at WSLC and WGBG, good movement in Greensboro and Tuscaloosa.

Howard Crockett's big in Texas! Both KBUY and WBAP have jumped on "I'd Like To Be Someone Else."

Newcomer Mary Kay James is breaking on both coasts! Bob Russo at WHN and Bob Mitchell at KCKC report action on "I'm Not That Good At Goodbye."

Jim Mundy has his most potent to date, with early raves on "The River's Too Wide" coming in from Memphis, Nashville and Cincinnati.

"Looking Back" promises a bright future for Jerry Foster! Les Acree at WMC calls it a smash; it's picked at WENO, requested in Cincinnati.

Unlikely Name Dept.: What is a Scrubbaloe Caine? It's a pop group on RCA that's making country inroads with their lp cut "Feelin' Good On Sunday." WUBE describes it as a monster; #54 at WRCP, extra at WESC.

Don Adams getting early action at WUBE, WPNX

(Continued on page 55)



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

SAM DURRENCE—River 3877

YOU'VE GIVEN ME A FEELING TO BELIEVE IN (Screen Gems-Columbia, BMI)

Sam follows his first country charter with a superb cut. Easily a crossover record MOR and pop. Strong production.

EDDY ARNOLD—MGM K14672

SHE'S GOT EVERYTHING I NEED (Rose Bridge, BMI)

This uptempoed tune has everything Eddy needs to score well. Will play like the Minnesota Vikings.

JACK BLANCHARD & MISTY MORGAN—Epic 5-11058

JUST ONE MORE SONG (Birdwalk, BMI)

Jack & Misty changes directions from "Cockroach" and get back to their bread and butter style. Solid song.

LLOYD GREEN—Monument ZS7-8592

SLEEPWALK (The Hudson Bay Music, BMI)

The "supersteel" finds another lush oldie with a hit melody and again Green is ripe.

CHASE MARTIN—Granite 501

MOTHER MAYBELLE (ATV Music, Cliffhouse Songs, BMI)

A tribute to the first femme Hall of Farmer. Already playing well, and expect folks to keep believing in this one.

ED BRUCE—United Artists XW353-W

JULY, YOU'RE A WOMAN (January, BMI)

A battle is due as Ed and Red, White and Blue (grass) release this same fine song. Ed's reaches the great storyline well. Strong!

O. B. McCLINTON—Enterprise 9084

THE UNLUCKIEST SONGWRITER IN NASHVILLE (Ricca Mareno/Jacknife, SESAC)

O. B. gets into the novelty bag with this Bobby Gissher left fielder. The Healthiest Girl in the USA?

GIP SCHWAN—Boyd 7213

SHINE YOUR LIGHT ON ME (Coalminers, BMI)

FORGETTING IS EASY (Catalpa, BMI)

Gip is hip with a jukebox gem. Gospel feel and fine guitar work works!

HARRISON TYNER—Lloyd of Nashville 1001

ONCE AGAIN THE SUN WILL SHINE (Gusto, BMI)

MY MIND AND I (Lloyd of Nashville, BMI)

The lilting travelling tune is already getting play and will grab more, both country and MOR.

THE WILLIS BROTHERS—MGM K14664

TRUCK STOP (Papa Joe's Music House, ASCAP)

BOW-LEGGED SALLY (Alvera, BMI)

This honky tonk ragtime tune will be in the truck stops and saloons for many moons. A jukebox biggie!

MARVIN RAINWATER—KAJAC KJ-501-1

I DON'T CARE ABOUT TOMORROW (Brave, Little Richie Johnson, BMI)

A heavy country number from Marvin that will get those coin machines busy. Bread and butter tune.

STAN BEAVER—Plantation 105

LIFE WITHOUT LIVING (Sunbury Music, ASCAP)

Stan makes a good social comment here. A good driving beat and smooth melody make it a big contender.

(Continued on page 56)

All in the Name of Love

C771

RECORD WORLD

32

NARVEL FELTS

Cinnamon

Simon Cinn

C769

Soul Deep

RECORD WORLD 58

GUY SHANNON

SOLD NATIONALLY BY NATIONWIDE SOUND DIST. P. O. BOX 1262 NASHVILLE, TENN. 37202

NASHVILLE REPORT

(Continued from page 52)

Feb. 9—**Charlie Rich**, **Tom T. Hall** and **Bill Monroe** and his **Blue Grass Boys**;

March 16—**Lynn Anderson** and **David Bromberg**;

April 5—**Merle Haggard**, **Bonnie Owens**, the **Osborne Brothers**, **Don Bowman** and the **Strangers Band**;

May 11—The **Tammy Wynette-George Jones** show.

The performances are sponsored by "Country in New York" in association with Madison Square Garden Productions.

Marty Robbins signed to become spokesman for Nitro 9, a new consumer line of automotive products to be introduced nationwide this month . . . **Johnny Darrell** renewed his contract with UA Records. He's managed by Music Row old pro **Lamar Fyke** . . . **Glen Campbell's** next Capitol album will include a raft of **Hank Williams** evergreens . . .

Larry Lee back at House of Cash as promotion director . . . **Kenny O'Dell**, writer of "Behind Closed Doors" award-winner, recorded "Let's Go Find Some Country Music" for the Capricorn label of Macon, Ga. . .

Kenny, a onetime rock artist, is now tonsils deep in country. **Danny Davis** is having his Martin 404 jet painted. Cost: \$10,000 . . .

Wanna join the **Barbara Fairchild** Fan Club? Write **John** and **Doris Lawson**, 504 W. Spruce, Jerseyville, Ill. 62052 . . . **Johnny Tillotson** is back and singing. "How She Loves Me" is his new Columbia release.

Produced by **Billy Sherrill**.

Birthdays: **Dolores Smiley**, **Gordon Lightfoot**, **Booker T. Jones**, **Bob Crew**, **Brian Hyland**, **Petula Clark**, **Patti Page**, **Dino Martin Jr.**, **Johnny Mercer**, **Eugene Ormandy**.

Jimmie Davis, singer-writer (he wrote "You Are My Sunshine"), former governor of Louisiana, recently gave this sage counsel to a young artist about to sign with a promoter noted for his rather shady dealings, "Son, when you're dancing with a bear, keep an eye on your partner."

Good advice in music or any other business.

O'Donnell New Nugget

■ NASHVILLE — Fred F. Carter, Jr., President of Nugget Enterprises, has announced the signing of **Bob O'Donnell** to a long term recording and writing contract. O'Donnell's first release on the Nugget label is entitled "All That Feeling of Greatness is Gone" b/w "Our World Can Be Gentle Again."

Jerry Lee on TV

■ CHICAGO—Mercury recording artist **Jerry Lee Lewis** will make his dramatic television debut in the November 20 episode of "Police Story" on NBC. The episode is entitled "Collision Course" and also stars **Hugh O'Brian**, **Sue Ann Langdon** and **Dean Stockwell**.

Friendly Feller

■ NEW YORK—Last week's country song of the week incorrectly referred to (UA's) **Biff** as an "unfriendly bear." Upon making his acquaintance, **RW** can report that **Dick Feller's** pal is a decidedly "Friendly Bear."

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Record World**

Baham Re-Signs With Newkeys

■ NASHVILLE — **Roy Baham**, writer with Newkeys Music since 1963, has inked a new long term contract with the company, according to **Jack Key**, Executive VP.

COUNTRY HOT LINE

(Continued from page 53)

and **KCBC** on "I've Already Stayed Too Long" on Atlantic.

Regional Recognition: **Logan Smith's** "Little Man" on Astro is #1 at **KENR**. **Jerry Jaye's** "Gonna Spend My Whole Life Lovin' You" is #1 in Memphis; **Billy Joe Burnette's** "Standing In The Shadows" new chart mover at **WDON**; **Buddy Floyd's** "Closing Time"/"Cup of Memories" heavily requested in Greenville; **Jon Emery's** "Drink 'em Up" selling in Des Moines; **Chase Martin's** "Mother Maybelle" popular in Providence. **Frank Myers'** "Don't Expect Me To Be Your Friend" drawing phones in Montgomery; where **Jack Lebsock's** "Lovin' Comes Easy" is the pick. **Deborah Hawkins'** "He's My Walkin' Love" good in Cincinnati.

Music veteran **Bobby Sykes** re-enters the recording field on **JMI** with a strong rendition of **Red Foley's** "Sugarfoot Rag" that's picking up interest at **WGBG** and **WHIM**.

It's Turn Over Time for **Ray Griff!** "Darlin'" drawing cards and calls for **Earle Faulk** at **WCMS**, it's added at **WITL** says **Curtis King**.

WENO's **Johnny K.** predicts big things for **Wayne Parker's** "Good News, Bad News" on Bell; ditto **Chip Taylor's** "The Likes of Louise" on Warner Bros.

Hall of Famers To Be Honored At CMA Dinner

■ NASHVILLE — Members of the Country Music Hall of Fame will be honored at a dinner given by the Country Music Association on Thursday, November 15. The members of the Hall of Fame are honored individually, when elected, on CMA's Annual Awards Show, and are honored collectively on CMA's Anniversary Banquet Show.

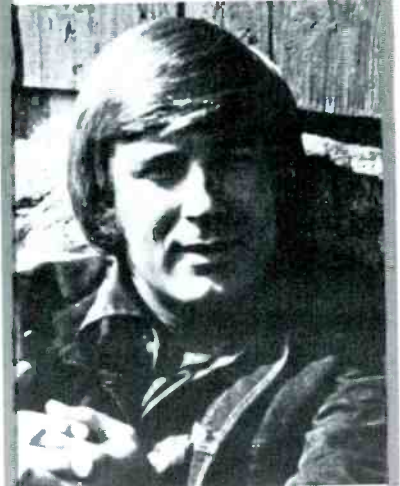
Guests at the dinner in addition to the honorees and their families, will be members of the Country Music Association Board of Directors, members of the Country Music Foundation Board of Trustees, and Founders of the Hall of Fame and Museum. Prior to the dinner at Richland Country Club, the Country Music Foundation will host a champagne reception at the Hall of Fame.

Tanya Honored



Engraved SRO microphones were presented during the D.J. Convention in Nashville to Columbia recording star **Tanya Tucker** by **Zim Zemarel**, regional promotional director for **CBS Records**; **Ben Marshall**, promotions manager for **Kustom Electronics**, which distributes SRO microphones to the retail music industry; and **Bill Raventos**, professional products manager for **Electro-Voice**, which manufactures the SRO microphones for **Kustom**.

Everyone loves Ray Griff's Darlin'



Ray Griff has another song for everyone. "Darlin'" is the name, and it's sure a sweetheart! This hit single is riding high, and heading even higher. "Darlin'" comes to us from Ray's hit album, "Songs For Everyone". With a hit single from a hit album, it looks like Ray's off and running. Ray Griff, your moment is now.

The Single:

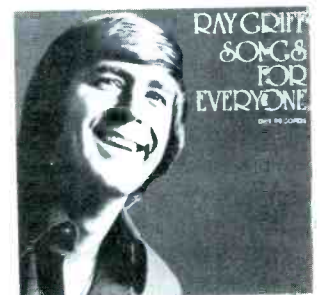
"Darlin'"

DOA-17471

The Album:

"Songs For Everyone"

DOS-26013



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NEW SUNRISE

BRENDA LEE—MCA 373

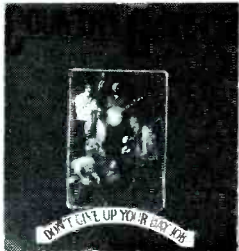
A superb selection of songs receives the grace and warmth of Brenda's refreshing talent. Along with her own recent hit "Sunday Sunrise," she connects on some great songs from various sources. The McCartneys' "My Love," Stevie Wonder's "You Are the Sunshine of My Life" and Merle Haggard's "Everybody's Had the Blues" are masterfully touched.



DON'T GIVE UP YOUR DAY JOB

COUNTRY GAZETTE—UA LA090-F

This group of pickers has meshed the qualities of traditional bluegrass, the timeliness of contemporary songs, and exuberance of their own fresh ideas, to make this album a very pleasurable experience. "Honky Cat" and "Teach Your Children" are exceptional choices in material.



NASHVILLE

RAY STEVENS—Barnaby BR-15007

Ray's big recent single is the title of this certain to sell elpee. Again Stevens pursues the utmost perfection in production. The songs relate well with any listener and are arranged to attract the most discriminating music buyer.



Granite Label Sets Distributors

■ LOS ANGELES—An initial roster of some two dozen distributors and jobbers for Granite Records, new west coast-based country music label, has been announced by label head Cliffie Stone.

The outlets for Granite singles and albums are: Arizona—Alta Distributing Co., Phoenix; California—Record Merchandising Co., Los Angeles; Florida—Music Sales of Florida, Miami; Georgia—Godwin Distributing, Atlanta; Illinois—Summit Distributors, Chicago; Louisiana—All-South Distributing, New Orleans; Michigan—Arc-Jay-Kay Distributing, Detroit; Minnesota—Heilicher Bros., Minneapolis, and Lieberman Enterprises,

Minneapolis; Missouri — Choice Records Distributors, Kansas City, and Commercial Music, St. Louis.

Nebraska — Lieberman Enterprises, Omaha; New York — Best and Gold; Buffalo, and Alpha Distributing Corp., New York City; North Carolina — Bib Distributing, Charlotte; Ohio — NIKS Corp., Cleveland; Pennsylvania — Chips Distributing, Philadelphia; Tennessee — Hot Line Record Distributors, Memphis, and Music City Record Distributors, Nashville.

Texas — Big State Distributing, Dallas, and Record Service, Houston; Washington — Fidelity Record and Tape Sales, Seattle; Washington, D.C. — Schwartz Brothers, Inc., D.C.

Country Single Picks

(Continued from page 54)

EDDIE NOACK—Tellet Country UR-287

BORN YESTERDAY (Maddean Music, SESAC)

THE MEMORIES ARE RESTLESS TONIGHT (Maddean Music, SESAC)

A soft, lush sound makes this Eddie Noack outing a good bet to gain action both country and MOR. Fine guitar work.

GEORGE DEATON—Country Showcase America 144

COZY LIVING (Country Showcase, BMI)

AUNT BECKY'S (Country Showcase, BMI)

"Cozy" is going to make things rosy for George. This ballad is in that area where it can play for a long time.

**Jolene is a threat to other women.
And to everyone else on the charts.**

**RECORD
WORLD 48 ■**

BILLBOARD 65 ★

CASH BOX 32 ●

**DOLLY PARTON'S
"JOLENE"**

APBO-0145

RCA Records



THE COUNTRY ALBUM CHART

NOVEMBER 17, 1973

NOV. 17	NOV. 10		WKS. ON CHART
1	3	PAPER ROSES MARIE OSMOND—MGM SE 4910	1
2	2	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON— Monument KZ 319090	14
3	6	FULL MOON KRIS & RITA—A&M SP 4403	6
4	5	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ— Mercury SRM 1-886	9
5	1	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	12
6	4	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 357	12
7	10	PRIMROSE LANE JERRY WALLACE—MCA 366	7
8	7	I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200	15
9	9	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	30
10	11	SLIPPIN' AWAY JEAN SHEPARD—nited Artists UA LA144-F	8
11	12	SATIN SHEETS JEANNE PRUETT—MCA 338	16
12	13	HANK WILSON'S BACK, VOL. 1—Shelrer SW 8923 [Capitol]	7
13	8	BRENDA LEE STORY—MCA 2-4012	14
14	15	SAWMILL MEL TILLIS—MGM SE 4917	8
15	19	THE EARL SCRUGGS REVUE—Columbia KC 32426	8
16	14	LOUISIANA WOMAN, MISSISSIPPI MAN LORETTA & CONWAY— MCA 335	16
17	18	TOUCH THE MORNING DON GIBSON—Hickory HR 4501	8
18	16	IF SHE JUST HELPS ME GET OVER YOU SONNY JAMES— Columbia KC 32291	11
19	20	JOHNNY CASH AND HIS WOMAN—Columbia KC 32443	8
20	17	CLOWER POWER JERRY CLOWER—MCA 317	19
21	22	CARRY ME BACK STATLER BROTHERS—Mercury SRM1-676	7
22	24	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	6
23	28	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS— Mercury SRM 1-677	3
24	25	I CAN'T BELIEVE IT'S ALL OVER SKEETER DAVIS—RCA APL1-0322	7
25	30	REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL— RCA APL1-0345	4
26	31	MR. COUNTRY ROCK BILLY CRASH CRADDOCK—ABC ABCX-788	4
27	29	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	18
28	23	SUNDAY MORNING COMING DOWN JOHNNY CASH— Columbia C 32240	6
29	21	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	15
30	36	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY ROGER MILLER— Columbia KC 32449	3
31	34	ARMS FULL OF EMPTY BUCK OWENS—Capitol ST 11222	5
32	39	SUMMER, THE FIRST TIME BOBBY GOLDSBORO—United Artists UA LA124-F	3
33	37	MY FRIENDS CALL ME T.O. TOMMY OVERSTREET—Dot DOS 26012	4
34	27	TOP OF THIS WORLD LYNN ANDERSON—Columbia KC 32429	16
35	36	PLASTIC TRAINS, PAPER PLANES SUSAN RAYE—Capitol ST 11223	5
36	26	JUST WHAT I HAD IN MIND FARON YOUNG—Mercury SRM 1-668	11
37	45	BEST OF JIM ED BROWN—RCA APL1-0324	3
38	33	ELVIS—RCA APL1-0283	16
39	43	SUPERPICKERS CHET ATKINS—RCA APL1-0329	3
40	46	BEST OF GEORGE JONES, VOL. II—RCA APL1-0316	3
41	32	DRIFT AWAY NARVEL FELTS—Cinnamon CIN 5000	11
42	54	CONNIE SMITHS GREATEST HITS, VOL. I—RCA APL1-0275	2
43	40	LOVE AND MUSIC PORTER & DOLLY—RCA APL1-0248	17
44	51	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	2
45	42	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	22
46	50	IF YOU'VE GOT THE TIME RED STEAGALL—Capitol ST 11228	4
47	47	SUPERPICKER ROY CLARK—Dot DOS 26110	30
48	44	WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia KC 32272	24
49	38	BILL BILL ANDERSON—MCA 320	16
50	59	GREAT MOMENTS WITH JIM REEVES—RCA APL1-0330	2
51	48	TOMORROW NIGHT CHARLIE RICH—RCA APL1-10238	18
52	—	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	1
53	52	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	31
54	49	LORD MR. FORD JERRY REED—RCA APL1-0217	24
55	65	NASHVILLE RAY STEVENS—Barnaby BR 15007	2
56	60	SONGS FOR EVERYONE RAY GRIFF—Dot DOS 26013	3
57	—	KID STFF BARBARA FAIRCHILD—Columbia KC 32711	1
58	—	DON'T CRY NO LINDA RONSTADT—Asylum SD 5064	1
59	55	GOODTIME CHARLIE MCCOY—Monument KZ 32215	28
60	41	DON WILLIAMS, VOL. 1—JMI 4004	22
61	57	DOYLE HOLLY—Barnaby 15010	8
62	63	CHARLEY PRIDE PRESENTS THE PRIDESMEN—RCA APL1-0315	4
63	—	MELBA MONTGOMERY—Elektra EKS 75069	1
64	53	MARTY ROBBINS—MCA 342	15
65	—	SWEET HONKY TONK FERLIN HUSKY—ABC ABCX 803	1
66	62	HONKY TONK HEROES WAYLON JENNINGS—RCA APL1-0240	17
67	61	CHARLIE TOMPALL GLASER—MGM SE 4918	6
68	—	CLASS OF '73 FLOYD CRAMER—RCA APL1-0299	1
69	56	THE HAND OF LOVE BILLY WALKER—MGM SE 4908	6
70	64	MR. LOVEMAKER JOHNNY PAYCHECK—Epic KC 32272	17
71	58	CAL SMITH—MCA 344	16
72	68	JUST PICKIN', NO SINGIN' HANK WILLIAMS, JR. & CHEATIN' HEARTS—MGM SE 4906	7
73	66	BRUSH ARBOR 2—Capitol ST 11219	8
74	69	RHYMER & OTHER FIVE & DIMERS TOM T. HALL—Mercury SRM 1-668	30
75	67	DORSEY BURNETTE—Capitol ST 11219	9



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MELBA MONTGOMERY

Her voice opens the door to a new sensitivity in country music. Because her voice holds the key to one-to-one communication. Because when you heard her hit single included here, "Wrap Your Love Around Me" you did just that.



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the charts!
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Dave Dudley

Rice #73-5064



A hot winter
ballad!
**'A COLD
LONELY WINTER'**
Bobby Lord

Rice #73-5063

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THE COUNTRY SINGLES CHART

NOV. 17	NOV. 10		WKS. ON CHART
1	3	COUNTRY SUNSHINE DOTTIE WEST— RCA APBO-0072	10
2	6	THE MOST BEAUTIFUL GIRL CHARLIE RICH—Epic 5-11040	8
3	1	PAPER ROSES MARIE OSMOND—MGM 14609	10
4	2	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic 5-11031	11
5	4	SAWMILL MEL TILLIS—MGM 14585	12
6	8	I'M YOUR WOMAN JEANNE PRUETT—MCA 40116	9
7	10	TIL THE WATER STOPS RUNNIN' BILLY CRASH CRADDOCK— ABC 11379	11
8	11	SING ABOUT LOVE LYNN ANDERSON—Columbia 4-45918	8
9	7	RIDIN' MY THUMB TO MEXICO JOHNNY RODRIGUEZ— Mercury 73416	13
10	14	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 40101	11
11	13	I'LL NEVER BREAK THESE CHAINS TOMMY OVERSTREET— Dot DOA 17474	9
12	15	LITTLE GIRL GONE DONNA FARGO— Dot DOA 17476	7
13	18	AMAZING LOVE CHARLEY PRIDE— RCA APBO-4073	5
14	16	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol 3730	6
15	17	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS— Mercury 73520	7
16	5	DON'T GIVE UP ON ME JERRY WALLACE—MCA 40111	13
17	9	SUNDAY SUNRISE BRENDA LEE—MCA 40107	14
18	24	YOU ASK ME TO WAYLON JENNINGS— RCA APBO-0086	6
19	20	CARRY ME STATLER BROTHERS— Mercury 73115	7
20	23	THE WHOLE WORLD'S MAKIN' LOVE BOBBY G. RICE—Metromedia Country BMBO-0075	8
21	21	TALKIN' WITH MY LADY JOHNNY DUNCAN— Columbia 4-45917	9
22	27	STAY ALL NIGHT WILLIE NELSON— Atlantic 45-2979	8
23	12	THE MIDNIGHT OIL BARBARA MANDRELL— Columbia 4-45889	14
24	37	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol 3746	6
25	32	ALL IN THE NAME OF LOVE NARVEL FELTS—Cinnamon C771	7
26	31	LOVE ME MARTY ROBBINS—MCA 40134	8
27	30	TOO MUCH HOLD BACK LITTLE DAVID WILKINS— MCA 40115	9
28	33	LILA DOYLE HOLLY—Barnaby B5027	5
29	22	REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL— RCA APBO-0021	16
30	19	TOO FAR GONE JOE STAMPLEY—Dot 17469	12
31	38	GOT LEAVIN' ON HER MIND NAT STUCKEY—RCA APBO-0115	4
32	39	THE LAST LOVE SONG HANK WILLIAMS, JR.— MGM K14656	3
33	36	THAT'S WHAT I'LL DO DON GIBSON—Hickory 306	6
34	43	WRAP YOUR LOVE AROUND ME MELBA MONTGOMERY— Elektra EK 45866	5
35	34	AIN'T IT GOOD NORRO WILSON— RCA APBO-0062	9
36	35	SPARKLING BROWN EYES DICKEY LEE— RCA APBO-0082	7
37	40	LAY A LITTLE LOVIN' ON ME DEL REEVES— United Artists UA KW308-W	9
38	44	STILL LOVIN' YOU BOB LUMAN—Epic 5-11039	4
39	47	SOMEWHERE BETWEEN LOVE AND TOMORROW ROY CLARK—Dot DOA-17480	3
40	42	PRECIOUS MEMORIES, FOLLOW ME JOSIE BROWN—RCA APBO-0042	7
41	50	I LOVE TOM T. HALL—Mercury 73436	2
42	41	I CAN'T SIT STILL PATTI PAGE—Epic 5-11032	8
43	48	SOME OLD CALIFORNIA MEMORY HENSON CARGILL— Atlantic CY 4007	4
44	58	WHEREFORE AND WHY GLEN CAMPBELL—Capitol P3735	4
45	55	SONG AND DANCE MAN JOHNNY PAYCHECK— Epic 5-11046	3
46	49	I CAN'T GET OVER YOU (TO SAVE MY LIFE) LEFTY FRIZZELL—ABC 11387	6
47	46	SECOND CUP OF COFFEE GEORGE HAMILTON IV— RCA APBO-0084	7
48	56	JOLENE DOLLY PARTON— RCA APBO-0145	3
49	57	LADY OF THE NIGHT DAVID HOUSTON—Epic 5-11048	2
50	54	TOO MANY MEMORIES BOBBY LEWIS— Ace of Hearts 0472	3
51	51	YOU'RE WEARING ME DOWN KENNY PRICE— RCA APBO-0083	3
52	52	SECRET LOVE TONY BOOTH—Capitol 3723	4
53	58	SOUL DEEP GUY SHANNON—Cinnamon 769	4
54	61	LOVIN' ON BORROWED TIME MEL STREET Metromedia Country BMBO-0143	2
55	60	DIXIE FRIED CARL PERKINS—Mercury 73425	3
56	—	HEY LORETTA LORETTA LYNN—MCA 40150	1
57	65	THE BAPTISM OF JESSE TAYLOR JOHNNY RUSSELL— RCA APBO-0165	2
58	64	ROSIE CRIES A LOT FERLIN HUSKY—ABC 11395	2
59	66	LOVIN' SOMEONE ON MY MIND BOBBY WRIGHT—ABC 11390	3
60	59	MY LOVE IS DEEP, MY LOVE IS WIDE PAT DAISY—RCA APBO-0087	5
61	—	AIN'T LOVE A GOOD THING CONNIE SMITH— Columbia 4-45954	1
62	67	CALIFORNIA BLUES COMPTON BROTHERS— Dot DOA 17477	4
63	63	ROLL IN MY SWEET BABY'S ARMS HANK WILSON—Shelter 7336	6
64	68	RELEASE ME CHARLIE McCOY— Monument Z57-8589	3
65	69	RAMBLIN' MAN GARY STEWART— RCA APBO-0144	2
66	72	IT'S RAININ' IN SEATTLE WYNN STEWART— RCA APBO-0114	2
67	74	ROLLIN' RIG DAVE DUDLEY—Rice RR 5064	2
68	73	SOUTHERN QUEEN EDDY RAVEN—ABC 11392	2
69	70	SWEET BECKY WALKER LARRY GATLIN— Monument Z57-8584	2
70	—	BLEEP YOU/AN HOUR AND A SIX PACK CAL SMITH—MCA 40136	1
71	71	LOVE WILL STAND LOIS JOHNSON—MGM K14638	3
72	75	I'M GONNA KEEP SEARCHING PAT ROBERTS—Dot DOA 17478	2
73	—	GIRL WHO WAITS ON TABLES RONNIE MILSAP— RCA APBO-0097	1
74	—	ATTA WAY TO GO DON WILLIAMS—JMI-32	1
75	—	ALL OR NOTHING FOR ME SUSAN ST. MARIE— Cinnamon 768	1

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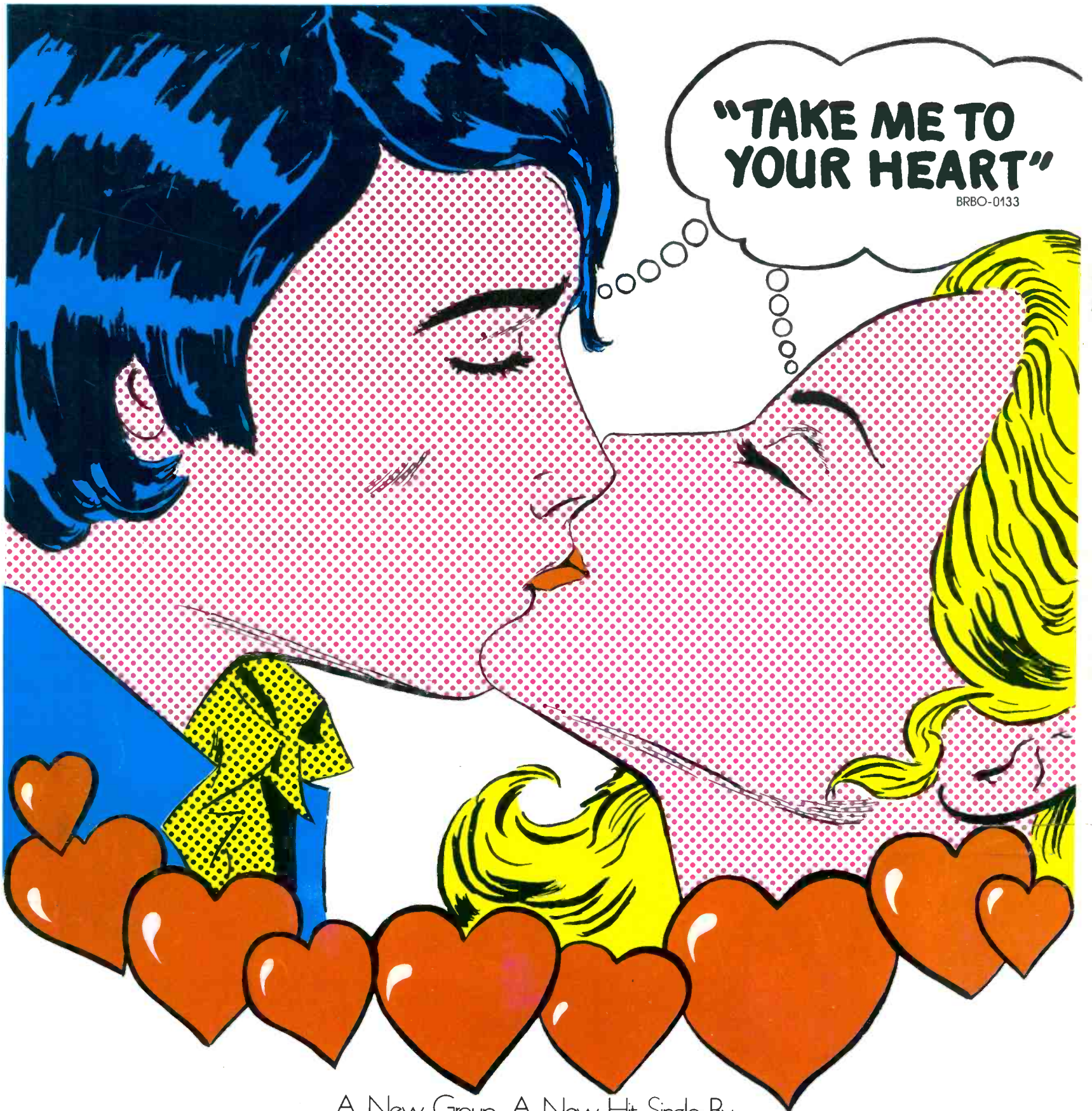
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