FRANK SINATRA


HITS OF THE WEEK

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 4-45963.

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).

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.

AND CHONG, "SISTER MARY ELEPHANT" (prod. by Lou Adler) [India Music Inc., 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 none. 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. "Ivyowy 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 hit/don. Capricorn CPR-0033 (WB).

NBC-TV/WB: THE BAND, "MOONDOG MATINEE." The Band is back with a superb collection of old 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 22481 (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 Firebomb in Campus Town Dialogue: John Lennon
“HOW DO YOU THINK IT FEELS”

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

RCA Records and Tapes
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)

Vinyl Shortage and Related Problems May Worsen as Christmas Approaches

By GARY COHEN

- NEW YORK — The vinyl shortage, already causing backorders, 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 backorders, ranging anywhere from 10 percent to 30 percent, will make vinyl even more difficult to come by.

- The normal industry practice of “turning 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. International 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, its hard to have been 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 running 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 and furniture, and in the soles of shoes. Bob Titelman, President of PRC, noted that the record industry has continued to use 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 compounds.

(Continued on page 24)

Discount Records Outlet Bombed in Illinois Campus Town

By GARY COHEN

- CHAMPAIGN, ILL.—The local outlet of Discount Records was trebombed here last Thursday night (1). Damage to the store was slight, with the operation unaffected by the attack. The bombing came at a time when Discount Records was planning to run an across-the-board 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)

Bogart Leaves Buddha To Form New Label

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

Bogart came to Buddha 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 Buddha, 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 Re-Val Concerts.

In 1970, Buddha 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”).

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

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: “Partnership—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)
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 Segalstein, President of Columbia Records; Mrs. Goddard Lieberson, Kristofferson; Rita Coolidge; and Goddard Lieberson, 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 albums in the Southern region for the last fourteen years for major artists including B. J. Thomas, Dionne Warwicke and Trena 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 — Jeffery 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.

Massachusetts Gets Anti-Piracy Law

BOSTON—Governor Francis Sargent signed into law a state anti-piracy bill making Massachussets 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., 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.

Andy Williams

To Host Grammies

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 Palladium. This marks the fourth consecutive year that Williams has hosted the awards show.

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 was totally 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.


Wherehouse Sales Sour

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 $4,017,913, 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

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Sam Gordon
"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
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 Rosco Loewenbrau, 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.

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 Zaneiris 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 Zaneiris 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.

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 breakout 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.

CBS Intl. Expands; Ms. Edell to Coordinate

**NEW YORK**—CBS Intl Music Publishing has announced the expansion of its international exploitation function. Betty Remmey, assistant to Sol Rubin- son, CBS Intl 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 air 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.

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 Roacho. All of these artists are now going to be available for new agency affiliation.

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

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

Climb on our music and fly...

BRUT RECORDS. 1345 AVENUE OF THE AMERICANS. NEW YORK, N.Y. 10019. 212-581-3114 DISTRIBUTED BY BUDDAH RECORDS.
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, "London's Aver's 1973's designated artists—Bloodstone, Z.Z. Top, Buckweat, 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 Buckweat's "Hot Tracks," "That Little Ole Band From Texas," Z. Z. Top, is also scheduled to have an album release 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."


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

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 lp's awarded to an American group. The album, entitled "Cyan," was recently shipped gold, totaling $1,000,000 in advance sales before release. Three Dog Night have also accrued seven gold singles in the course of their careers, the last being for "Shambala," their self-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 Mr. Max's Avner's Fisher Hall. Pictured at the formal presentation and party following the Avery Fisher Hall concert in N.Y. are (left to right) Mickey Wallach of ABC-Dunhill Records, Chuck Negron, Jimmy Greenspoon, Floyd Sneed, Jack Ryland, Cory Wells, Danny Hutton and Mike Allsup.
Newly Released Single

"LET ME SERENADE YOU"

Pulled from their new album

THREE DOG NIGHT - CYAN
THREE DOG NIGHT - CYAN
THREE DOG NIGHT - CYAN

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 operates a very profitable AM station he 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 K5 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 "community-based" and apparently will be upgraded.

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, some 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 schedule; 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 quadrophonic sound. KLOS/FM, which simulcasts the program in Los Angeles, is all ready for the quadrophonic switch as are the other ABC/FM stations simulcasting nationally. "Our co-operation 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)
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 Lynn Helton—one of the most touching and relevant experiences of our time.

MCA Records
ORIGINAL TELEVISION SOUNDTRACK FROM THE
UNIVERSAL STUDIOS PRODUCTION FOR THE CBS TELEVISION NETWORK
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 half, 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 sorts 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 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 I. 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 it's 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 whatever. 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.
RASPBERRIES—Capitol 3765
I'M A ROCKER (prod. by Jimmy Lenner) (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 Lenner production. Tasty!

BLACK OAK ARKANSAS—Ato 6948
JIM DANDY (prod. by Tom Dowd) (Shelby Single- ton/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) (Kupfilet, 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 Shipiro & Pickett) (Donor, BMI)
"Miz Lena's Boy" offers some soft soul boogie on this up tempo piece that should thrust him into the national pop spotlight once again. Top notch performance by the 'wicked' one.

LABELLE—RCA APBO-0157
SUNSHINE (prod. by Vicki Wickham) (Gospel Birds/Track, BMI)

NICKY JAMES—Threshold 67017
(Round, BMI)

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 Ashley) (Biscot, BMI)

BARBARA ACKLIN—Brunswick B 55051
I CALL IT TROUBLE (prod. by Eugene Record) (Julie-Bron, BMI)

MILES DAVIS—Columbia 4-45946
HOLLY-WUDD (prod. by Teo Macero) (EnDee, BMI)

J. J. BARNES—Perception PS 546
YOU ARE JUST A LIVING DOLL (prod. by Jordan & Adams) (Patrick Bradley, BMI)

THE 5TH DIMENSION—Bell 45,425
FLASHBACK (prod. by Bones Howe) (E.H. Morris/Zapata, ASCAP)
Alan O'Day-Arline 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.

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.

FOX TROT—RCA APBO-0169
CAYMAN 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 Oskun) (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 RCA 4213
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.

KOOI & 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
SKREEEZE ME, PLEASEE ME (prod. by Chas. Chandler) (Yellow Dog, ASCAP)
British rockers have to be the hard luck group of the seventies. Big in their home-land, quartet still hasn't hit on these shores. Maybe this one will change all that. Pleaseeze!

THE TRAMPS—Golden Fleece ZS7 3251 (Columbia)
LOVE EPISTEMIC (prod. by Baker-Harris-Young) (Golden Fleece/Mythical 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.

THE ORIGINAL BLUES PROJECT—MCA/Sounds of the South 40154
FLY AWAY (prod. by Kooper & Kuhlberg) (See-Lark, BMI)

ACT I—Spring 140 (Polydor)
GOODBYE LOVE (WE'RE THROUGH) (prod. by Reedford Gerald) (Gaucho/Behind/ Bobbin, 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)

NEIL CARTER—Laurie 3616
MUST BE WITH YOU TONIGHT (prod. by Marc Pressel) (Piedmont, ASCAP)

ARZEG—Epici 35-110972
CHRISTMAS FOR THE FREE (prod. by Argent & White) (Wansping, ASCAP)

FRANKIE VALLI—Motown M 1279 F
THE SCALAWAG SONG (prod. by Bob Gaudio) (Jabez, ASCAP)

DICKIE GOODMAN—Rainy Wednesday 205
THE CONSTITUTION (N. Y. Times/Rainy Wed., BMI)

FREDDIE NORTH—Mankind 12020
(Taking Her Love) (Music City, ASCAP)

BRENDA AND THE TABULATIONS—Epici 5-11059
WALK ON IN (prod. by Gilda Woods) (Colgems, ASCAP)

BLOODROCK—Capitol 3770
THANK YOU DANIEL ELLSWORTH (Bloodrock, BMI)

STEFAN—Stax STA-0181
SWEET JOANNA (prod. by Manuel & Dunn) (Half/Majolikah, BMI)

Spins & Sales

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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," was transmitted 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 regarding the comeback, 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 photo sessions 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 has him 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 Warner are overjoyed at welcoming Frank Sinatra back to his record company.

The Coast

(Continued from page 8)

will rush-release the album ... And Planet Airmen will also be recording live next—Nov. 28-Dec. 1, to be precise, when they play Austin's Frayne, will be a rockier Whisky Nov. 21. After that, they'll be a month ... Santana have added which now ends Dec. 12 in Rome a month band, has signed with Clear Air Productions ... Courtland Pickett has signed with Joel Cohen's Kudo III Management ... And lastly, reports from Japan are that Leon Russell is tiring '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). Kane Productions had 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 Sylvestor and the Hot Band are the two November releases from Blue Thumb Records.

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

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With the hand-held Meto Marking System, you can price items three times faster than with stationary label pricing machines. So items get to the shelf three times faster, employees have more time to sell, and you make more money.

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The world's most advanced pricing/coding system.
STONE GON'
BARRY WHITE—20th Century T 4223 (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 souful 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 L4000-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, "In Love," 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 "Don't Let Me Be Lonely Again," "One and the Same," an easy, "Thanks To You," and a good, "Love Don't Want To Leave."

OOGH 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 shellload of potential hits led by the super tune "Put Your Hands Together." Gamble and Huff wrote 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 folk 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 superb 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 Jansen have done an excellent live production job.

SO LONG AGO THE GARDEN
LARRY NORMAN—MGM 5442 (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 L472-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 SCHRIEBER—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

Produced by THOM BELL

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

www.americanradiohistory.com AmericanRadioHistory.Com
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 KJQV Stockton, #2 KREM Spokane, exploded 14-8 WPIL Philadelphia and is #1 in phone requests immediately at the following stations: WDBQ Detroit, WSM Nashville, CKLW Detroit, is #10 on WMMK Nashville. It exploded 18-13 at KLIT, 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 KJQV Stockton, is breaking at KLIF Dallas and is on WCOL Columbus and KLIT Houston. Dr. Rudman will now explain to you why this is a hit for everybody: Last year this time in November the Maio 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-Killa 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 at #1 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 the 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 60 requests within four hours last Sunday. It is #4 WCOL Columbus and #4 KJQV Stockton. It is still a smash at WRKO Boston where it went top 3. It exploded to

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 unreleased. The album was co-produced by Murray Kugman 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

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 Andrele and Glyn Johns. The Daredevils are managed by Stan Piesler 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 Bensstock 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 Trillman Grant. The defendant, Nelson R. Duncan, had been charged with manufacturing, distributing and possessing pirated sound recordings.

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

(Continued on page 49)
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.
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 winning 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 made. We plan to add, 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. O0O0ee. O0O0ee.
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 Lover." 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)
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
By LARRY LEBLANC

Trenton—GRT artist Ian Thomas will record his 2nd lp at Trenton Studios, 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 Lapington for “The Ian Tyson Show” (12 & 13). Concept 376 has signed Wednesday to an exclusive booking contract.

Scrubalooe Caine

Toronto—John Martin to arrange two arrangements for the release of “Mother of All” by Gloria Monroe, arranged and produced by Ben McPeek. U.A.’s Alexander Zelkin to appear on the Nov. 13th segment of CBC-TV’s “Jullitet.” 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 hearing account of Canadian history aptly titled “John You Bastard.” Downchill Blues Band will hold its 4th birthday party at the El Macombo on Nov. 12th. GRT has signed a production agreement with producer Ken Terry for a Terry Brown Manta record. The release is “Hanus From Uranus” 1/5 “Subrosa Subway.” Both sides were recorded at Toronto Sound. First GRT single from Adam Mitchell’s “Sinner By The Sea” is “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 in Manta Sound with Cliff producing. Columbia’s A&R staff have moved to 234 Eglington Ave. E, Toronto 404, Toronto, Ontario MAP 1K5. Axe Records has signed Jay Teller 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 play listing 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 Resistence.” Cousin Many” 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 Chace drummer Jay Milhauer has joined up with Bill King. “I Hear The Bluesbirds 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 Have 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 on 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

Trenton—The National Film Board of Canada has been released the world music scene and its cultural and sociological impact, is expected to be televiewed by the CBC-TVO network this month. The second film deals with the Canadian music community. The film will be used as an instructional production for Canadian colleges.

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 at Irving’s disco 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. Masqueraders that had only moments before been concerned only for their own self-image, jumped on top of chairs to absorb every minute of the musical reflection of their own life styles.

The Dolls are a very young band, and throwing rock and roll parties, such as their soirees at the Mercur Art Center and various hotels, is one of their favorite means of self-promotion. The impact and importance of (Continued on page 43)

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 impressively 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 Yamashita’s 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 Yamashita, and is a combination of electronics, rock and Eastern tonalities. Yamashita’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

Beaver 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 journalists.

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) Marcy’s New York Dolls performing at Astoria; 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, Tommy Grimes and Tommy Tune.

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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

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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 clays, 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 air coor- dinator; (clockwise) Ms. Isham, Ted Fain, Vice-President, west coast A&R, and band members David Scholluck, Bill Champlin and Terry Fing's.

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)

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 material. 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 catalogue albums. Back orders will therefore fill.

• Imports, for those stores that carry them, will be harder to get as international record manufacturers continue 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 little emphasis on making new records, but 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 to possibly 75% on the sub-subdivision 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.

VCR

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 on 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)
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."

Mocedades. "Eres Tu" (Touch The Wind) TRA 100
"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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R&B

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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

IT'S SO NICE TO BE HOME ON PLAYBOY RECORDS

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BARRY WHITE IS HEADED FOR STONE GOLD AGAIN!

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

WHERE HIS FRIENDS ARE!
NOVEMBER 17, 1973

THE SINGLES CHART

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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/Kema Suitra 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 SALTY TONY ORLANDO & DAWN/Bell 45424 2

CHARTMAKER OF THE WEEK

NOV. NOV. 17 10

5 1 PHOTOGRAPH RINGO STARR/Apple 1865 7
3 1 KEEP ON TRUCKIN' EDDIE KENDRICKS/Tamla T54238F (Motown) 13
4 4 PAPER ROSES MARIE OSDON/MGM 14609 10
6 5 TOP OF THE WORLD CARPENTERS/A&M 1468 7
2 6 MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS/Buddha 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 13
10 7 ALL I KNOW GARFUNKEL/Columbia 4-45924 8
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. 257 3533 (Columbia) 8
14 13 HALF BLOOD CHER/MCA 40102 16
15 28 GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 40148 5
16 15 THAT LADY ISLEY BROTHERS/T-Neck 257 2251 (Columbia) 18
17 17 A SPECIAL PART OF ME DIANNA ROSS & MARVIN GAYE/Motown M1280F 8
18 24 HELLO, I'M ME TED RUNDGREN/Beavisale 0009 (WB) 24
19 20 WHY ME KRS KRISTOFFERSON/Decca 257 8571 (Col) 12
20 19 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 0207 (WB) 13
23 18 HIGHER GROUND STEVIE WONDER/Tamla T54235F (Motown) 16
24 29 OH BABY GILBERT O'SULLIVAN/MAM 3633 (London) 6
26 30 CHEAPER TO KEEP HER JOHNNIE TAYLOR/Star STA 0176 6
27 31 NUTBUSH CITY LIMITS IKE & TINA TURNER/United Artists XW209-W 12
28 39 LEAVE ME ALONE [RUBY RED DRESS] HELEN REDDY/Capitol 37586 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 3007 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 POINTER SISTERS/Blue Thumb 229 13
35 36 NEVER LET YOU GO BLOODSTONE/London 1051 11
36 42 ROCKIN' ROLL BABY STYLISTICS/Avio 4625 5
37 21 ROCKY MOUNTAIN WAY JOE WALSH/Dunhill D 4361 15
38 27 JESSE ROBERTA FLACK/Atlantic 2982 2
39 41 CHECK IT OUT TAVARES/Capitol 3674 8
40 43 DREAM ON AEROSMITH/Columbia 4-4594 9
41 46 BE NEL DIAMOND/Columbia 4-45942 4
42 50 D'YER MAKER' LED ZEPPELIN/Atlantic 2986 5
43 56 CORAZON CAROL 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 3753 5
47 57 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 PERSUASERS/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
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NOVEMBER 17, 1973

THE FM AIRPLAY REPORT

FLASHMAKER OF THE WEEK

MOONDAG MATINEE
THE BAND
Capitol

TOP FM AIRPLAY THIS WEEK

MOONDAG 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
LAID BACK—Greg Allman—Capricorn
LIVE IN EUROPE—Credence Clearwater Revival—Fantasy
MIND GAMES—John Lennon—Apple
MOONDAG MATINEE—The Band—Capitol
MYSTERY TO ME—Fleetwood Mac—Reprise
OOGO OH SO GOOD 'N BLUES—Taj Mahal—Col
SUSAN PILLSBURY—Sweet Fortune
SWIFT REVENGE—John Prine—Atlantic

WBCN-FM/BOSTON
PROUD HEART STREETS OF NEW YORK—Sha Na Na—Kama Sutra
HEADHUNTERS—Herbie Hancock—Col
JALOUSIE—Yehudi Menuhin & Stephane Grappelli—Angel
LADIES INVITED—Gills Band—Atlantic
LOVING YOU—Olive Gray & MCA
MYSTERY TO ME—Fleetwood Mac—Reprise
OOGO OH SO GOOD 'N BLUES—Taj Mahal—Col
SHIP AHOO—O'Jays—Phila. Intl.
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
MOONDAG MATINEE—The Band—Capitol
OOGO OH SO GOOD 'N BLUES—Taj Mahal—Col
PLAYIN' FAVORITES—Don McLean—UA
SENIOR ANNUAL FAREWELL REUNION—Mike Seeger—Mercury
SWIFT REVENGE—John Prine—Atlantic
TATTOO—Rory Gallagher—Polydor
2000 AND THIRTEEN—Curt Reiner & Mel Brooks—WB

WCMP-FM/ROCHESTER
ALL AMERICAN BOY—Rick Derringer—Blue Sky

MOONDAG MATINEE
THE BAND
Capitol

WFMU-LONG ISLAND, N.Y.
BURNIN'—Walters—Island
FAKE HELL TO PARADISE—Emmit Rhades—Dunhill
IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
JOWRIATH—Elektra
LAST ILLUSION—J. F. Murphy & Salt—Col
LIVE IN EUROPE—Credence Clearwater Revival—Fantasy
MIND GAMES—John Lennon—Apple
MOONDAG MATINEE—The Band—Capitol
MYSTERY TO ME—Fleetwood Mac—Reprise
PIN UPS—David Bowie—RCA
QUEEN—Elektra

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
MOONDAG 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 & John Sebastian
BURNIN'—Walters—Island
DALTON & DUBARI—Col
HELEN WHEELS (Single)—Paul McCartney & Wings—Apple
LAID BACK—Greg Allman—Capricorn
MIND GAMES—John Lennon—Apple
MOONDAG MATINEE—The Band—Capitol
ON THE ROAD—Traffic—Island
OOGO OH SO GOOD 'N BLUES—Taj Mahal—Col
SWIFT REVENGE—John Prine—Atlantic

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

WXBM-FM/DETROIT
ALL AMERICAN BOY—Rick Derringer—Blue Sky
FM LIVE—Clayco Blues Band—Sire
FOR EVERYMAN—Jackson Browne—Asylum
FULL SAIL—Loggins & Messina—Col
IT AIN'T EXACTLY ENTERTAINMENT—Gerry Goffin—Adelphi

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
MOONDAG MATINEE—The Band—Capitol

KDKB-FM/PHOENIX
ATTENDED MUSTACHE—Louden Wainwright III—Col
BOLIVIA—Gato Barbieri—Flying Dutchman
FAKE FORWARD VOYAGER—John Fahey—Tokoma
GAMES—John Lennon—Apple
MOONDAG MATINEE—The Band—Capitol
MYSTERY TO ME—Fleetwood Mac—Reprise
PIN UPS—David Bowie—RCA
SONGS FOR AGING CHILDREN—Dave Van Ronk—Codex
SWIFT REVENGE—John Prine—Atlantic

KPRX-FM/SAN DIEGO
ALL AMERICAN BOY—Rick Derringer—Blue Sky
FOCUS LIVE AT THE RAINBOW—Sire
GATO CHAPTER ONE—Latin America—Capitol
IT ALL COMES BACK—Paul Butterfield’s Better Days—Bearsville
LAID BACK—Greg Allman—Capricorn
LIVIN' FOR YOU—(single)—Al Green—Hi
MIND GAMES—John Lennon—Apple
MOONDAG MATINEE—The Band—Capitol

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
LAID BACK—Greg Allman—Capricorn
LIVIN' FOR YOU—(single)—Al Green—Hi
MIND GAMES—John Lennon—Apple
MOONDAG MATINEE—The Band—Capitol

KSAN-FM/SAN FRANCISCO
FULL SAIL—Loggins & Messina—Col
IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
LAID BACK—Greg Allman—Capricorn
MIND GAMES—John Lennon—Apple
MOONDAG 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, OR.
ABANDONED LUNCHEONETTE—Eddy Health & John Oates—Atlantic
ALL AMERICAN BOY—Rick Derringer—Blue Sky
ATTENDED MUSTACHE—Louden Wainwright III—Col
FOR EVERYMAN—Jackson Browne—Asylum
HANNAH OF THE SEVENTH GALAXY—Return To Forever Featuring Chick Corea—Atlantic
IT AIN'T EXACTLY ENTERTAINMENT—Gerry Goffin—Adelphi
LIT'S LIKE YOU NEVER LEFT—Dave Mason—Col
MIND GAMES—John Lennon—Apple
MOONDAG MATINEE—The Band—Capitol

www.americanradiohistory.com
In case somebody forgot to mention it, he has a new album out. On Reprise, where he'll always belong.
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
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>1</td>
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<td>The Love I Lost</td>
<td>Philadelphia</td>
<td>1973</td>
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<td>2</td>
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<td>You Gave Up Too Soon</td>
<td>Philadelphia</td>
<td>1973</td>
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<td>Makin' Love</td>
<td>Philadelphia</td>
<td>1973</td>
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<td>If You Don't Mean It</td>
<td>Philadelphia</td>
<td>1973</td>
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<td>I Love You (Do You Love Me)</td>
<td>Philadelphia</td>
<td>1973</td>
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<td>Can't Help Myself (Sugar Pie Honey Bunch)</td>
<td>Philadelphia</td>
<td>1973</td>
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<td>Harold Melvin &amp; the Blue Notes</td>
<td>Your Cheatin' Heart</td>
<td>Philadelphia</td>
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<td>The Bluest Eyes</td>
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<td>Night Train</td>
<td>Philadelphia</td>
<td>1973</td>
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<td>Ain't No Stopping Me Now</td>
<td>Philadelphia</td>
<td>1973</td>
</tr>
</tbody>
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**DEDE'S DITIES TO WATCH:**

- **Living For You** by Al Green (Hi)
- "Love Epidemic" by The Drammaps (Golden Fleece)
- "Jungle Boogie" by Kool and the Gang (De-Lite)
- "I've Got To Use My Imagination" by Gladys Knight and The Pips (Buddah)
- "The First Day" by The Softones (Avco)
- "Fool's Hall Of Fame" by Ike & Tina Turner (Wand)
- "The Village Choir" by The Night The Lights Went Out In Georgia (Irene Reed, Astraloscope)
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 plan, an independent 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, including 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 full-time in-distribution 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 re-lease will follow shortly thereafter. It includes the London quaint for the past two years, Guy Lombardo, “Every Night is New Year’s Eve,” “I’ll Be Merry” by Frank Chacksfield, an interpretation of “Beethoven: Piano Concerto No. 5—Emporer Concerto” by pianist Rudolph Firkusny with the New Philharmonic Orchestra conducted by Uri Segal, “The Magnificent Sound of Baroque Brass,” a recording in the marital vine by Elgar Howarth and Alan Civil and the only complete rendition in existence today by 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 the following 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 the ambitious “Tchaikovsky: 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 launched a new all-sales program with the release of the new and third Styllistics 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 Artie Tatro 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 Styllistis 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 “Sho’ n Tell’ &Rocky Road Records, Bob Hope’s “Holidays” on Scream Records and “Sophie or Louise” by Ricky Sepsall make up the shorter session of albums being released by Bell Records in November.

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 event Toy 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 an admission. Robin is still hoping to have other record companies about possible artist appearances for the concert.

KZEL-FM-Eugene Present line-ups include Matt McCormick 6-10am. Melinda Coates morning news and features. Eileen Fields 10am-2pm. PD Stan Garrett 2pm. John Napier (returning) is at the wheel of this slot at 5pm. Sleepy John (1st radio gig) 2-6am. Tom Krumm and Michael Waggoner go around “American Circus” a political roundtable discussion is again being featured weekly, with a recent guest, Senator Wayne Morse.

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

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

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

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

WRAW-Reading ... The station staged a free concert in cooperation with city’s Youth Advisory Council celebrating Reading’s 225th anniversary. The show time slot was done as a live-line up presentation by PD Doug Weldon (also does weekends at WFL), 10am-2pm Greg Lyons ... 2pm Telly Ryan ... 7-30 midnight Rick Ryder ... Midnight-6am David L. Martin. Weekends Gil David and Bill Gabriel.

AVI Reaches Pact For U.S. Sales

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 other cities, ticket sales are being limited to two per person in order to avert what would otherwise become a ‘scalper’s paradise.’

Bill Lane

(Continued from page 10) Concert” format will be the addition of a host, who will probably be heard off camera, giving rise to those who claim all their material or she will be a radio personality.

The seven half oldies specials will continue the “Dick Clark Presents Rock and Roll” programs which started with the anniversary special seen last June. They won’t be in any chronological order, and will probably include commercial and newscast of the fifties and sixties as well as the musical memorabilia of that era, plus live appearances of some of those artists of that time. The “New Year’s Rockin’ Eve . . . ’74” which will be co-produced with Hank Saroyan, will feature such guests as George Carlin, the Pointer Sisters, Billy Preston, Tower of Power, Joe Walsh and Barnstorm, and Cheech & Chong. With C&C, Lane said the ABC censor nearly wore out his fingers taking down all their material in shorthand and finally gave up, and waited to edit the final tapes.

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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 intérpretes incluyéndole a él 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, Magda, Felipe Arriaga, Estela Nunez, Los Muecas, Los Barranqueros, Los Dinners, Alberto Vasquez, Jose-Jose, Las Llullerias, Los Dandy's, David Reynoso, Jorge Vargas, Lupita D'Alessio, Libertad Lamarque, Manny Perez, Lucha Villa y muchos más.

La canción "Zacazonanai" se metió en el mercado pegando con tubo y colocando nuevo artista en la plana de éxitos, de 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 sobre salen: "Hilos De Plata" y "Desvelo De Amor." Angelica Maria está logrando un éxito rotundo con su telenovela y a la vez revivió el éxito "Adiós 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 "Gracia." Este grupo llega a la cumbre ya que son muy buenos. Jorge Lerma compositor con cualidades, con un éxito "Por La Boca" tiene su primer primer álbum donde interpreta solo sus composiciones. Lo deseamos mucha suerte! Los Diablos, conjunto local regresó de su jira 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 de el Conjunto Los Muecas. Rene y Rene figurando nuevamente en esta ocasión con "Se Esta Haciendo Tarde." Lujito 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 mucha suerte!

Alberto Vasquez, el baladista entre los mejores ahora con "Es traname." Recuerden los Lectores que Alberto es otro que triunfa también como intérprete Ranchero. Manny Perez, el muchacho del estilo raro, tiene su nueva canción "Mi Ritmo Pop." El Con junto Pepe y Sus Colegialas, destacado con éxito que empieza en Los Angeles como favorita.

Uno de los Duoets Mixtos que están 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." Fernandorios, sería amenaza para los buenos cantantes de Rancheros. El Million Dollar con nueva marcumilla como Empresa Armonio (Gordo) Delgadito, Con Alberto y David Rodriguez.

Record World en Los Angeles

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, cuando se trata de plata, se utiliza a amigos, se dan mi vueltas y se mueven mil-regalos con lo que sea posible. "Prometimos no llorar" lleva en sí contenido impresionante de éxito. ¡Y fue así! Por eso me duele todo lo pasado y porque ha pasado demasiadas veces. Sonolux exportó el producto hacia Estados Unidos. Se ha hecho con cuanto catalogo existente le ha sido concedido para la explotación en el territorio colombiano. Se ha hecho un trabajo de cuanta 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 cantidades hasta 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 retiró sobre un periodista radicado en Miami como de "dudosa ejecutoria" y otros epítopos más, que viendo del distinguido presidencial se suman a gloria y distinción. Restrepo escrito a Orío refiriéndose a los "gritos históricos" a la alta guerra, al situar a Miami al denunciar publicamente la exportación del producto Orío en Estados Unidos, cuando solo estaban autorizados para exportarlo 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 y otros epítopos más, que viendo del distinguido presidencial se suman a gloria y distinción. Restrepo escribió a Orío refiriéndose a los "gritos históricos" a la alta guerra, al situar a Miami al denunciar publicamente la exportación del producto Orío en Estados Unidos, cuando solo estaban autorizados para exportarlo en Colombia. ¡Uribe y Restrepo me dan nauseas!

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 otra tanda de discos del mismo sello, al señor Roberto Luche, quien estuvo en Colombia y compró varios discos en nuestra latura y en almacenes de la ciudad. El total de discos exportados es de doscientos (200). Y te informo que fue por una inadvertencia del Depto. de Ventas que coincidido con la ausencia del país Pero a nadie ha sido autorizada su impresión.

Incluso en este momento Sonolux no tiene representante legal ni

(Continued on page 41)
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 Paltio, producido por nosotros, fue 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 despaiche ni un solo disco más y te repito, solo discos (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. Nósel porque no mencionó 20 o simplemente 2.
Hace mucho tiempo que Sonolux está exportando producto con partadas, carátulas o fundas de tipo duro y no las flexiles tan usuales por todo el mundo en Colombia. Por supuesto, nunca lo hicieron con el propósito de invadir EStados Unidos . . . Si Sonolux envió 200 2 0000! liones, 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 miles de discos entre las diferentes etiquetas representadas por Sonolux en Colombia. Por ganarse unos dólares han puesto a otros al borde de la quiebra . . . No voy a poner en duda sus liquidaciones de royalties, de lempa de Perú y si quiere le menciono unos cuantos nombres más . . . Y esto no se va a quedar así de ninguna manera! Ahi! . . . menciono las cartas indirectamente 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 recomendada 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 juicios. 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 "dorne 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 que punto provenga, pero para lograr un mejor cometido debe estar exento de compromisos personales o a nivel de distribuidores.

Sobre advertir que el monta discos debe poseer oido 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 participar de lo que se está realizando.

El medio ambiente es importante; hay discos que en el trópico, o en la provincia logran superar tope de popularidad, mientras en la ciudad apenas si se escuchan o vecervera.

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 impulsor honesto, desinteresado y consciente de la labor que debe realizarse.

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

(Continued on page 42)
Nuestro Rincon
(Continued from page 41)
de Brambla Musical Mexico... Se reincorporó el Maestro Julio García como arista du 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 Millionarios... 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 "Primetimos 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 entire 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 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 Massucci 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 referred to previous unethical practices by the same company, Uribe declared to the Colombians 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 doubtfully be accepted in the states market. At the end he insisted on (Continued on page 43)

Cognizc 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 dos décadas recibían cartas de gente campesina donde solicitan canciones modernas.

Esto produce la seguridad de estar creando un relejio directo, una motivación positiva en el intérprete y en el oyente Crear un símbolo Pompín, un memento que habla comúnmente, matriz los y tiene correspondencia propia en todo el país.

Desde luego es un trabajo que precisa de tiempo. Estudiar el medio, limpiarlo, esperar a que se dé el momento, compadecerse, madurarlo. Otros y muy variados factores logran que una emisora roma las barreras hacia los primeros lugares y cuando lo logran surge entonces las instanciaciones pero chocan contra la personalidad genuina que desde un comienzo ha tomado la partida.

Este personaje de voz particular, crítica, humilde y ocurrente, los hechos faranduleros de la temporada y seleccionan las canciones que del uno al treinta giran el corazón de los éxitos bajo su giro. Pompín entonces es el nexo fuente y el servicio de un equipo de personas especializadas en la modalidad; Radio Modena en Colombia.
He's Lovely

The Scepter/Wand family welcomes a new recording artist, the Lovely. His initial release on the Wand label is titled "For All the World." Accompanying the single are Stanley Greenberg, Scepter Vice President of A&R (seated) and (from left) Mel Kent, writer, J. Bailey, Lovely, Jerome Gosper 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 entertaining, 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 Dolls' 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, Dolls House, Inc. and Stein ran ads in the New York Times, and Phonogram bought spots on WNEW-FM and WPLI-FM. 20,000 cards announcing the party were distributed at local record stores, offering 100 free tickets in a drawing. Specially designed postcards were put up in 200 record stores chosen by Phonogram. In the course of their regular cable television broadcast on Sterling Cuble, Bob and Nadia Gruen in association with Dolls House, Inc. produced a series of spots featuring the Dolls themselves interspersed with footage from the Gruen's 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 folly 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 gossipy songs. Especially successful were "Someday, My Love May Grow" the wonderfully simple "Mother Earth (Provids 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 Molown's headquarters in Hollywood are (from left) Leonard Caston, Anita Paree and Frank Wilson who were presented with gold records for the creative work on "Keep on Truckin'" a Stone Diamond Music Corp. production. The single was recorded by Tamia 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 in stores. 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 at 24 track over dub Quadraphonic mixing room. The studio currently houses one 24 and 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 Musician artist Micki Grant, up to talk about her first solo album "Lovin' Kind of Woman." Ms. Grant, winner of an Oke 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 Irvin 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 Englandis. 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 Change 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 exploitation of any small amount mentioned by Sonolux. Perhaps this company will pay to Change 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 EMPISA 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-connected with Fuentes Records, and his arrangement Maestro Garcia is responsible for the great success of the instrumental group known in all Latin America as Los Diplomaticos and Los Millonarios in the states . . . That's it!

www.americanradiohistory.com
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 in demand... Marlene Dietrich did several shows at Espace Cardin... At the Paris office of A&M, Patrici 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 Luxembourg organized a concert with the Rolling Stones and Billy Preston in Brussels.

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ITALY

By ALEX E. PRUCCHINI

After thirteen weeks at number one, Patty Pravo has now been de-throned by Lucio Battisti’s “Collina Dei Cieligi.” The RCA artist is now on a World-wide concert tour, and Phonogram has 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 shortly 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 e 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 “Steady” Gentle Giant’s “In A Glass House” and Genesis’ “Selling England By The Pound’s.” 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 Hammill 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 “Unaggio a Sud Del Cuore.” Sicilian folk singer Virgilio Pagliuca is cutting an album for Recordi titled “Pian di Anti 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 folksing group will film two pilot shows, in November and December, according to the manager Jo Lusty, for airing in 1974. If successful, tour 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.

David Drops In

Clasping themselves in the Record World offices for a brief visit recently were various and sundry members of Vertigo Records’ Spencer Davis Group, dropped by to discuss the recent success of their latest album “Guagio.” Pictured (from left) are Ray Fenwick, Spencer Davis, R.W. Howard Levet (with an unnamed member of the band reposing on his forehead) and Pete York.

ITALY’S TOP 10

1. LA COLLINA DEI CIELIGI
   LUCIO BATTISTI—RCA
2. PAZZA IDEA
   PATTY PRAVO—RCA
3. HE
   TODAY’S PEOPLE—Derby
4. I O E TE PER ALTRI GIORNI
   FOOM—CBS
5. MY LOVE
   PAUL McCARTNEY—Apple
6. MINUETTO
   MIA MARTINI—Ricordi
7. EMPIRE
   GABRIELLA FERGI—RCA
8. AMORE BELLO
   CLAUDIO BAGLIONI—RCA
9. SATISFACTION
   TRITONS—Interart
10. PERCHE TI AMO
    CANALEMONO—CBS

A Mess of Gold

Spanish-based American singer Donna Highflower 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. Gorin (international manager of Columbia), Mr. Peligrims (President of Sofrason), Mr. Titch (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 Hébay, including interviews in French with “Monsieur Mick Jagger,” commercial 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, 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 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 the retail 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 time at 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 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 antipiracy 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 retail. Tuesday’s 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 videoclip. The 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 coming year will be installed and awarded, and the second annual merchandise 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 costumes 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)
NEW YORK — Two young men in their early thirties, Peter J. Davis and John Rockwell, respectively, recording 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 fact, 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 and limited 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 brownsuited Davis declared. "I can't be on top of everything, and I would much rather wait to get a sensitive 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; it's beautiful but dead. At one point almost all the Carmen recordings involved a Carmen who had never sung the role on stage; when Mazzel'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 titles. "Nobody knows what's there," he said. "Foundation support or some other means should be found to get at the icing 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 record from Bulgaria if that's where I see the action. And taste runs to the adventurous." (Continued on page 49)
Money Music

(Continued from page 18)

#16 at KJF Seattle, 13 KTAC Tacoma-Seattle, confirmed 25-18 KLIP Dallas. KGW Portland: "Big phones." KELP 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.

Rachman-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."


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 WDBQ 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 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 it's making Chicago mayor Daily is going to pass a city ordinance about this Leviathan GQ-Rilla monster.

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

Ian Thomas. When I heard this record at WIBG Philadelphia, I come close to wrapping my car around a tree. The harmonies are as incredible as American powerhouses new believers: KILT, WOKY, KJOY. It exploded to #21 at WIBG, 12-9 CHUM, 20-16 WPCC and Harry Moore reports: "Good requests, solid hit." Explored 22-18 ('"W. Rosalie says: "Good phones." Broke 28-23 KH who say: "Hit," 23 WHY, explored on super-monster station WCPL Chicago to #30. Sales starting KJF Seattle. On: WCOL and WPX.

Paul McCartney "Helen Wheels." We guarantee #1. Has the hit sound of "Paul, John Lennon." 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 KDKJ where Chris reports: "Looks like top 10." New believers: WQXI, WPIL, KLIF, WPX 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 Margie Bush confide: "It did it in just 4 weeks," exploded 16-12 WPCC 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

Fenorograph 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-publisher 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 UK 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 Book Back. 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, "Magentic 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 Khachatryan, 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 Bar- ber, 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 Poulaiier 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 signed 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. I 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.
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, with 40,000 undergraduate and graduate students, is a close-in store as well. It is $3.33 on every record in the store. The ad was due to run Friday morning, and the store was hit Tuesday night.

Discount Records' Manager, Morgan Usadel, told Record World that it was impossible to determine who caused the fire. "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 cut-out albums and cut-out reel-to-reel tapes in the front of the store. Some of the fixtures were charred, the counter was broken in 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, so we ran a safe and lowered our prices."

A spokesman for Record Service, all 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 was 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 act in any way."

Phil told Record World that Record Service began four years ago as a student-organizing 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 line of all the different types."

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," 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.

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 without 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 songs and started to drift a bit and created the music to enhance the heading." The album was produced by Harris' brother Demot for their company Limbidge 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. When one of the stories starts to go, it becomes a big success, we more or less did it for love, and now with it selling so well, the album is closing in on 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, which is also scheduled for the coming spring, 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 something like this, so 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 whole was greater than the sum of its parts, and oversawed 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 four albums, 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, and a concert tour of a book of short stories and songs in two films, Richard Harris doesn't have much time to sit around and wait for opinions.
Blue Skies For Derringer

By HOWARD LEVITT

NEW YORK—"It's just like I hoped it would be," grinned writer/performer/producer Rick Derringer, as he corrected 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 McCays 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 test of success came back in the McCays era, and, in opposition to what is usually the case, he has no regrets about his past quasi-bubble gum successes.

"It's just like some of the stuff we did," he stated frankly. I like 'Hang On Sloopy' and a bunch of other records we (the McCays) were involved in. Some of the stuff we 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, ad 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 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 produced it with Bill Sczyznyn. 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 writer and producer. 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. He does a great job on 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 at this time."

Country Cousins

BLUE SKY—Looking as physically stunning and sounding as good as ever, Freda Payne (in victory) 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. Singer and 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 right back into the pop-rock mainstream. Although the mostly white audience did not appreciate her talents as well as they might have, Freda Payne's Marfa-Mississippi engagement was a clear signal that she's on the way up.

Mike Sigman

Katz-Grape Agree

SAN FRANCISCO — A lawsuit between manager-promoter Matthew Katz and the performers in the Mobey Grape rock group has now been amicably 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.

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 hit 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.

Dialogue

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 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 people 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.
Darrell Joins UA

Johnny Darrell has signed a new recording contract with United Artists. Shown with UA's K noted manager Lamar Fike and UA's K elso Herlon, 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 sync 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 "Ridein' 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 And Associates, has announced the appointment of Bill Littleton as Vice-President in charge of public relations for the Nashville-based public relations firm.

COUNTRY PICKS OF THE WEEK

JIM ED BROWN, "SOMETIME SUNSHINE," Dot Record, BMI, 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 A601-0180.

BRIAN COLLINS, "I DON'T PLAN ON LOSING YOU," Two Evans ASCAP. The talents of Brian Collins are beginning to find their due recognition, as the smooth vocalist adds an 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.

"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

By MARIE RATLiff

Station Check List
Reporting this week:

WSAP, Ft. Worth
WHN, New York
KFBY, Ft. Worth
WWVA, Wheeling
WCMZ, Norfolk
KFDI, Wichita
WUBE, Cincinnati
WBAM, Montgomery
WXKZ, Columbus
WACT, Tuscaloosa
WDON, Washington
WITL, Lansing
WVOJ, Jacksonville
WHIM, Providence

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

"House of the Rising Sun" will help Judy Miller rise up the charts; starting at WIRE, WACT, WMC, KOKC, WOGB and KMLA.

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

Still dual action on David Houston; WABP getting heavy requests on "Thank You Teardrops," while it's "Lady in the Fresco of Night" and Fresco.

Flip action starting also for Kenny Price; Jack Reng reports strong action on "The Closest Thing To Me" at WUBE.


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

Howard Crockett's big in Texas! Both KBUY and WABP have jumped on "I'd Like To Be Someone Else," Newcomer Mary Kay James is breaking on both coasts! Bob Rusco at WHN and Bob Mitchell at KOKC 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 Area at WMC calls it a smash; it’s picked at WENO, requested in Cincinnati.

Unlike Name Dept.: What is a Scrubba 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. WNFX (Continued on page 55)
COUNTRY SONG OF THE WEEK

SAM DURRENCE—River 3977
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 Z57-8592
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 [Rice
Mareno/Jacknife, SESAC]
O. B. gets into the novelty bag with this Bobby Gischer 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—Loyd of Nashville 1001
ONCE AGAIN THE SUN WILL SHINE [Gusto, BMI]
MY MIND AND I [Loyd 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)
Capitol album managed Bowman Grass

(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 one-time rock artist, is now tomsils deep in country. Danny Davis is having his Martin 404 jell 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.


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 estimated "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 20th 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 "un-friendly bear." Upon making his acquaintance, RW can report that Dick Feller's pal is a decidedly "Friendly Bear."

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.

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's 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 Jim 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 Rauness, professional products manager for Electro-Voice, which manufactures the SRO microphones for Kustom.

Subscribe to Record World

(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 KERN. 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 Ethel'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 WMM and WHIM.

It's Turn Over Time for Ray Griff! "Darlin'" drawing cards and calls for Earle Faulk at WCMU, 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.

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'" DOD-17471

The Album: "Songs For Everyone" DOD-26013

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A Gulf + Western Company

www.americanradiohistory.com
COUNTRY ALBUM PICKS

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 "Sunshine," 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 160907
This group of pickers has meshed the qualities of traditional bluegrass, the timelessness 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 Dists

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-Lay 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—Tellit Country UR-287
BORN YESTERDAY (Moddean Music, SESAC)
THE MEMORIES ARE RESTLESS TONIGHT (Moddean 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"

RCA Records

www.americanradiohistory.com
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Truckin' up the charts!

'ROLLIN' RIG' Dave Dudley

A hot winter ballad!

'LONELY WINTER' Bobby Lord

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