

RECORD WORLD

NOVEMBER 24, 1973

WHO IN THE WORLD:

THE WHO

Hot On The Heels Of The Highly Successful MCA Double Album 'Quadrophenia,' The Who — Pete Townshend, Roger Daltrey, John Entwistle And Keith Moon — Are Set To Begin Their First American Tour In Over Two Years. For More On The Album, The Group And Their 11-City Tour See Page 20.



HITS OF THE WEEK

SINGLES

GLADYS KNIGHT AND THE PIPS, "I'VE GOT TO USE MY IMAGINATION" (prod. by Kerner and Wise) (Screen Gems-Columbia, BMI). From their "Imagination" lp comes the Goffin-Goldberg title tune. Produced by hot producers Kerner and Wise, disc should hit the top in no time. Buddah BDA 393.

NEIL YOUNG, "TIME FADES AWAY" (prod. by Elliot Mazer and Neil Young) (Silver Fiddle, BMI). Title cut from his latest lp is a self-penned rocker that should be another hit for the living legend. Both FM and AM play will be extensive, and disc should sell big. Reprise 1184.

THE EDGAR WINTER GROUP, "HANGIN' AROUND" (prod. by Rick Derringer) (Hierophant / Silver Steed, BMI). Group has had two biggies in a row with "Frankenstein" and "Free Ride." Originally "Frankenstein"'s A side, this opus should hang around the top for a while. Epic 5-11069.

LOU REED, "HOW DO YOU THINK IT FEELS" (prod. by Bob Ezrin) (Dunbar/Oakfield Ave., BMI). "Walk on the Wild Side" proved that this undergrounder could rise to the top of Top 40 radio. Heavy metal item from his "Berlin" lp should blitz the charts. RCA APBO-0172.

SLEEPERS

SUZI DIETZ, "WAITED MUCH TOO LONG" (prod. by Goodman & Abbott) (Sip-N-Sol Songs, BMI). New singer debuts with a strong ballad number that features Carpenters-like background vocals and catchy hook. Programmers, better not wait too long on this across the board smash! Capitol 3784.

FLORENCE WARNER, "IT WOULDN'T HAVE MADE ANY DIFFERENCE" (prod. by Glenn Spreen) (Earmark / Screen Gems-Col., BMI). New single from songstress is a Todd Rundgren ditty that should catch lotsa ears. 45 should be on playlists soon. Florence flows! Epic 5-11063.

THE SIMON PARK ORCHESTRA, "EYE LEVEL" (DeWolfe, ASCAP). This instrumental has been number one in England for weeks, and it now comes over to invade these shores. Lefffield pop fly could go for a Ruthian blast into the bleachers. The 'eyes' have it! Vanguard VRS-35175.

MADLINE BELL, "ALL THAT LOVE WENT TO WASTE" (Brut, ASCAP). From the soundtrack lp of "A Touch Of Class" flick comes this gorgeous George Barrie-Sammy Cahn tune. Songstress does a top notch reading with an outstanding vocal and a touch of class. Brut BR 808 (Buddah).

ALBUMS

SANTANA, "WELCOME." A new album from Santana is welcome indeed, especially when it is as excellent as this. The ingredients that have made them great are all here—fabulous rhythms, strong melodies and extraordinary guitar and percussion work. Best cuts include the title tune and "Love, Devotion & Surrender." Ask Santa for Santana. Columbia PC 32445 (6.98).

J. GEILS BAND, "LADIES INVITED." Geils' new album is really an invitation to anybody who loves down and dirty rock and roll. The always amazing J. puts down explosive guitar throughout and Peter Wolf's vocals will lift you out of your seat. Best cuts: "Did You No Wrong," "Diddyboppin'," "No Doubt About It" and "The Lady Makes Demands." Atlantic SD 7286 (5.98).

DONNY OSMOND, "A TIME FOR US." Adorable Donny's best album to date is filled with great singing, marvelous arrangements by Don Costa and some of the classic love songs of our time. Along with the tender title cut Donny will make hearts throb with "A Million To One," "When I Fall In Love," "Are You Lonesome Tonight" and "I Believe." MGM SE-4930 (5.98).

GENESIS, "SELLING ENGLAND BY THE POUND." A thoroughly magnificent band of the Procol/Tull school of rock should explode with a new album of great cerebral and visceral sounds. Superb instrumental passages and strong vocals feature Tony Banks' keyboards and Pete Gabriel's vocals and woodwinds. Bound for superstardom. Charisma FC 6060 (Atlantic) (5.98).

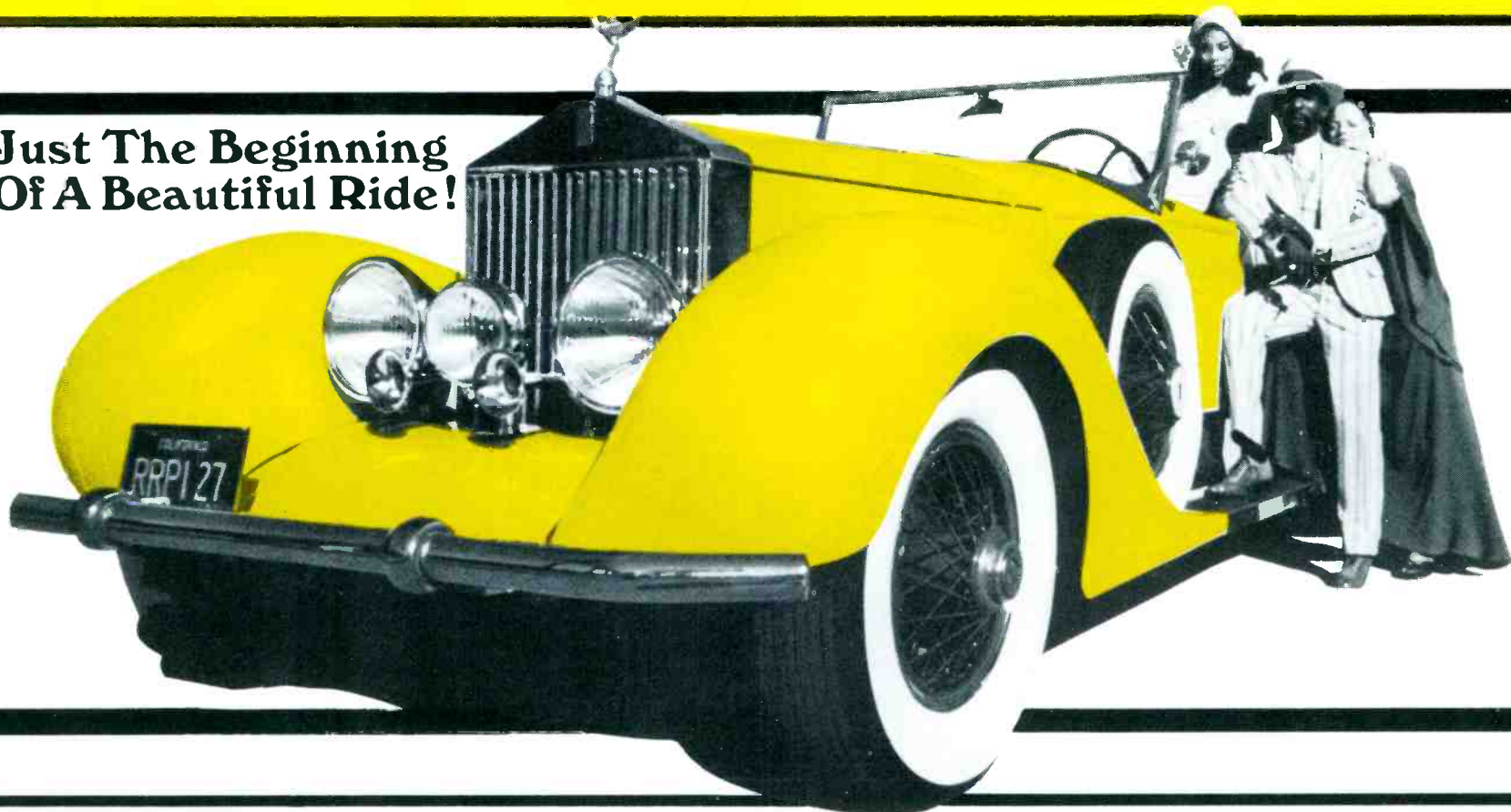


More Price Hikes Coming Art Kass Becomes Sole President of Buddah 'Live' Radio Concert Revealed as Hoax 'Image Group' Formed Terry Knight and 'Enercology' Shell Denies PVC Plans Dylan/Band Concert Tour Itinerary Dialogue: Dick James

Al Wilson's "Show And Tell"



... Just The Beginning
Of A Beautiful Ride!



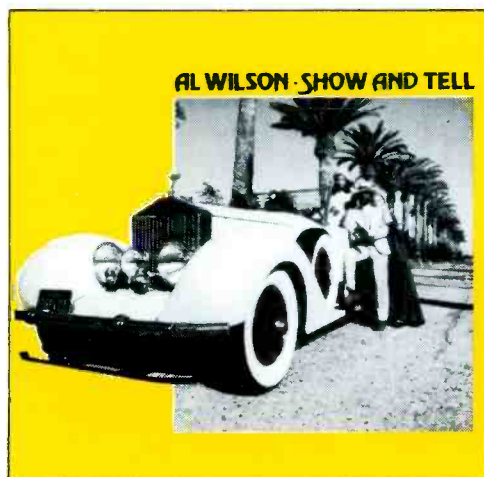
Rolling With A Hit Single— "SHOW AND TELL"

recorded by

AL WILSON

Produced by JERRY FULLER for  Moonchild
productions inc.
on ROCKY ROAD RECORDS #30073

... And Ready With A Hit Album!



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Radio Concert Revealed as Hoax

By GARY COHEN and HOWARD LEVITT

■ NEW YORK — A recent Mott the Hoople concert, broadcast by 40 radio stations across the country, and advertised as being "taped live at Bill Graham's Winterland," has been revealed as a hoax — the "live" concert was a collection of album cuts recorded together with applause to simulate a live performance. The hour-long program had been sponsored by Pioneer Electronics, of Carson, California, and was the first in a scheduled series of live concert shows for radio. The hoax was revealed after numerous complaints about the program were received from the stations that ran the first show.

Typical of the reaction were points raised by WNEW-FM general manager Varner Paulsen who stated that "the tape has an awful lot of crowd noise, constant noise, not the kind one usually hears at a live concert. We believe there is the possibility that a continuous applause tape was used. It almost seemed apparent that album cuts were used. One cut actually faded out, which just doesn't happen during live appearances. On another it sounded like seven instruments were being used, like studio work."

A great deal of concern was expressed by the stations questioned because of the negative listener response, especially in view of the general success of other syndicated "live" broadcasts such as the King Biscuit Flower Hour and the BBC concert series.

"I just came unglued," stated KMET general manager David Morehead. "I have been writing

Knight Summons Youth To Participate In 'Enercology'

■ NEW YORK — Terry Knight, music entrepreneur, has called on America's youth to join in a new movement, Enercology, to help solve the nation's energy crisis.

Knight, who is best known as the creator and former manager of the successful rock group, Grand Funk Railroad, was responding to President Nixon's recent televised address on energy.

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apologies to complaining listeners for two days. We have listeners calling in who were at the Winterland concert and claim that there is no way the broadcast was the same as what went on during the actual show." KMET sales manager Howard Bloom felt that "this is possibly the worst thing that has ever happened at the station in view of audience response."

John Detz, general manager of WABX-FM in Detroit wound up pulling the show off the air in the middle. "I received a call from the jock who was on the air at the time," stated Detz, "and he told me he felt something phony was going on. While the show was still running I had him synch up some Mott cuts from an album with the show, and they actually synchronized perfectly, note for note, beat for beat, mix for mix. We then decided to fade the show into a few album cuts, and then

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RW Institutes Price Coding

■ Beginning this week Record World institutes price coding on the top 100 Album Chart (see page 36). This new feature has been added in response to requests from readers who use Record World as a buying guide.

Kass Named Sole President of Buddah

■ NEW YORK — Arthur Kass has been appointed sole President of the Buddah Group, it has been announced by Harry G. Charlston, executive Vice President of Viewlex, Inc. Prior to this appointment Kass served as Co-President of the Buddah Group along with Neil Bogart, whose employment with the company was mutually terminated. "I feel the Buddah Group is in the most advantageous position in its history and I look forward with great confidence to the future of the Buddah Group under the leadership of Art Kass," stated Charlston.

With over a decade of experience in the record industry, Kass joined the industry with MGM as head of the royalty department and rose to assistant to the president of MGM. His responsibilities covered the negotiating of major

Industry May Face More Price Hikes

By GARY COHEN

■ NEW YORK — The record industry closely examined the moves by Columbia Records last week, in going to a selective pricing \$6.98 list album and \$7.98 list tape for their established artists, along with their wholesale price changes to stores and rack jobbers.

Other labels are reportedly inching toward adopting the same pricing policy. The latest addition to the list of labels who have returned in some way to selective pricing is RCA, who released a John Denver "Greatest Hits" album — a single record, single sleeve album at \$6.98 list.

There were these other developments this week:

- Capitol, who released the Ringo Starr album at \$6.98 list, has no immediate plans to go back to selective pricing. A source at the label explained that the company was not going to be a "pioneer" in raising prices. He added that the higher list price was charged because of the booklet packaged along with the album, and stated that if Capitol had wanted to return to selective pricing, they would have charged \$6.98 for the new John Lennon and Band albums.

- Record World has learned

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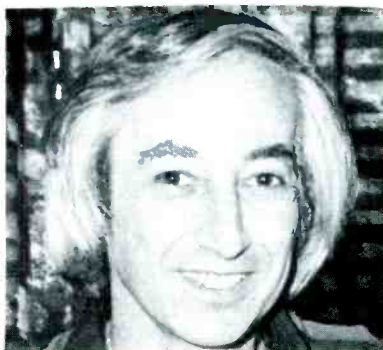
Shell Spokesman Denies PVC Plans

■ HOUSTON, TEX.—A spokesman for the Shell Oil Corporation has denied rumors that surfaced at the MOA Convention in Chicago, that Shell would begin production of polyvinyl chloride. The spokesman told Record World that "Shell Chemical does not manufacture polyvinyl chloride in the United States, and has no plans to do it right now." Another source at Shell indicated that Shell does, however, manufacture monomer, a substance used in manufacturing PVC.

Informed sources within the industry had professed hope that Shell would enter the PVC manufacturing field, although some sources noted that it would take four years for Shell to build necessary manufacturing facilities, unless they purchased existing facilities.

Speed Limit Changes Hamper Deliveries

■ NEW YORK—In a development related to the energy crisis and oil shortage, cutbacks of speed limits on some of the nation's highways from 65 or 70mph to a maximum of 50mph, while saving considerable amounts of fuel, will add to delivery times. Among those who will be primarily affected are chain stores with central warehousing, rack jobbers with far-flung accounts, and one-stops in urban areas that service outlying rural accounts with daily shipments. Also affected will be bus companies and truck companies, whose vehicles will be slowed by the new regulations. (Officials of the Greyhound Bus Corporation, who handle hundreds of thousands of packages, have already applied to Washington for an exemption from new regulations, claiming they will disrupt departure and arrival times, and the entire schedule. Those who ship by air freight will also be affected, as there have been cutbacks, sometimes amounting to 10 percent, in the number of flights between cities. As a result, cargo space will be at a premium, further lengthening delivery times.



Art Kass

contracts, overall business affairs and liaison with MGM's distributors.

After five years, Kass left MGM in order to become comptroller and then soon thereafter, Executive Vice President of Kama Sutra Records. In this position he was the chief operating officer. Kass

(Continued on page 49)

Cato Named UA Vice President

■ LOS ANGELES — Bob Cato has been named Vice-President—Creative Services for United Artists Records, Inc., according to an announcement made by Michael Stewart, President of the label. In this newly created position, Cato will be responsible for the activities of UA's art, advertising, and publicity and artists relations departments.



Bob Cato

Cato had been with Columbia Records for nine years in various executive capacities, and departed that organization as Vice President—Creative Services, prior to joining McCall's Magazine as art director and then Revlon as Vice President—Art and Advertising.

The new appointment is effective immediately. Cato will be situated at the United Artists Records home office in Hollywood.

Bootlegger Pleads Guilty

■ LOS ANGELES — A major manufacturer and distributor of bootleg or pirate tapes entered pleas of guilty to 20 counts of a Federal Grand Jury indictment last week. The indictment charged Arpad Josef Loecsey, 34, 4138 Eaglerock Avenue, Los Angeles, California, doing business as Superior Audio Distributors and B-I-G Sound, with manufacturing and distributing copyrighted sound recordings without authorization from the copyright owners in violation of Title 17, United States Code, Sections 1, 101(e) and 104.

Defendant Loecsey was charged with bootlegging sound recordings which his company reproduced in the form of eight track stereo tapes.

Assistant U. S. Attorney Jonathan Rapore who handled the case for the Government advised that the indictment resulted from a search conducted by the Federal Bureau of Investigation of the defendant's manufacturing and reproduction plant. Rapore advised that pursuant to a federal search warrant various items including 7500 prerecorded eight track

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Nobs Joins WEA Intl.

■ NEW YORK — Nesuhi Ertegun, President of WEA International, has announced that Claude Nobs has been appointed manager of European artist relations. He has also been placed in charge of quad promotion and projects and development of video cassettes and tapes. He will report on video cassette and video disc development.

Nobs' duties in artists relations include working with the artists, coordinating tours of WEA artists and running special promotion campaigns for groups coming to Europe or in Europe or coming to the Continent. Being centrally located in Montreaux, Switzerland, Nobs is able to work with artists in any country in Europe.

For the past eight years Nobs has presented the Montreaux Jazz Festival. He has also been involved with the Golden Rose TV Festival. Nobs will continue to produce the Montreaux Festival.



Nesuhi Ertegun, Claude Nobs

MCA Launches New Special Projects Team

■ UNIVERSAL CITY — Pat Pipolo, Vice President, Promotion, has announced a newly designated special projects team for MCA Records. According to Pipolo, the special projects team "differs vastly from the idea of regional promotion men. This triumvirate divides the country into sections—Don Wasley handles the west, Jon Scott covers the south, and Dick Williams works in the east and midwest. Theirs is a multi-faceted position with responsibilities extending into the fields of promotion, artist relations, publicity, advertising—as well as working in close association with our local promotion managers."

Projects for MCA's special projects team currently include Wishbone Ash, now in the midst of an important U.S. tour in conjunction with their latest lp, "Live Dates;" McKendree Spring, currently on tour with a new album titled "Spring Suite," and arranging screenings for the CBS television special "Sunshine" from which MCA has released a sound-track album.

Nader, MSG Plan Industry Trade Fair

By ALLEN LEVY

■ NEW YORK — Richard Nader and Madison Square Garden Productions have set plans for a consumer-oriented music business trade fair called Musicworld Expo '74 to be held March 1-3, 1974. Musicworld, which will be the first industrywide trade fair directed at the consumer, will provide opportunities for record companies, hardware manufacturers, management companies, publishing houses, recording studios, musical instrument manufacturers, trade and consumer interest magazines, manufacturers of juke boxes and members of other allied businesses to come together and present what Nader calls "the world's most exciting business" to the consumer.

Musicworld will utilize the 22,000 square foot Madison Square Garden rotunda for its main exhibit area, with the Felt Forum being used for record companies to present new talent showcases and the Madison Square Garden Theatre, a 470 seat facility, for seminars and demonstrations by people involved in various aspects of the industry such as artists, producers

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England Named VP at Phonodisc

■ LOS ANGELES — Wornall F. (Bill) Farr, President, Phonodisc Incorporated, has announced the appointment of Donald England as Vice President, sales of the newly acquired distribution system. He will be based in New York.

England had been New York regional branch manager for Warner/Elektra/Atlantic since 1972. Before that he was Vice President and general manager for Capitol Records (1970-72) and Vice President, sales and distribution, Columbia Records (1967-70).



Donald England



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Last Friday, November 16,
over forty million people saw
"General Electric Presents Sammy"
on NBC Television.



SE 4914



MGM Records proudly presents
the outstanding Sound Track album.

Connie De Nave Forms Intl. Media Associates

■ NEW YORK—Connie De Nave has announced the formation of a new company called International Media Associates, Inc. The corporation, headquartered in New York with offices in Nashville and Los Angeles, follows the dissolving of Connie De Nave Public Relations. Ms. De Nave, who has been a specialist in the public relations field for the last fifteen years, explains that the new company will be utilizing electronic methods of communication that will revolutionize the public relations business and bring the speed of traveling news to the point that it will allow the company to be in contact with press outlets around the world in minutes.

Connie De Nave and her staff do publicity for Rod Stewart and the Faces, Chris Jagger, Manfred Mann's Earth Band, Uriah Heep, Rory Gallagher, The Spencer Davis Group, UK Records and more.

Within the formation of Connie De Nave's International Media Associates, Inc., Ms. De Nave has announced that Sheryl Feuerstein, who has been with the company for two years, has been appointed Executive Vice President of I.M.A., in addition to heading the New York office. Ms. Feuerstein has been in the music business for seven years. Prior to joining the De Nave organization she spent three years at April-Blackwood Music and also spent time in the sales and promotion departments of Capitol and Kapp Records.

Open Coast Office

This announcement coincides with the formal opening of International Media Associates' California office headed by Heidi Ellen Robinson. Ms. Robinson comes to I.M.A. after a year as an account executive at Francis X. Feighan Public Relations. Prior to that Ms. Robinson worked for Columbia Records as head of the West Coast Publicity office. I.M.A.'s West Coast office is located at 6515 Sunset Boulevard, Suite 309, Los Angeles. Heidi Robinson, who has been appointed a Vice President of I.M.A. will report directly to Sheryl Feuerstein.

To meet with the ever-growing interest and popularity of country music and the Nashville music scene, International Media Associates is working in association with G. Hill and Company in Nashville, Tennessee. Gail Hill, head of the organization in Nashville, has been working in cooperation with Connie De Nave Public Relations for several months.



Shown (from top) Connie De Nave, Sheryl Feuerstein, Heidi Ellen Robinson.

Albarano Exits NAMI

■ NEW YORK — Nick Albarano has announced that he is no longer associated with North American Music, which is based in New York and Pittsburgh. He is presently negotiating with several record companies and can be reached at (212) 586-7662.

The Image Group Announces Staff, Initial Client Roster

■ NEW YORK—The Image Group, Inc., a new firm combining both publicity and promotional services, has announced its initial client roster of artists, management concerns and record labels, according to Ashley Pandel, President of the organization.

Comprising a staff uniquely experienced in the fields of print media, radio promotion and special promotional projects, The Image Group is currently retained by Alice Cooper; Alive Enterprises, the Cooper group's management company; Bearsville Records, for which The Image Group handles both corporate public relations and publicity for Paul Butterfield's Better Days, Foghat, Lazarus, and Todd Rundgren; Sha Na Na; the Peter Yarrow Band; Lou Reed; Focus and the New York Dolls. Several other accounts

Dylan/Band Itinerary Set

■ NEW YORK—The itinerary for the Bob Dylan and the Band tour has been announced. The tour, organized by Bill Graham's FM Productions in San Francisco with the aid of David Geffen, will be a month and a half long in duration.

The tour opens January 3 in Chicago, and will continue with appearances in Philadelphia, Toronto, Ottawa, Montreal, Boston, Washington, D.C., Charlotte, North Carolina, Miami, Atlanta, Memphis, Ft. Worth, Houston, Nassau County, N. Y., New York City, Dayton, Ohio, South Bend, Indiana, Bloomington, Indiana, St. Louis, Denver, Seattle, Oakland, with the tour ending in Los Angeles in mid February.

On December 2 full page ads will be placed in the newspapers of the tour cities announcing how tickets for the appearances can be bought.

Canned Heat To Atlantic

■ NEW YORK—Jerry Wexler, Executive Vice President of Atlantic Records, has announced that he has concluded negotiations with Skip Taylor, manager of Canned Heat, and has signed the group to Atlantic.

Wexler arranged for Canned Heat to record in Muscle Shoals, and the resulting album is called "One More River to Cross." It was produced by Barry Beckett and Roger Hawkins.

are currently in negotiation.

The Image Group is the direct product of Pandel's experience as director and coordinator of both publicity and radio promotion for Alive Enterprises, a capacity in which he served for over three years. Prior to joining Alive as director of publicity and promotion, Pandel was road manager for the Alice group, and before that, a journalist, concert promoter and artists' manager based in Michigan and Los Angeles.

Associated with Pandel in the new venture are Ron Ross, director of creative services and special press projects; Mandi Newall, director of press relations; and John Kiedis, manager of The Image Group's west coast office. Other staff members include Iris Brown, personal assistant to the president, Jeanne Theis, creative services, (Continued on page 48)

L.A. NARAS Chapter Presents MVP Awards To Top Sessionmen

■ LOS ANGELES—Taking its cue from the organization's New York chapter, which initiated its own awards last year, the Los Angeles chapter of NARAS presented its first annual Most Valuable Players awards here Nov. 10 at a brunch at the New Shelley's Mannehole. Nineteen awards in all, in six separate categories, were given to those musicians whom their peers in NARAS voted had done the most "consistently outstanding" work as session players in 1973.

In the brass category, the winners were French horn player Vincent N. DeRosa, trombonist Richard T. Nash and trumpet player Charles B. Findley. Among woodwind players, Thomas W. Scott, James R. Horn and Clifford E. Shank were honored.

Cellist Edgar Lustgarten, violinist Sidney Sharp, bassist Ray M. Brown and violist David Schwartz were the string players cited, and in the rhythm category, the winners were guitarist Larry E. Carlton, percussionist Emil J. Richards, drummer John P. Guerin, keyboard player Micheal O'Martian and Fender bassist Joseph Osborn. (Awards were also given to harmonica player Tommy Morgan and background vocalists Jackie Ward and Ronald L. Hicklin).

Arranger Artie Butler emceed the event; Irene Kral and the Mike Melvoin Trio provided the music. Presenting the awards were Quincy Jones, Shelley Manne, Roger Kellaway, Jack Elliott, Jo Stafford and Paul Weston, and the latter two also did a bit as Jonathan and Darlene Edwards.

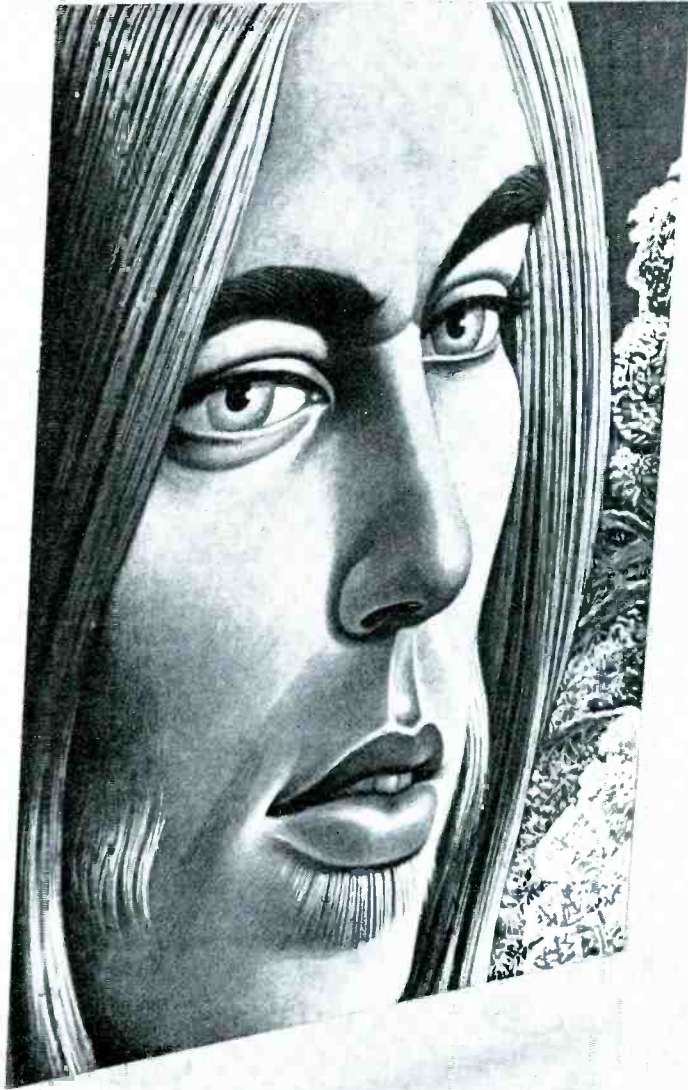
Paul Simon Tops BMI Winners

■ NEW YORK—Paul Simon has become the leading BMI Million Performance Certificate winner with his fifth award given for "The Fifty Ninth Street Bridge Song (Feelin' Groovy)."

Presentation of the award certificates is based on program logs submitted to BMI by radio and television networks in the U.S. and Canada, local AM outlets in both countries and FM stations in the U.S.

Simon's previous million performance awards were given for "Mrs. Robinson," "Sounds of Silence," "Scarborough Fair/Canticle" and "Bridge Over Troubled Water."

In addition, Simon has won 20 BMI Awards of Achievement honoring him as the writer of songs which were among the most performed BMI works of the year.



GREGG ALLMAN LEAD BACK!

GREGG'S FIRST SOLO ALBUM.

Dick James — Global Musicman

By FRED GOODMAN

Englishman Dick James has been one of the most important and successful men on the international music scene. Starting in the business as a singer, he later became a music publisher, manager and owner of independent-record labels.

He has published and represented such writers and artists as Lennon and McCartney, Elton John, Bernie Taupin, Roger Cook and Roger Greenaway, Shawn Phillips and Phillip Goodhand-Tait. During his twelve years as a publisher, James has had 27 number one records in the UK and many million sellers worldwide.



Dick James

Record World: How and when were you first attracted to the music business?

Dick James: When I was a very small boy, I went to see a movie which starred a newcomer named Bing Crosby. I came out of that cinema certain that I wanted to be a singer. I sat at the piano in my front room and taught myself how to play. While I was playing the piano, I was making an awful noise that I thought was singing. I left school and tried to see how I could get myself into show business. I went to all kinds of auditions and singing contests. Happily I seemed to come in the first three places or occasionally I won. This tended to encourage me and tickle me ego.

When I came out of the Army in 1945, I joined Gerald's band which was one of the top bands throughout the war. Also Cyril Stapleton, Stanley Black and Mantovani. I also worked as a free-lance musician going from one radio band to another. I did as many as three broadcasts a day. Then I felt I wanted to give up the band business. I went into what was the beginning of the end of vaudeville, what we called variety. Every major city in the U.K. had a couple of theatres. During this time, I was making recordings with Decca and EMI. I made a record with EMI—a little thing called "Nature Boy" and the "B" side was "You Can't Be True Dear." And they followed each other into the American charts. "Nature Boy" was number one, of course Nat "King" Cole had the really big hit. We had two number ones back to back. The other one was a Jerry Wayne song, and followed "Nature Boy" into the number one. So I was on top of this round of hits for RCA for 18 weeks and we sold over 300,000. I think that was the first and last hit I ever had in the United States. Maybe it's just as well, because I would have taken my singing career more seriously and never have become a publisher. However, during this period, I did record the "Robin Hood Theme" from the Richard Greene TV show. I had a long-term contract with Decca and at the end of that time, I switched back to EMI and met a guy. We proved mutually important to each other's careers. The guy happened to be George Martin, and he became my recording manager and I was his first solo artist. We had a reasonable hit with our first record, I think we sold about 100,000.

RW: How did you enter the publishing field?

James: I was pushing 32, and I figured I didn't want to be a bald, middle-aged has-been of a singer. So what else was I going to do? I had a wife who I didn't see very much of. I had a son who was going on six and I'd hardly seen. So I thought there must be another way of making a living. Perhaps it was then that the thrill of singing and performing and going out in front of an audience—that whole stage-struck feeling was fading.

So I decided to take up something else, though I wanted to stay in the business. I was going to be either an agent or a publisher. I figured I'd be a publisher, because I was always keen on picking songs and felt I had a fair ear for a song. Also, a song can't answer you back; an artist can. So, I had a very good friend who I'd gone to regularly looking for songs, and he was just breaking up a partnership with someone else. This was Sidney Bron. (His son Jerry is involved with

Uriah Heep and Gene Pitney.) Sidney was looking for a music man. Sidney was an administrator and I was looking for an opportunity. After all, I was a singer who wanted to become a music man—find the songs, plug the songs, make the songs.

That was in 1953. I was with Sidney eight years. In that time, we had 28 hits, 5 number ones, including things like Frank Sinatra's "Wee Small Hours," Perry Como's "Idle Gossip," Rosemary Clooney's "Mangos." In fact, I left Sidney with a top 10 hit of Rick Nelson's "Hello, Mary Lou." I was ready to do my own thing, and we left good friends. It really was a wonderful experience.

RW: Then it was in 1961 when Dick James Music began?

James: Yes. I took a couple of offices right on Charing Cross Road, an empty file cabinet, a dub cutting machine, a typewriter and a secretary and that was it. Then I said to George Martin, "Write a theme." He used to play me things he'd compose but he was never serious about them. So he wrote two themes, and I chose one of them. It was a little thing called "Niagara Theme." I took it over to Dick Rowe at Decca who thought it was a beautiful theme and he agreed with me that it ought to be recorded. He did it with a studio orchestra. George Pincus in the U.S.A. published it on the guarantee of a record. He went out and got Roger Williams and several cover records on it. I published it in Australia and got a few pounds advance, then published it in Europe and gradually got cover records. It never made any particular charts in any country of the world. Yet that song still earned money for me and for George Martin.

After that I sold a little sheet music, got performances, sold a few records and gradually was building up the company, and people started coming in. All I wanted to do was to try to be a creative publisher. I had songs sent to me by American publishers, but I just couldn't afford the dollar advances. So it meant that I had to publish British material. I always had a great faith in the British product, even when I couldn't sell it I had faith in it. I'd go down fighting, still having faith in it. A few months went by and I was turning things over and beginning to establish a modest music publishing organization. Artists would come in for a little help and I'd help them with advice because, after all, I was an ex-artist. They'd show their appreciation by either recording one of my songs or sticking a song of mine on an album. I knew all the producers and the disc jockeys from my days as an artist. I always went to them with a good song, never went to them to waste their time. If I had a bad song, I was entitled to die with the bad song. A bad song has no right to live, you know. It has a right to die. It's only the good song that can earn. A good song musically, or a good song commercially. And if one can get the combination of the two, that provides for a most satisfying music publishing operation.

RW: How did you get involved with the Beatles?

James: Well, a friend of mine said, "Dick, I have a friend whose son wants to be a songwriter. This friend thinks his son's out of his mind. They've got a big manufacturing business, but he wants to be a songwriter. Will you listen to his songs?"

"A bad song has no right to live . . . It's only the good song that can earn."

I said I'd listen to his songs, and if they were no good I'd tell him to go work in his father's manufacturing business. If they were good I'd publish them. Well, this guy did not come to see me, but one day I was walking across Charing Cross Road and there was a group of music publishers standing and talking, so I stuck my neck in to say hello. Someone happened to mention a name I recognized. It was the son who was supposed to come and see me. I asked why he hadn't come, and he said it was because his father had told him to come, and if his father had told him to come, he wasn't going to come. So we went back to the office, and he played me a song and I flipped over this song.

I asked him where he had been and he said "Everywhere." I said, "What do you mean everywhere?" And he said, "I mean everywhere. I've been up and down Denmark Street and everybody's turned me

(Continued on page 22)



He's better than he looks.

Rick Springfield's looks made him the current teen rave, and star of "Mission: Magic," Saturday mornings on ABC-TV.

But even better than his face: his incredible talent.

Rick is the first teen idol whose music is in the big league, with the best of today's singer/songwriter/musicians.

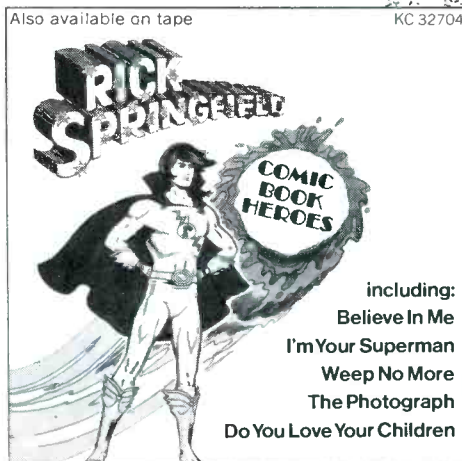
His first album received glowing reviews in the rock press.

And his even more finely crafted Columbia debut album, "Comic Book Heroes," is going to amaze all who listen.

Rick wrote all the songs. Plays all guitars. And he performs it all with the assurance of a major recording artist.

Rick Springfield's "Comic Book Heroes" featuring his new single "Believe In Me." On Columbia Records

4-45935



By CRAIG FISHER



■ DAVIS REDIVIVUS: A meeting here, a luncheon there—rumors about Clive Davis' activities have been swirling this way for some time now. But last week an informed source reported that—no ifs, and buts about it—Davis will be making a major announcement about his future before the year's up. Said source added that said announcement will include a roster, and now all we can do is wait and see . . . In other amusing developments: the **Doobie Brothers'** chartered plane was seized

by U.S. border officials in Buffalo Wednesday last. Seems that said officials boarded the craft, which was winging the boys from an Ontario gig, when it touched down; discovered a slender, handrolled doobie in the head; detained the Brothers for three hours, so that they just made it to their evening concert, and informed them that their carrier was being detained indefinitely. Too bad . . . Also, in an interesting trade-off, not only has **Mac Rebennack** been producing **Kate Smith's** first Atlantic effort, but Kate has done back-ups for the good doctor's next . . . From Berkeley, rumors have descended that an album under his own name—all rock'n'roll, rather than country—will shortly follow **John Fogerty's** just-released single, and that a new album from the **Blue Ridge Rangers** is ready after that . . . "**Rod Stewart/the Faces Live,**" meanwhile, has been scheduled for Dec. 3. That's all stuff recorded in California during the group's most recent tour. The lp's to be on Mercury, the tape on Warners. And Rod's now working on his next solo venture back home; it'll probably be out in January. Rumors that he'd be doing no more solo albums gained credence, Rod told a confidant, because sometimes he just runs out of things to tell the British press . . . In TV news: **Hudson** has been set to do a series pilot for local producers **Chris Beard** and **Allen Blye** . . . And this space seems appropriate for welcoming **John Gibson** and family back to this coast. John and **Sandy** will continue to work for Atlantic here, but young **Jake's** plans have yet to be announced. However, he was seen out on the town Tuesday last in New Orleans, in the company of his dad, **Dr. John** and **Eric Kaz**. This, too, could bode big things.

AFTER THE HOLIDAYS—in late January, to be precise—here's what we'll be getting from Warners: new ones from **Tower of Power**, the **Doobie Brothers**, **Deep Purple**, the **Talbot Brothers**, the **Marshall Tucker Band** and **Todd Rundgren** . . . January will also bring **Rick Nelson's** next, dubbed "Windfall," and **David Steinberg's** first for Columbia . . . Mercury has set Dec. 15 to ship **Bachman-Turner Overdrive's** second, which at this point in time is called "Adrenalin Rush" . . . Being readied, meantime, is **Mose Jones'** second, which **Al Kooper** spent last week mixing here; **Earth, Wind & Fire's** next, which they're gone to the Caribou Ranch to record (and **Ramsey Lewis** may show up on this one), and **Little Feat's** next, which they've begun recording here. It will feature the group's new drummer, **Freddie White** . . . **Mark/Almond** begin their next in London in December . . . **Joe Walsh** has been set to produce **Dan Fogelberg's** next, while **Johnny Bristol** and **Barrett Strong** will do same for **Blood, Sweat & Tears**, and **Michael Stewart** may produce **Sons of Champlin's** next . . . In recording errata: **Ian Anderson** and **Eric Clapton** didn't help out on those **Herbie Mann** sessions after all. But **Mick Taylor**, **Albert Lee**, **Stephan Grapelli**, **Ainsley Dunbar** and **Jimmy Cliff's** band did, and two lps' worth of material resulted . . . In acting news: **Martha Reeves** is now studying with **Lee Strasberg**.

OPENINGS, ETC.: The **Crusaders** did so well at the Roxy weekend before last that they were asked back. And at their first opening, some interesting people showed up, among 'em **Joni Mitchell** (she brought **John Guerin** back another night), **Hugh Masekela**, **Ralph Bakshi** (looks as if the band will score his "Coon Skin"), the members of **Chicago**, **Minnie Ripperdon** ("member her?") and **Fasil Heywani**, **Hedzoleh Soundz's** manager . . . Later, Fasil and the group went to Africa U.S.A. for a day of sightseeing. Lions living side by side with chickens at the park, they felt, was an inaccurate touch . . . Following **Gladys Knight & the Pips'** Empire Room opening in the Big Apple Thursday before last, the group were feted by Buddah and given their first gold single and their first gold album. (Motown, you'll recall, doesn't belong to the RIAA.) In attendance were **Betsy Palmer** ("member her?"), **Dionne** and **Dede Warwick**, Russian ambassador **Vladimir Golodivin** and WABC-TV's **Melba Tolliver** . . . In tour news: **Lynyrd Skynyrd** have been signed up for all the **Who's** U.S. dates . . . **Dan Spellens** has taken over all bookings in the contemporary music department at Associated Booking

(Continued on page 39)

CBS' Taylor Optimistic Despite Industry Problems

■ Following are excerpts from a speech made by Arthur R. Taylor, President of CBS, Inc. at an institutional shareholders meeting November 12, 1973:

Change is characteristic of the recorded music industry; even more than usual, we believe change will characterize the immediate future of the recorded music industry. In our view, the domestic segment of this industry is making the transition from a period of very rapid growth to a period of maturity characterized by more moderate growth. In 1974, this transition may well precipitate some turbulence in the industry, as a result of three converging pressures—an international shortage of the vinyl from which records are made, the cost of recording talent, and the fragmentation of a once more homogeneous public taste in popular recorded music. Inevitably, these pressures will affect our performance over the short term. We are convinced that, equally inevitably, the end result of our efforts to respond to these pressures will be healthier and more mutually productive relationships between recording companies, their artists and their dealers. In the interim, we are pleased to report that the Cost of Living Council has given us permission to raise the prices we charge our record and tape customers by an average of 8 percent. One product of that new guideline was our announcement this morning of a new series of Columbia and Epic records and tapes by major artists, with suggested retail prices of \$6.98 and \$7.98 respectively.

There are some indications that, with the recent increases in the price of vinyl, producers will be more able to meet our requirements as 1974 progresses. We were prepared for this shortage; we are endeavoring to develop techniques that will stretch our supplies without impairing recording quality.

In other aspects, we think Columbia Records is particularly well situated to maintain its leadership of the recorded music industry. Because of the versatility of our catalog—which covers literally every point of the music spectrum—we can and do capitalize on rapidly changing public tastes. As I speak, black music and country music appear to be two primary growth areas in the coming year. (If that perspective changes by the time you leave this room, I can still assure you Columbia Records will have a major entry into whatever new area is broached by the vagaries of public taste.)

Furthermore, at a time when costs are crucial, I think it is important to recall that in manufacturing efficiency, our plants stand second to none, and that our experience with dealer returns of records and tapes is noticeably better than the industry norm.

Like its domestic counterpart, our International Records Division faces high talent costs and a shortage of vinyl. However, we still foresee another year of improvement for the Division. We do not expect the spectacular percentage growth we have seen in this area to continue indefinitely, for we now have a large business comparable in profitability with our domestic operation where before we had a small base on which to build, but we do believe there is still further substantial growth potential in the international arena.

Coming now to our Columbia and Education & Publishing Groups, these two groups have attained a position where they can hold their own with their older brothers in the CBS scheme of things. Let me begin with the Columbia Group. Rather quietly, our Musical Instruments Division has become one of the largest such organizations in the world, offering such brand names as Steinway pianos, Fender guitars and Rogers drums. We recently acquired Gulbransen Industries, a leading organ manufacturer, and we are actively looking into further opportunities to increase our leadership in the musical instruments industry.

I previously mentioned our Columbia record and tape clubs and the success

(Continued on page 48)

Phonogram's Super Indie' Program Enters New Phase

■ CHICAGO — As a second step in a program entitled "Super Independent Distributor," Phonogram, Inc. has incorporated its distribution in the San Francisco marketing area into the Record Merchandising operations out of Los Angeles effective November 13, according to Lou Simon, Senior Vice President and director of marketing for Phonogram.

The "Super Independent Distributor" concept is simply awarding a larger marketing area to distributors who are capable in areas of finance and marketing to take on the resultant additional duties. The first step of this program was taken when the company consolidated its New York, New Jersey, Hartford, Conn. and Boston territories under Malverne Distributing in New York.

Record Merchandising, which has been Phonogram's Southern California distributor for the past three years, will ship records to the central California area from Los Angeles and maintain a separate sales and promotion staff in San Francisco. Dick Hughes will direct sales and Wayne Arnold will head promotion in the Bay Area. The move involves all the Phonogram labels (Mercury, Philips, Vertigo, and Dial).

Heartbeat Is A Goldbeat



Russ Regan (left) President, 20th Century Records, congratulates L.E.G. Records President Chuck Laufer and 14-year-old Tony DeFranco on the label's first release—and million seller—"Heartbeat It's a Lovebeat," by the DeFranco Family during festivities following RIAA certification of the single. The DeFranco record for L.E.G. which is distributed through 20th.

“WELCOME BACK MY FRIENDS”



EMERSON, LAKE & PALMER ON TOUR



Brain Salad Surgery

MC 66669



To Be Released Soon
On Manticore  Records & Tapes.

Evenings of BRAIN SALAD SURGERY (PART I)
with special guest STRAY DOG*

- | | | |
|--|--|---|
| *Roanoke, Virginia—Nov. 20, Civic Center | *Oklahoma City, Oklahoma—Nov. 28, State Fair Arena | *Montreal, Quebec—Dec. 9, Montreal Forum |
| *Louisville, Kentucky—Nov. 21, Convention Center | *Des Moines, Iowa—Nov. 30, Memorial Auditorium | *Boston, Mass.—Dec. 10, Boston Gardens |
| *Cincinnati, Ohio—Nov. 22, Cincinnati Gardens | *Minneapolis, Minnesota—Dec. 1, Metropolitan Sports Center | *Philadelphia, Pa.—Dec. 11, Spectrum |
| *Charleston, West Virginia—Nov. 23, Civic Center | *Chicago, Illinois—Dec. 2 and 3, Amphitheatre | *Uniondale, New York—Dec. 13, Nassau Coliseum |
| *Indianapolis, Indiana—Nov. 24, Coliseum | Detroit, Michigan—Dec. 4 and 5, Cobo Hall | *New Haven, Connecticut—Dec. 14, Coliseum |
| *Nashville, Tennessee—Nov. 25, Municipal Auditorium | *Toronto, Ontario—Dec. 7, Maple Leaf Gardens | *Baltimore, Maryland—Dec. 15, Civic Center |
| *Champaign, Illinois—Nov. 26, University of Illinois | *Ithaca, New York—Dec. 8, Cornell University | *New York, New York—Dec. 17 & 18, Madison Square Garden |

KEITH HAMPSHIRE—A&M 1486
BIG TIME OPERATOR (prod. by Pigweed Prod.) (TRO-Hampshire House, ASCAP)
 Canadian artist made his initial inroad into American chartdom with "The First Cut Is the Deepest" earlier this year. David Clayton-Thomas soundalike should hit the big time on this one.

LOVE UNLIMITED ORCHESTRA—20th Century TC-2069
LOVE'S THEME (prod. by Barry White) (Sa-Vette/January, BMI)
 Instrumental track from the Love Unlimited album has already jumped out in New York as a huge discotheque item. Produced and written by Barry White, cut could be a leftfield monster.

MANHATTANS—Columbia 4-45971
WISH THAT YOU WERE MINE (prod. by Manhattans Prod./Bobby Martin) (Blackwood/Nattahnam, BMI)
 From their lp "There's No Me Without You" comes another smooth as silk ballad of the kind that has become group's trademark. Lush arrangement by Bobby Martin adds fine support.

IAN MATTHEWS—Elektra EK-45871
7 BRIDGES ROAD (prod. by Michael Nesmith) (Irving, BMI)
 New single from artist's lp "Valley Hi" features outstanding harmonies on this Steve Young tune. Produced by Michael Nesmith, single should span FM and AM bridge.

CURTIS MAYFIELD—Curton CR 1993 (Buddah)
CAN'T SAY NOTHIN' (prod. by Curtis Mayfield) (Chi-Sound, BMI)
 The 'Gentle Genius' releases another cooker from his "Back To the World" album. This lively rhythm item is mostly instrumental with those high Curtis vocals taking a back seat.

B.B. KING—ABC 11406
I LIKE TO LIVE THE LOVE (prod. by Dave Crawford) (ABC/DaAnn, ASCAP)
 Culled from his powerful "To Know You Is To Love You" album, tune is a jumpin' rhythm number that should do well across the board. Will keep B.B. on hit throne.

DENISE LaSALLE—Westbound W 221 (Chess/Janus)
DON'T NOBODY LIVE HERE (BY THE NAME OF FOOL) (prod. by Crajon Ent.) (Ordena/Bridgeport, BMI)
 Distaff singer-writer smashed a while back with "Trapped By A Thing Called Love" and since then hasn't enjoyed much pop success. All that will change with this tender self-penned ballad.

CROSS COUNTRY—Atco 45-6947
TASTES SO GOOD TO ME (prod. by Margo, Siegel & Margo and Medress & Appell Prod.) (Tridem, ASCAP)
 Former members of the Tokens form the nucleus of group that hit on their first outing with "In the Midnight Hour." This Mitch Margo number is more country in feel and should cross over to many formats.

DON GOODWIN—Silver Blue SB 806 (Polydor)
THIS IS YOUR SONG (prod. by Anka and Harris) (Spanka, BMI)
 New singer debuts with a Paul Anka tune that could become an instant standard. Top notch vocal performance clinches hit-dom and should establish Goodwin as a comer.

JERRY BUTLER—Mercury 73443
POWER OF LOVE (prod. by Johnny Bristol) (Bushka, ASCAP)
 Title cut from the 'Iceman's' latest lp is a cool soul swinger that should melt the hearts of his many followers. Produced by veteran Johnny Bristol, cut should display much chart power.

LAMONT DOZIER—ABC 11407
TRYING TO HOLD ON TO MY WOMAN (prod. by McKinley Jackson) (Bullit Proof, BMI)
 Veteran hitman with the Holland brothers is out on his own with this magnificent debut solo effort. A r&b natural, record should leap over to pop playlists quickly. Great performance!

THE GRASS ROOTS—Dunhill D-4371
WE CAN'T DANCE TO YOUR MUSIC (prod. by Barri/Grill/Entner) (Almo, ASCAP/Broadside, BMI)
 This west coast contingent hasn't had a biggie for a while, but this Jeff Barry-Mentor Williams penning should do the trick for group once again. Grows on you.

Spins & Sales

BLUE OYSTER CULT—Columbia 4-45598
CITIES ON FLAME WITH ROCK AND ROLL (prod. by Krugman & Pearlman) (B. O'cult, ASCAP)

BARBARA MASON—Buddah BDA 395
CAUGHT IN THE MIDDLE (Blockbuster, BMI)

THE MIRACLES—Tamla T 54240 F (Motown)

GIME ME JUST ANOTHER DAY (prod. by Hal Davis) (Almo, ASCAP)

CREATIVE SOURCE—Sussex SR-508
YOU'RE TOO GOOD TO BE TRUE (prod. by Mike Stokes) (Interior, BMI)

DORY PREVIN—United Artists XW 315-W

MYTHICAL KINGS AND IGUANAS (prod. by Nikolas Vent) (Mediarts/Bouquet, ASCAP)

DALTON & DUBARRI—Columbia 4-45967
HELPLESS (prod. by Mike Dilbeck) (Dalton & Dunbarri, ASCAP)

JOHN DAVIDSON—20th Century TC-2063

I WANT TO SPEND MY LIFE WITH YOU (prod. by Mike Post) (20th Century, ASCAP/Fox Fanfare, BMI)

VILLAGE CHOIR—Paramount PAA-0254 (Famous)

MIND OF A FOOL (prod. by Sir Charles Matthews) (Chevellyn, BMI)

JAMES GOVAN—Fretone 006
FRUMPY (prod. by Johnny Keyes) (Stafree, BMI)

BURT REYNOLDS—Mercury 73441
A ROOM FOR A BOY NEVER USED (prod. by Goldsboro & Killen) (Tree, BMI)

CARL CARLTON—Back Beat BB-629 (ABC)

I WANNA BE YOUR MAIN SQUEEZE (prod. by Papa Don & Tommy Cogbill) (Tree, BMI)

THE BUTTS BAND—Blue Thumb BTA 242 (Famous)

POP-A-TOP (prod. by Bruce Botnick) (Nazzenphlet, ASCAP)

MICHAEL FRANKS—Brut BR 809 (Buddah)

THE KING OF OKLAHOMA (prod. by Richard Markowitz) (Fab, BMI)

ORLEANS—ABC 11408
PLEASE BE THERE (prod. by Beckett & Hawkins) (Hall/Mojohanna, BMI)

KAY STEVENS—Sunburst SU-526
YOU BROUGHT ME BACK TO LOVE AGAIN (prod. by Metz & Bergen) (Levine & Brown, BMI)

M. FROG—Bearsville BSV 0018 (WB)
WE ARE CRAZY (Instrumental & Vocal) (prod. by M. Frog) (Fourth Floor, ASCAP)

LYLE SWEDEEN—Mums ZS7 6023 (Col)
IF I WERE A RAINBOW (prod. by Jackie Mills) (Language of Sound/Landers-Roberts/April, ASCAP)

IKE LOVELY—Wand WDJ-11266 (Scepter)

FOOL'S HALL OF FAME (prod. by A-Dish-A-Tunes Ltd.) (Our Childrens/Dish-a-Tunes, BMI)

GARLAND GREEN—Spring SPR-142 (Polydor)

HE DIDN'T KNOW (prod. by Brad Shapiro) (Jerry Williams, BMI)

MOMENTS—Stang ST-502 (All Platinum)
SEXY MAMA (prod. by Ray, Robinson, Goodman) (Gambi, BMI)

THE SOUL CHILDREN—Stax STA-0182
I'LL BE THE OTHER WOMAN (prod. by Jackson, Banks, Hampton) (East/Memphis, BMI)

LARRY NORMAN—MGM K 14676
IT'S THE SAME OLD STORY (prod. by Triumvirate & Street Level Prod.) (Glenwood/Strawbed, ASCAP)

TIM BUCKLEY—DiscReet REP 1187 (WB)
QUICKSAND (prod. by Denny Randell) (Fifth Floor, ASCAP)

GREENFIELD—RCA APBO-0175
NEW YORK IS CLOSED TONIGHT (prod. by David M. Kershenbaum) (Thursday, BMI)

JANEY MARLOW—Tara TRA 101 (Famous)

SCHOOL GIRL NOTION (prod. by Tony Evers) (ATV-Kirshner, BMI)

MARVA JOSIE & EARL FATHA HINES—Thimble TS-008 (AF)

SOCIAL SECURITY (Bates, BMI)

SKIP McHONEY & THE CASUALS—DC International 5003

YOUR FUNNY MOODS (prod. by Williams & Purdie) (Dimitri, BMI)



THE J. GEILS BAND

Produced by Bill Szymczyk For Pandora Productions, Ltd.

SD 7286

ON ATLANTIC RECORDS & TAPES

Direction: Bandana Enterprises Ltd.



Agency: Premier Talent Associates

THE SINGLES 1969-1973

CARPENTERS—A&M SP 3601 (6.98)

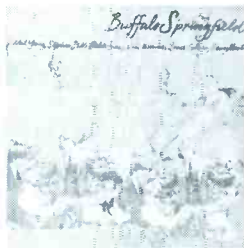
Some of the most popular songs of the decade are included in the Carpenters' greatest hit set including "We've Only Just Begun," "Superstar," "It's Going To Take Some Time," "Sing," "For All We Know" and "Close To You." An album like this should see plenty of Christmas sales.



BUFFALO SPRINGFIELD

Alco SD2-806 (6.98)

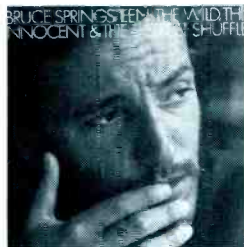
A magnificent double album collection of the best music of the exquisitely creative Springfield. Though the band gave birth to such supergroups as Crosby, Stills & Nash, Neil Young and Poco the music of Buffalo Springfield was a matchless mix of innovation and execution. Set contains the legendary never-released 9-minute "Bluebird."



THE WILD, THE INNOCENT & THE E STREET SHUFFLE

BRUCE SPRINGSTEEN—Columbia KC 32432 (5.98)

Springsteen's first album received great acclaim for his incredible metaphorical lyrics, but the new set puts the emphasis on the superfunky rock and roll that he and his fabulous band put down. "The E Street Shuffle" is a torrid chuugger and "4th of July" is easy, but no less intense. Should spring onto the charts.



LIVE AT KEYSTONE

SAUNDERS/GARCIA/KAHN/VITT—Fantasy F-79002 (7.98)

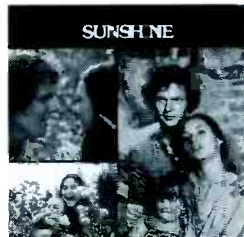
The extraordinary keyboard talents of Merle Saunders go perfectly with Jerry Garcia's sensitive guitar and vocals and Bill Vitt and John Kahn provide an excellent bottom for the music. The double album live set features great songs like "Positively 4th Street," and "The Harder They Come" and the sounds and vibes will draw "Dead"-heads and jazz buffs alike.



SUNSHINE

ORIGINAL TELEVISION SOUNDTRACK—MCA 387 (5.98)

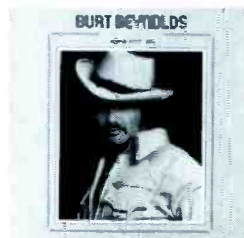
The phenomenally successful TV film about a young woman's confrontation with death translates to disc with all the emotional power of the original. Touching readings from the doomed girl's tapes and gentle versions of good John Denver songs will attract a huge audience of TV fans.



ASK ME WHAT I AM

BURT REYNOLDS—Mercury SRM-1-693 (5.98)

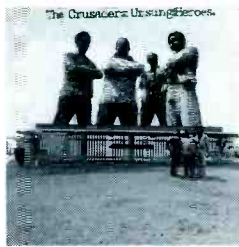
Mr. Reynolds moves from acting and posing to recording with enormous success. His warm breathy baritone turns a good collection of songs into a very personal autobiographical sketch. Bobby Goldsboro and Buddy Killen produced the set in Nashville, and the album should have enormous sales appeal to women of all ages.



ARTHUR PRYSOCK '74

Old Town OT-73-12001 (5.98)

Prysock's vocal abilities are as wonderful as ever. Mort Garson's producing and arranging on fabulous songs like the Sigman-Bonfa classic "A Day In the Life Of A Fool" and Don McLean's lovely "And I Love You So" help Arthur Prysock it to ya.



UNsung HEROES

THE CRUSADERS—Blue Thumb BTS 6007 (6.98)

The last Crusader set crusaded on the charts for many months, and a fine new album will further entrench the Cru as the steadiest jazz-to-pop crossover act in the business. Wonderful melodies and lots of soul are the secrets, but the playing is always superb because Henderson, Felder, Sample and Hooper are tops.



FROM THE STREETS OF NEW YORK

SHA NA NA—Kama Sutra KSBS 2075 (Buddah) (5.98)

Sha Na Na follows up their tremendously successful live album with another on-the-spot set recorded in Central Park this summer. The excitement and joy of their great live act pours through every groove with super versions of "The Wanderer," "Splish Splash" and "Chances Are." Boss baby!



JOHN DENVER'S GREATEST HITS

RCA—CPL1-0374 (6.98)

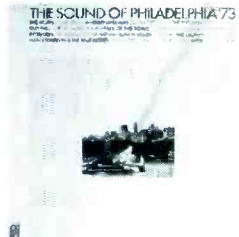
A simply beautiful collection of some of John Denver's most popular songs that have been reworked to great advantage. All your favorites are here including "Leaving On A Jet Plane," "Take Me Home, Country Roads," "Goodbye Again" and "Rocky Mountain High." Should be a monster!



PIANO MAN

BILLY JOEL—Columbia KC 32544 (5.98)

Billy Joel should become a major act on the strength of his first Columbia album, and the title cut single should see good chart action. Joel's full expressive vocals and fine songwriting shine, especially on "Ain't No Crime," "The Ballad Of Billy the Kid" and "If Only I had the Words To Tell You."



THE SOUND OF PHILADELPHIA

Philadelphia Int'l. Z 32713 (Columbia) (4.98)

The Philly sound has captured the hearts and charts of American music during the past year and a 'best of Philly' album shows the scope of Kenny Gamble and Leon Huff's genius. All the great original singles are here, from "Love Train" to "Mrs. Jones" to "If You Don't Know Me By Now." Special low price makes it a great gift!



GONE CRAZY

GRIN—A&M SP-4415 (5.98)

Nils Lofgren leads Grin to a new label and a fine new album highlighted by Nils' strong songs and good vocals. "You're the Weight" is a first rate tune that features solid guitar work while "Boy & Girl" is a good teenage number and "Beggar's Day" is an eloquent eulogy. Show that Grin!



KRACKER

Dunhill DSX 50154 (5.98)

Kracker fires off a new burst of electric energy with a collection of heavy rock sounds with a Latin touch. The quintet cuts loose on strong songs like "I'm So Glad I Found You" and "Wake Up, People." Rolling Stones' producer Jimmy Miller has caught lots of fire on the disc.

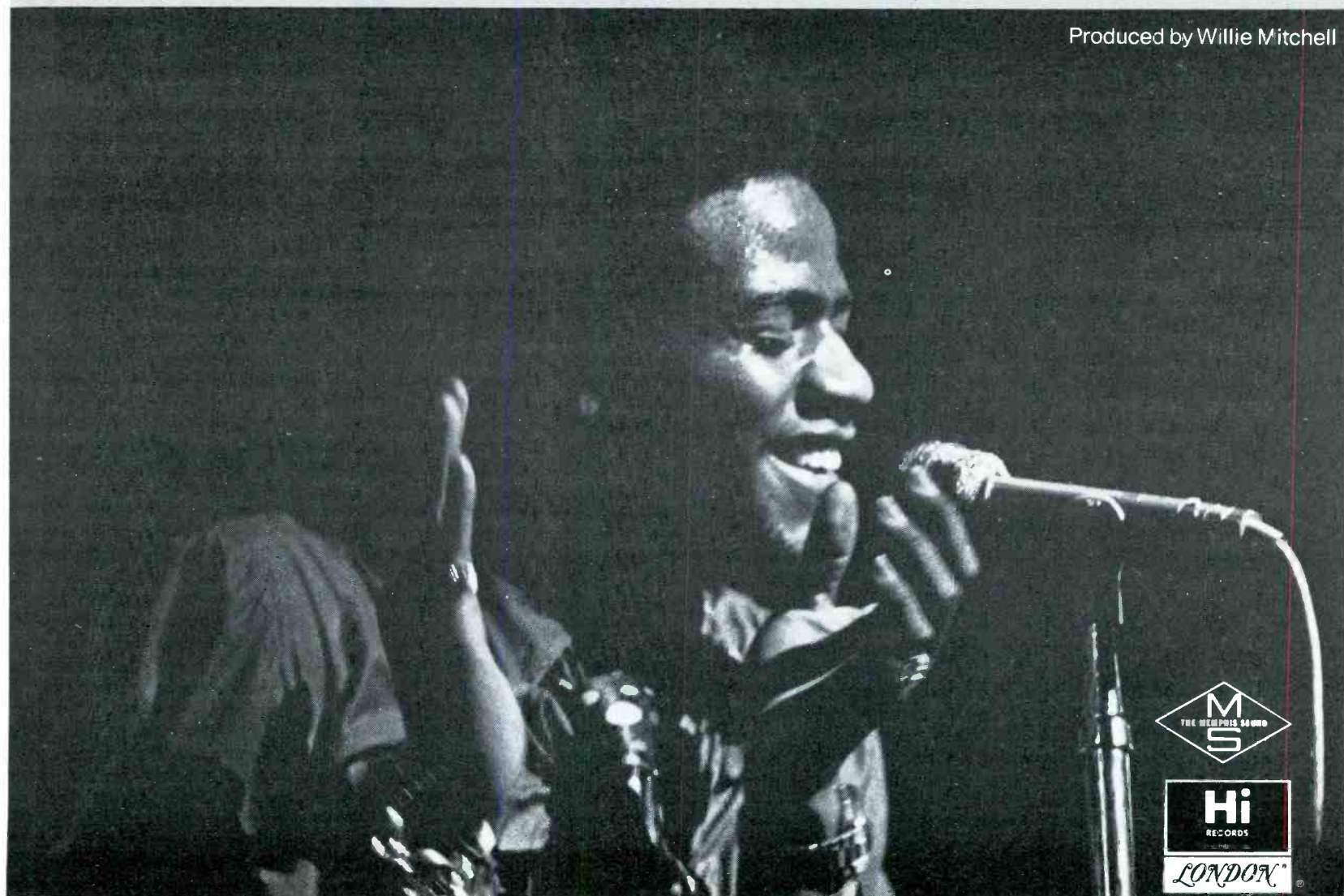
**Tired Of Being Alone.
Let's Stay Together.
Look What You Done For Me.
I'm Still In Love With You.
You Ought To Be With Me.
Call Me.
Here I Am (Come And Take Me).**

**And now the next million selling single
in a succession of gold that's
making musical history.**

"LIVIN' FOR YOU!" #2257

**Number eight by
Al Green.**

Produced by Willie Mitchell



Radio Concert Revealed as Hoax

(Continued from page 3)

went on the air with an apology, stating that the broadcast was not what it appeared to be. I just couldn't believe it."

Norm Winer of WBCN in Boston was "outraged," to use his own words. "Most of my feelings about this are unprintable. This station hasn't been deluged with as much negative mail and phone calls since we ran Louise Day Hicks spots."

Tape Was Phony

According to Ted Huston, Account Supervisor at Boylhart, Lovett and Dean, the agency for Pioneer, Mott the Hoople was the first of three scheduled shows. The other programs were to have featured Blood, Sweat and Tears and Johnny Nash. Huston told **Record World** that an outside consultant, Ed Hansen, of Gold Star Recording Studios was hired to record the live concerts, mix the tapes, and produce the shows. For the Mott concert, a sound truck was dispatched to Winterland from Los Angeles to record the concert. Afterwards, the tapes were mixed

down and Huston explained that "to our ears it sounded like a live concert."

After the show was run on the stations, however, and the complaints began coming in charging that the show was phony, Huston went to his consultant Hansen, and questioned him about the authenticity of the tape. Huston reported that Hansen maintained the legitimacy of the tape, but after further questioning and pressure, Hansen finally admitted that the tape was not an authentic live tape of the concert. As Huston explained to **Record World**, "we found out Wednesday afternoon that in actual point of fact there was not a single goddam piece of live music on the whole tape. It was all album cuts." Huston added that apparently the piano mike at the concert had been unplugged, rendering the tapes unusable. In their place, Hansen allegedly made the tape of album cuts, overdubbed crowd noise and other audience sounds, and, with-

(Continued on page 50)

'In Concert' Sets Anniversary Show

■ NEW YORK — A spectacular talent line-up will perform on the November 23 "In Concert" show as the "ABC Wide World of Entertainment" musical series celebrates its first anniversary with two back-to-back special programs running from 1:30 pm to 2:30 am on the Friday night schedule.

Hosted by Dick Clark, the shows will feature performances taped recently at the Aquarius Theater in Hollywood, as well as highlights from past "In Concert" shows.

The first show of the evening will feature performances by Sly & the Family Stone, the J. Geils

Band, Dan Hicks and the Hot Licks, Mott the Hoople, Dr. John, Sha Na Na and the Locker Dancers.

The second program of the evening will include such acts as Black Oak Arkansas, B.B. King, Billy Preston, the Eagles, John Sebastian, Seals & Crofts, Johnny Winter, T. Rex, and a special sequence with the late Jim Croce.

The shows, produced by Sunny Schnier, and directed by Joshua White, will be simulcast by radio stations around the nation, including all ABC-FM stations. Executive producer for the first show was Joshua White, and for the second show, Don Kirshner.

AM ACTION

Steve Miller (Capitol) now has a top ten album and with the addition this week is assured of a top ten single to go with it. WIBG, WQXI, WOKY, WSAI, KXOK, WLS, and KIMN went with "The Joker" this week.

Stevie Wonder (Tamla) has had three consecutive number one records and his latest is making a bid to add to the string. This week's helpers include WRKO, WIXY, KHJ and KFRC.

Paul McCartney's latest (Apple) is beginning its climb with additions on WQXI, KLIF, WOKY, WLS and KIMN to go with last week's majors.

Drake to Acquire New L.A. Station?

■ LOS ANGELES — It was rumored here last week that Bill Drake will soon announce the acquisition of a 50,000 watt station in the Los Angeles area. He will reportedly change the call letters, program it in direct competition with KHJ and have Robert W. Morgan as a radio personality. Drake most recently left RKO General radio.

Talkin' With Mr. Lee



Bill Lee (left), studies the set of "Dick Clark Presents The Rock and Roll Years" with executive producer Dick Clark. The series of seven prime-time specials begins airing Wednesday, November 28, 8:00 pm (EST), on ABC-TV. Lee, producer of the programs, was erroneously identified as Bill Lane in last week's **Radio World**.

WHN Presenting Country Concerts

By FRED GOODMAN

■ NEW YORK—New York City's only country music radio station, WHN, has announced that, in a joint effort with the Iona College Institute for the Arts, it will be promoting some 6-8 concerts a year featuring country music stars. The purpose of these shows is to bring live country music to the New York area. In addition, by establishing a \$4 maximum on ticket prices, the promoters further enhance the non-profit aspect of the concerts. Any profit that may result will be donated to the Institute.

Working closely on the project along with Brother Darby Ruane, director of the Institute, are John Newman, marketing and promotion director of WHN; Martin Selkin of Momar Enterprises and Bobby Brenner. Promotion for the concerts will be through the radio station.

The first concert in this series will be on November 24 at the Central Theater in Passaic, New Jersey. The show will star Charlie Rich (Epic), Skeeter Davis (RCA) and Lester Flatt (RCA). With a capacity of 2250, the theater has been sold out for the first show, thus precipitating the addition of a second 10:30 pm show.

A second concert has been scheduled for January 26 at C.W. Post College on Long Island starring Bill Anderson (MCA), Crash Craddock (ABC) and the Osborne Brothers (MCA).

WHN disc jockeys will host the show.

LISTENING POST

By BEVERLY MAGID



■ WIXY-Cleveland . . . PD **Eric Stevens** wants to be quoted as saying "the 'WIXY's Gone Bananas' has turned out to be the most successful promotion in the history of the station" . . . with banana billboards, banana posters, buttons, stickers all over town they've also been giving away prizes including \$500 cash and a '74 Mustang, in addition to touting the \$100,000 reward for the living spaceman. The next big one is WIXY bringing the Football Superbowl to Cleveland, the game being the professional women's football superbowl that is. **O. J. Simpson** look out! . . . The line-up is currently PD Eric Stevens, MD **Marge Bush** . . . 5:30-10am **Mike Reiner** . . . 10am-2pm **Gary Drake** . . . 2-6pm **Terry Stevens** . . . 6-10pm **The Wilde Child** . . . 10pm-5:30am **Bill Black**.
KDAY-Los Angeles . . . **Lou Erwin** is scheduled to return as News

(Continued on page 51)

QUESTION: IS THERE AN ALBUM AVAILABLE?

ANSWER: YES! *

Olivia Newton-John lives in the country
in England and sings for the country in
America and is as pretty as her newest single.



Olivia Newton-John
"LET ME BE THERE"

MCA-40101

* MCA—389

MCA RECORDS

MCA
has really got
Hits!
together

By KAL RUDMAN



■ The sensation TV movie of the year was on the CBS Friday Night Movie a week ago . . . "Sunshine." The single "My Sweet Lady" by Cliff de Young written by John Denver has exploded in Philadelphia after some play by Dean "Numero Uno" Tyler at WIP. We understand that Tower Records in L.A. was sold out of the album and the single the next day, Saturday. The movie made strong men weep and so many women were sobbing across the country, it caused a shortage of Kleenex. The gang at MCA Records, Pat Pipolo, Mike Maitland, Artie Mogull, are so hot now they have to wear asbestos gloves because their records are "Too Hot To Hold." MCA VPs, Gil Rodin and Johnny Musso, worked a long hard week to produce the soundtrack for the movie. We were very happy to see them spend a lot of money to buy network spots after the movie to push the lp. It is paying off. I hope ABC gets to do a lot more of this too, especially after their tremendous success with Jim Croce's "Time In A Bottle" which was in the TV movie shown twice.

Our predictions on the Jim Croce's "Time In a Bottle" have fully materialized. It jumped to #1 at WIBG and #5 WFIL Philadelphia with #1 phone requests; #1 KJOY Stockton; 14-2 WDRQ Detroit; 13-6 KILT Houston; 26-9 KFRC San Francisco; 18-11 WSAI Cincinnati with #3 phones; #1 phones WHHY Montgomery and Larry Stevens and Dan Conger report: "the hottest first week phone requests since Chuck Berry's "Ding-A-Ling;" fantastic phones WIXY, KJR, KLIF, WOKY, WDGY.

El Chicano We have been telling you and telling you about this month-old sleeper for weeks. When will you begin to believe us? Powerhouse new believers: KLIF Dallas, WPGC Washington, 29 KDWB Minneapolis, #1 for the third week KFRC San Francisco, 2-1 KLIV San Jose, 9-5 KJOY Stockton, detonated 19-11 KKDJ L.A. who confirm that it is a monster, 26 KHJ L.A., 37 WCFL Chicago. It is on KJR and WCOL. If you recall, a Latin beat record "Do It Again" Steely Dan was a GO-Rilla last November . . . do you remember the Malo last year with a Latin beat? So here we go again on MCA. It debuts at 34 KILT Houston who report: "nice steady phone requests."

Gregg Allman Warner Brothers has shipped 400,000 of the lp. The single will definitely be the classic "Midnight Rider." We believe the follow-up single should be Side 1, Cut 4 "Don't Mess Up A Good Thing" written by the legendary Oliver Sain.

MCA does it one more time: Olivia Newton-John "Let Me Be There." This record is exploding out of the South which to me has always been the greatest area to start records. It detonated 18-12 at KILT Houston who report: "smash," exploded 10-3 WBBQ Augusta where Mike Randall says one more once: "this is a sure shot and will become a national giant" . . . as I said last week: "the bass line makes the record." It is #4 WSM Nashville. New believers: 41 WIXY Cleveland, 28 WSAI Cincinnati who say: "it looks good," WQXI Atlanta where Barry Chase and John Leader say: "this looks like a Southern smash because it has that hit feeling like the "Delta Dawn." New: KJOY Stockton, KTAC

(Continued on page 48)

Col Promotes Brown

■ NEW YORK—Don DeVito, Director of Columbia Records' product management, has announced the appointment of Jim Brown to the position of director, Harmony and popular album product management. The appointment is effective immediately.

In his new capacity, Brown will be responsible to DeVito for the planning, merchandising and new release coordination of Harmony Records, and the formulation and expedition of advertising and merchandising plans for assigned popular album artists.



Jim Brown

CLUB REVIEW

Gladys Knight & the Pips: Their Time Has Come

■ NEW YORK — Gladys Knight and the Pips (Buddah) have been around for 21 years, and now after all those years their time has come. The group has had four top 30 singles, two of which went to the top, and two top twenty albums in the last six months.

They displayed their mastery at the Waldorf Astoria last week. In front of a packed house, Gladys put on a show which brought numerous standing ovations. The group performed many of their smash records including "Neither One of Us," "Midnight Train to Georgia," "Daddy Could Swear" and "Where Peaceful Waters

K-Tel Sales Soar

■ MINNEAPOLIS, MINN. — The Annual Report of K-Tel International Inc. for the fiscal year that ended June 30, 1973 shows net sales of \$43,308,186, an increase of 71 percent over \$25,389,155 last year. A 43 percent increase in net income to \$3,301,654 compares to last year's \$2,312,218. K-Tel is now operating the United Kingdom, Ireland, Australia, New Zealand, Japan and West Germany in addition to the United States and Canada, and advertising expenditures totaled \$11,580,498, up 40 percent from the previous year. K-Tel marketed seven record albums during the year and eight track cartridges were added to the U.S. product line for the first time. Seven new record albums are scheduled for introduction this coming year, and further expansion of the firm's growing publishing, movie distribution and special products activities are expected.

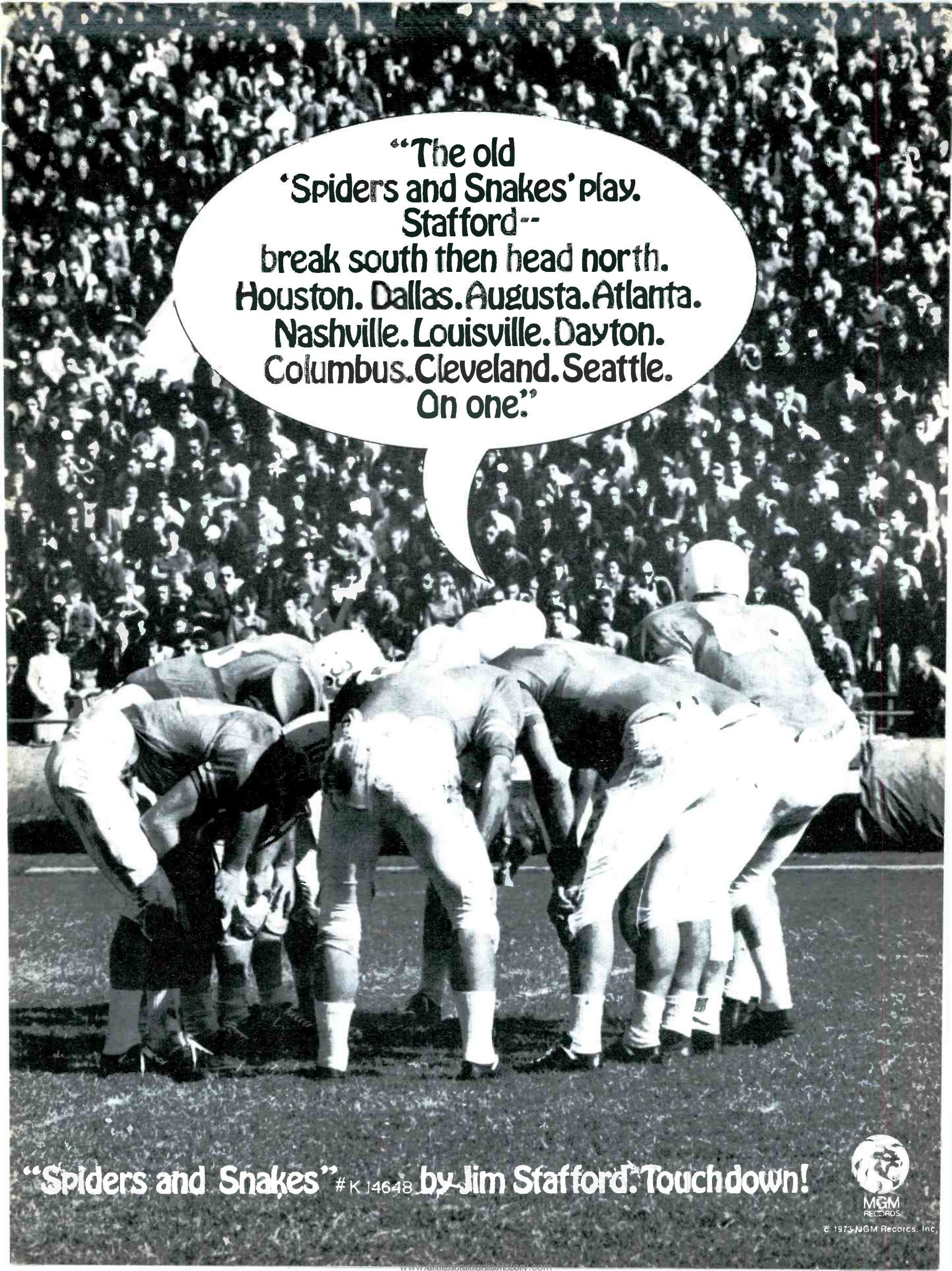
Flow." The group has a knack of taking complete control of the audience, making you laugh, making you dance and getting you totally involved in their act. They are masters of the live performance.

Further highlights of the show included Gladys doing a solo of Kris Kristofferson's "Help Me Make It Through The Night" and the group's rousing version of "I Heard It Through the Grapevine." From the sound of their new single "I've Got To Use My Imagination," the best is yet to come.

Lenny Beer



At the party celebrating the group's opening at the Waldorf's Empire Room, Gladys Knight & the Pips were presented with their first two gold records on the Buddah label, the million-selling single "Midnight Train To Georgia" and their recently certified gold album "Imagination." Seen on the stage of the Hilton Room during the presentation are (from left) Buddah Vice Presidents Cecil Holmes and Lewis Merenstein, Pip William Guest, Gladys Knight, Buddah Vice President Ron Weisner, Art Kass, President of the Buddah Group, Pips Edward Pattern and Merald Knight and Sid Seidenberg, President of S.A.S. Inc. who manages the group.



**“The old
‘Spiders and Snakes’ play.
Stafford--
break south then head north.
Houston. Dallas. Augusta. Atlanta.
Nashville. Louisville. Dayton.
Columbus. Cleveland. Seattle.
On one.”**

“Spiders and Snakes” # K 14648 by Jim Stafford. Touchdown!



© 1973 MGM Records, Inc.

The Who Return to the U.S.

■ UNIVERSAL CITY — Whenever rock critics strive for superlatives to describe a new group they think is destined for superstardom, they invariably cite one of the two remaining supergroups from the halcyon days of rock (with an added "since the Beatles broke up"): the Rolling Stones and the Who. Each group has maintained the mystique that early success and creative consistency brings with it.

Now the Who are back on tour after a two-year absence. With the MCA track record release of "Quadrophenia," a double album rock "novel" by Peter Townshend about Mods and Rockers in mid-sixties England, excitement about the group's 11-city tour is at an all-time high among long-standing Who fans and recent devotees of the musical talents of Townshend, Roger Daltrey, Keith Moon and John Entwistle.

"Quadrophenia" is the story of Jimmy the Mod, a confused kid who is more than schizophrenic—"he's bleedin' quadrophenic"—who, from the vantage point of 1965, looks back at the good old days of 1963 when being a Mod in England was "in" and gave him the identity and security he lost in the intervening years. Townshend based the four facets of the boy's personality on the dominant personalities of each member of the Who—violent, romantic, irrational, searching—but gives Daltrey the lead vocals on almost all of the songs (Moon sings lead on "Bellboy").

The album was recorded last spring at the Who's own studio south of London even while the facility was being constructed.

Lynyrd Skynyrd Tour With Who

■ LOS ANGELES — MCA Records has announced that Lynyrd Skynyrd (Sounds of the South/MCA) a southern based blues 'n boogie band, will join The Who on their upcoming national tour. The tour, kicking off at the Cow Palace in San Francisco on November 20, will mark the first dose of nationwide exposure for the group.

London Ups Interland

■ NEW YORK — Brian Interland has been appointed director of FM promotion for London Records, it has been announced by Sy Warner, London's director of promotion and single sales. Interland had been serving as east coast regional promotion representative for London.

The Who returned to the stage in England Oct. 28, on a tour that ended at the Lyceum in London last week, gathering rave reviews from critics at each date. The Who are not reluctant to perform their earliest hit records and began each British show with "I Can't Explain," continuing with "Summertime Blues" and "My Generation," which they performed twice. The latter half of their show is comprised of almost all of the material from "Quadrophenia." All of the musicians' stage personalities, which have been emulated by countless imitators since the Who first performed nine years ago, is evidenced in their stage performance—Townshend's leaps and windmill guitar slashing, Daltrey's yo-yo-like microphone slinging, Entwistle's dead-pan, practically motionless bass, and Moon's mad drumming (he rarely missed catching numerous drum sticks thrown into the air.)

The Who's 1973 North American tour, organized by Peter Rudge of Track Record and Peter Kameron of Sound Image, Inc., includes San Francisco, Cow Palace, Nov. 20; Los Angeles, Forum, Nov. 22-23; Dallas Convention Center, Nov. 25; Atlanta, Omni, Nov. 27; St. Louis Arena, Nov. 28; Detroit, Cobo Hall, Nov. 30; Montreal Forum, Dec. 2; Boston Gardens, Dec. 3; Philadelphia Spectrum, Dec. 4; Washington Convention Center, December 6.

Atlantic Releases 11

■ NEW YORK—Atlantic Records' upcoming late November release consists of 11 new albums, with product from the J. Geils Band, Emerson, Lake, and Palmer, Graham Nash, the James Gang, Canned Heat and Genesis.

Included in the release are the J. Geils Band's latest, "Ladies Invited" (Atlantic), "Brain Salad Surgery" by Emerson, Lake and Palmer (Manticore), "Stray Dog," a debut album on Manticore by the group of the same name, Graham Nash's second solo lp on Atlantic titled "Wild Tales," "Selling England by the Pound" by Genesis (Charisma) and "One More River," the first album on Atlantic by Canned Heat.

Also being released are "Bang," the James Gang's Atlantic debut, Sir Douglas' "Texas Tornado" (Atlantic), "Have A Good Time For Me" by Jonathan Edwards (Atco), Jackie Moore's first on Atlantic entitled "Sweet Charlie Babe" and "Two Generations of Brubeck" by father Dave aided by Chris, Darius and Danny Brubeck.

Buzzy Signs On



Ed Silvers, President of Warner Brothers Music, has announced the signing of singer/songwriter Buzzy Linhart to a long-term publishing agreement. Linhart (left), who has an Atlantic album release scheduled for January, is seen discussing the agreement with Silvers.

Alice Cooper Launches Holiday Tour '73

■ NEW YORK — In conjunction with the release of Alice Cooper's latest Warner Bros. album "Muscle of Love," Alive Enterprises, Alice's management firm, has announced the finalization of plans for the Alice Cooper Billion Dollar Babies Holiday Tour '73. The 12 city tour begins December 8 in Nashville and ends New Years Eve in Buffalo, New York with stops along the way in Montreal, Syracuse, New Haven and Tampa, among other locations.

Following the group on tour will be director Joe Gannon, who is collecting additional footage for his film, tentatively titled "Hard-Hearted Alice," scheduled for a March release.

The Alice Cooper Billion Dollar Babies Holiday Tour '73 will travel from city to city aboard the luxury 707 Starship I. Accompanying the group will be road manager Dave Libert, advance man Mike Roswell and publicity and promotions director Bob Brown as well as Alice's usual team of equipment and road personnel. Coordinating the tour from the Alive Enterprises offices in New York, under the direction of Shep Gordon, will be merchandising director Allan Strahl and art director Ira Sokoloff.

Garfield to Blue Thumb Artist Relations Post

■ BEVERLY HILLS — Sal Licata, President of Blue Thumb Records, has announced the appointment of Bruce E. Garfield to the newly created position of director of artist relations.

Garfield's primary responsibilities will lie in the areas of artist development and intra-industry communication. He will be in constant contact with all the label's artists. In addition, Garfield, as director of artist relations, will travel into all markets to help coordinate artist tours.

AFE Sues Stanley-Lewis

■ NEW YORK—An Order of Attachment against the defunct Long Island City distributor, Stanley-Lewis Record Distributing Co., Inc., has been obtained by Audiofidelity Enterprises through the Civil Court here. The distributorship had been operated by Doctor Barry Lew who took over operations from his father Harry Lew.

According to papers filed with New York County Civil Court, an application by Stanley-Lewis to vacate the attachment order was denied by Judge Burton S. Sherman and a Sheriff's levy remains in effect. Attachment has been made difficult as noted in grounds for the order which stipulate that the distributor appears to have disposed of or secreted all assets (such as records and tapes) that might otherwise be levied upon to satisfy the existing judgment held by Audiofidelity against Stanley-Lewis.

Fantasy Signs Black Byrds

■ BERKELEY—Fantasy Records has entered into a production agreement with Black Byrd Productions Inc., which is headed by Donald Byrd. The first album under the agreement, set for January release, is by the Black Byrds, a group made up largely of college students of Byrd's who have been touring with him nationally.

Co-leaders of the Black Byrds are Allen Barnes, who plays tenor and soprano saxophone and flute, and Kevin Toney, who plays piano, synthesizer, clavinet, organ and melodica. All members of the band also sing. Material by Stevie Wonder and Larry Mizell will be on the new album, as well as original Black Byrd compositions.

Bobby Blue's People



Dunhill Records artist Bobby "Blue" Bland (right) is congratulated by Marv Helfer (left), Vice President in charge of artist relations at ABC Records, and Steve Barri, Bland's producer, after his opening night set at the Whisky A Go-Go.

The Earl Scruggs Revue.

Joy at the Troubadour

By ROBERT HILBURN,
LOS ANGELES TIMES

(LOS ANGELES) The group is, quite simply, the best, most assured combination of traditional and contemporary country music ideas that I've seen on the Troubadour stage, a group with far more range, authenticity and joy in its music than any of the many second-generation bands that proudly march under the country-rock label. The Earl Scruggs Revue isn't just another band, it is a tightly disciplined, valuable cross between some of the best of the past and the present in country-oriented music.

BEST BAND, MAN FOR MAN

By JOHN WASSERMAN,
SAN FRANCISCO CHRONICLE

(SAN FRANCISCO) I doubt there is another band in any form of American popular music that is better, man for man, than The Earl Scruggs Revue.

Scruggs Revue Weeds Out Doubts

By CHET FLIPPO,
ROLLING STONE

(SAN FRANCISCO) Any doubts that Earl Scruggs could successfully take his banjo from one field to another are laid to rest.



The Revue, clockwise from top: Josh Graves, Randy Scruggs, Gary Scruggs, Jody Maphis, Steve Scruggs, and Earl Scruggs.

The Earl Scruggs Revue

Will Be Appearing On the 90-Minute Saturday Night Special

"I Believe In Music"

On NBC-TV Network, Saturday, November 24, 10:30 CST/11:30 EST

This is more than just another country band and even more than just another rock band. It is more than either. The music the Revue does is a hybrid for which a label has yet to be invented. If people deal with labels, Earl Scruggs and his Revue are the few who disregard them. They deal with one simple word-music. It's an unusual mixture of rock, spiritual and country, all of which fuse together to give a distinct and unusual sound. When you listen to what they do to a crowd, and how they tear them apart and put them back together, you will understand why the Earl Scruggs Revue is one of the most influential forces in music today. They are interesting, intriguing, and unique in their looks and their music with the talent and ability to entertain any age group with a sound all their own.

Earl Scruggs is enormously popular, more so than one might think, in a day when the banjo holds such a small corner in a huge music market. But Earl Scruggs has changed all that. Along with his sons Randy, Gary and Steve, Josh Graves and Jody Maphis, Earl has put together a group that is constantly touring, and each tour is more successful than the last. Few, if any, are bigger on the college circuit.

An album recorded in Nashville, has just been released. Containing songs by Loggins and Messina, Bob Dylan and Shel Silverstein, the Revue has come up with an album which is deserving of all the superlatives that have already been bestowed on Earl, his sons, Josh and Jody. "The Earl Scruggs Revue," a masterpiece. KC 32426 ON COLUMBIA RECORDS AND TAPES.

SCRUGGS' RELEASE REVUE ALBUM



KC 32426

Represented by Scruggs
Talent Agency
(615) 868-2254
(615) 865-0326
Contact: Louise Scruggs

GIVE A KID A BREAK
THE FRESH AIR FUND

THE SINGLE "IF I'D ONLY COME AND GONE," A SURE HIT.
ON COLUMBIA RECORDS AND TAPES

Dialogue *(Continued from page 8)*

down." I said, "They're out of their minds. It's a smash." So he left it with me to see what I could do. I went up that afternoon to George Martin and played it for him. He looked at me quizzically and said, "If you think it's a hit, I'll agree with you." He said he didn't have the kind of artist necessary for that song, and I told him if he didn't do it I'd take it somewhere else. He then thought of a group he had from Liverpool. I said, "Liverpool, what's from Liverpool?" He said, "They're a nice bunch of guys, I'm bringing them down and experimenting with them. They wear their hair rather long, and they are amusing characters, very nervous and excitable and they excite each other. They've got something, but what they've got I don't know. I'll send this song up to them. I'll try it with them, and we'll see what happens.

A few weeks later George called me to come and listen to the song. He played it for me and I said, "George, it's terrible. It's worse than the demo." George agreed it didn't come off. They didn't quite fancy it. It wasn't them. The "A" side was a little thing called "Love Me Do." I didn't like it very much either. It didn't have melody, it was a riff. They were very good, but my song was a better song. George agreed with me but said, "What can I do?" I asked him not to make my song the "B" side. But he decided to keep the "A" side and record another "B" side. "Love Me Do" didn't do too badly. The success on the charts was really on the northwest of England, round about Liverpool where, of course, they were tremendous stars. I hadn't met the boys yet. George called me several weeks later and said he had some bad news for me. It seemed the boys had come down to record another session, and they'd scrapped my song. They said it was a good song, but they just couldn't get into it. George said that the cloud might have a silver lining though. With him was the Beatles' manager, Brian Epstein, and he was looking for a publisher who would stand alongside and plug the boys as well as their records and the songs. Brian Epstein was perhaps the forerunner of the great, high-powered managers. I saw Brian and listened to a record he'd brought. It was a little thing called "Please Please Me," and I said it was a number one smash. It was not like anything they'd done before. I flipped and Brian thought I'd gone beserk. He'd never heard enthusiasm like this. I phoned a friend of mine in television who was just starting a pop series which went out every Saturday afternoon. I played the song for him over the telephone, and we set up the TV shot. In fact, this became the formula for the way we worked. In the early stages when Brian didn't know anybody, I used to fix the radio and TV shows and have the contracts sent through to Brian who obviously took care of all the business and I booked all the promotional gigs. Sometime later, Brian asked me to hold onto that song of mine that the Beatles had scrapped. He had another group that George Martin was going to record. and he wanted to use it with them. That group was Gerry and the Pacemakers and the song was "How Do You Do It." It went to number one. So it pays to fight for a song.

RW: So that tune paved the way for your association with the Beatles?

James: I do believe that my faith in that tune led to my meeting Brian Epstein and the biggest break of my business career. "Please Please Me" came out on January 11, 1963 and by January 20 was a smash hit and about three or four weeks later, it was number one. And we virtually never looked back. It was the start of the most incredible situation. I suggested we start a music company, the Beatles, me and Brian. Because the boys came from northern England, we called it Northern Songs.

RW: Didn't Brian also have Billy J. Kramer and the Dakotas?

James: Yes. We leapfrogged the number one spot on the chart for seven months with seven songs between the three groups. The same publisher, same manager, same recording manager. It was unprecedented to have success like that.

RW: With what other artists did you become involved?

James: I set up a company with the Hollies and had many of the songs contained in their albums. I had a record label with Larry Page, called Page One, which I still own. I bought Larry out when he wanted to start his Penny Farthing operation. We jointly handled a group called the Troggs with a thing called "Wild Thing."

We also set up a company with Roger Cook and Roger Greenaway called Cookaway and we have a great number of hits there.

My son, Stephen, administers and manages our two record labels, DJM and JAM. The first artist we signed to the DJM label was Elton John. Elton and Bernie Taupin wrote the songs and Elton recorded them. Although the early material was not successful, we pressed on and we made more records. We put Elton and Bernie on a retainer. We paid their rent and gave them eating money, Christmas present

(Continued on page 49)

The Epic Tale of Charlie Rich

By ALLEN LEVY

■ NEW YORK—The musical odyssey of Epic artist Charlie Rich, has taken him from jazz to r&b to rock to country to pop and back again—and what has emerged, after all of Rich's musical peregrinations, is a talented, rich (no pun intended) and musically resonant performer who is just now coming into his own as an important recording artist.

Rich, a large man with a striking shock of white hair that surrounds a large forceful face, began as a singer/pianist with a small jazz combo called the Velvetones. His idols at that time were Nat (King) Cole and Stan Kenton, for he was into the progressive music of the day, and was basically a jazz artist. Jazz still appears in his performances (especially in his club work) and traces of jazz can be heard in such Rich recordings as his "Nice 'n Easy."

In any case, Rich has always been an eclectic musician and it was as a rockabilly musician that he first made his mark on the public's consciousness with "Lonely Weekends," released in 1959



Charlie Rich

on Phillips International, one of Sam Phillips' Memphis-based labels. Phillips, in fact, discoverer of Rich, Elvis Presley, Roy Orbison, Carl Perkins and Jerry Lee Lewis, remains one of Rich's greatest fans, calling him one of the most versatile performers he's ever been associated with.

Charlie never did follow up "Lonely Weekends" with a similar hit until several years later, when he hit again, this time with a more r&b sound (another manifestation of his eclecticism), "Mohair Sam" on Smash.

(Continued on page 58)

Dempster Forms Firm

■ LOS ANGELES — Robert Dempster, director of special marketing at MCA Records, has left his position there to form his own company, Robert Dempster Productions, with offices at 118 So. Beverly Blvd., Beverly Hills. Dempster will be principally involved in working with record and marketing companies for consumer oriented promotions involving television and mail-order for special record packages.

NARAS Screens Entries



Dede Dabney, Record World's r&b editor, flanked by Michael Cuscuna (left) of Atlantic, Mancell Warrick (center) of Chess, and Ronnie Mosley (right) of Sussex, ponder a question during the initial Grammy Awards Screening Committee meeting, held by NARAS on November 9 and 10 at New York's Essex House. Also on the committee were London's Peter Hay, Motown's Phil Jones, Stax's John Smith and soul gospel expert Tony Heilbut. Various committees covering numerous fields of recording met simultaneously as reviewers, producers, record company representatives and NARAS members from each of the Academy's six chapters gathered to review the entries. First round voting for the Grammys is scheduled to start next month.

CBS to Air 'Rudolph' Special

■ NEW YORK—CBS-TV will air "Rudolph the Red-Nosed Reindeer," the popular animated Christmas special on December 7, marking the tenth consecutive year of network presentation of the program. The show is based on the Johnny Marks song of the same title that has sold over 100 million recordings since its release in 1949. The voice of Burl Ives is featured in the special as well as on the original soundtrack recording put out by MCA records. "Rudolph the Red-Nosed Reindeer" stands as one of the longest running and highest rated specials in TV history.

CBS' SQ Quad Gets U.S. Patent

■ WASHINGTON, D. C. — The United States Patent Office granted Patent 3,770,901 to Benjamin B. Bauer, Vice President for acoustics and magnetics at C.B.S. Laboratories in Stamford, Conn. for the SQ quadrophonic record now being marketed by Columbia Records. Bauer explained that SQ is the first four channel disc not requiring ultrasonic impressions on the groove to achieve a four channel effect, and is also the first system that can be properly broadcast over FM radio.

NOVEMBER 24, 1973

1. **KILLING ME SOFTLY**
ROBERTA FLACK—Atlantic SD 7271
2. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
3. **DON'T MESS WITH MR. T**
STANLEY TURRENTINE—CTI 6030
4. **TURTLE BAY**
HERBIE MANN—Atlantic SD 1642
5. **SWEETNIGHTER**
EUMIR DEODATO—CTI 6029
6. **TURTLE BAY**
WEATHER REPORT—Columbia KC 32210
7. **SONG OF THE NEW WORLD**
MCCOY TYNER—Milestone 9044
8. **INSIDE STRAIGHT**
CANNONBALL ADDERLEY—Fantasy 9435
9. **SASSY SOUL STRUT**
LOU DONALDSON—Blue Note BN LA109-F (United Artists)
10. **GATO CHAPTER ONE: LATIN AMERICA**
GATO BARBIERI—Impulse AS 8248
11. **BOLIVIA**
GATO BARBIERI—Flying Dutchman 10158 (RCA)
12. **SOUL BOX**
GROVER WASHINGTON JR.—Kudu 1213 (CTI)
13. **BODY TALK**
GEORGE BENSON—CTI 6033
14. **BASIC MILES**
MILES DAVIS—Columbia C 32025
15. **YOU'VE GOT IT BAD GIRL**
QUINCY JONES—A&M SP 3041
16. **REALIZATION**
EDDIE HENDERSON—Capricorn CP 0118 (Warner Brothers)
17. **CHARLES III**
Charles Earland—Prestige 10067
18. **BLACK BYRD**
DONALD BYRD—Blue Note BN LA047-F
19. **SECOND CRUSADE**
THE CRUSADERS—Blue Thumb BTS 7000
20. **HYMN OF THE SEVENTH GALAXY**
CHICK COREA—Polydor PD 5536
21. **JAMAL '73**
AHMAD JAMAL—20th Century 2 417
22. **CLOSER TO IT**
BRIAN AUGER'S OBLIVION EXPRESS—APT-0140
23. **FINGERS**
AIRTO—CTI 6028
24. **UNSGUNG HEROS**
CRUSADERS—Blue Thumb BTS 6007
25. **BOTH FEET ON THE GROUND**
KENNY BURRELL—Fantasy 9427
26. **FORT YAWUH**
KEITH JARRETT—Impulse AS 8240
27. **SUPERFUNK**
FUNK INC.—Prestige 10071
28. **LIGHT AS A FEATHER**
CHICK COREA—Polydor PD 5525
29. **DARK OF LIGHT**
NORMAN CONNORS—Cobblestone CST 9035 (Buddah)
30. **FOLLOW THE MEDICINE MAN**
GARY BARTZ—Prestige 10068
31. **AT THEIR BEST**
CRUSADERS—Motown M796V1
32. **GIANT STEPS**
WOODY HERMAN—Fantasy 9432
33. **CANNONBALL ADDERLEY & FRIENDS**
Capitol SLBB 11233
34. **INTENSITY**
JOHN KLEMMER—Impulse AS 9244 (ABC)
35. **PORTUGUESE SOUL**
JIMMY SMITH—Verve 68832
36. **LIVE AT MONTREUX**
LES McCANN—Atlantic SD 2-312
37. **GOLDEN HITS**
RAMSEY LEWIS—Columbia KC 32490
38. **HOLD ON I'M COMIN'**
HERBIE MANN—Atlantic SD 1632
39. **EXCURSIONS**
EDDIE HARRIS—Atlantic SD 1632
40. **SUNFLOWER**
MILT JACKSON—CTI 6024

JAZZ

By MICHAEL CUSCUNA



York. Hopefully that may also be issued, although that company has no plans at this time.

■ Keith Jarrett's recording activity is producing a number of great efforts. On the heels of his first album for Impulse, ECM Records is releasing a three record set of Jarrett solo piano from two European concerts from the spring of 1973. Later ECM will be releasing an orchestral album by Keith. In '74, Atlantic will release the pianist's final album for that label with his regular quartet. Columbia also has a live recording of Jarrett's solo piano concert at the Mercer Arts Center in New

Tenor saxophonist **Joe Henderson** has been very active in the studio lately. Latin music has always been a facet of his writing and his improvising. Finally, he has recorded a totally Latin album with a group assembled by trumpeter **Luis Gasca**. Next, he will do an album in Los Angeles with guest artist **Alice Coltrane**. That group will include bassist **Charlie Haden**. Previously, Henderson had appeared on one of Ms. Coltrane's finest albums "Ptah, the El Daoud" on Impulse and on Luis Gasca's album on Blue Thumb, creating a common ground for both of his new recording projects.

Drummer **Norman Connors** and his group, which includes saxophonist **Charles Garnett** and singer **DeeDee Bridgewater**, did a week at the Keystone Korner in San Francisco and stayed in town long enough to record their third album for Buddah . . . The Keystone Korner was the site of **Rahsaan Roland Kirk's** new live double album, soon to be released . . . Ms. Bridgewater is working on her own solo album for Strata-East . . . **Elvin Jones** unveiled a new band at the Village Vanguard that includes saxophonists **Frank Foster** and **Harold Alexander**. Alexander, with two fine albums out on Flying Dutchman, has recorded his first disc for Atlantic, produced by **Jimmy Douglass** . . . Also for Atlantic, **Charles Mingus** is back in the studio with **Nesuhi Ertegun** producing . . . Reedman-pianist-bassist **Andrew White** has released a really good third album of his music on his own label (Andrew's Music, 4830 South Dakota Avenue, N.E., Washington, D.C. 20017). One side was recorded in a studio, the other in Bucharest, Romania . . . Adelphi Records has just released a beautiful album from the late Rev. **Gary Davis**, recorded in March, 1969 at Apostolic Studios. The set includes **Larry Johnson** on harmonica and Sister **Annie Davis** singing with her husband. The album is basically blues spirituals and is entitled "O Glory" . . . **Bobby Blue Bland** is currently on tour, exposing his great brand of blues to new audiences and promoting his new album on ABC/Dunhill. His fine band includes guitarist and now pianist as well **Mel Brown**. Bland has been in superb form . . . Guitarist **Sonny Sharrock** has composed and performed the music for a new short film on **James Baldwin** entitled "From Another Place," which is soon to be released commercially . . . **Eddie Henderson** is now working on his second album for Capricorn Records . . . A new musical called "How It Is" with words by **Samuel Beckett** and music by **Michael Mantler** has been created for **Jack Bruce**. A public performance is expected for sometime in 1974 . . . Polydor Records has made a U. S. distribution agreement with ECM Records and will soon issue six choice records from the label's catalog . . . Town Hall, November 4, was the scene of a **Cecil Taylor** solo concert, an all too rare event . . . Impulse is presenting a jazz package in major cities. The New York concert included **Keith Jarrett**, **Gato Barbieri** and **Alice Coltrane**. Gato's performance was outstanding. The highlight of the evening was a breathtakingly beautiful solo by bassist **Jimmy Garrison** with the Coltrane group.

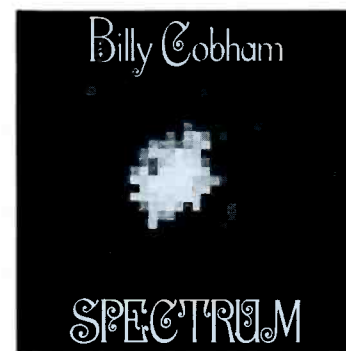
Duke Ellington Does Autobiography

■ BERKELEY, CALIF. — Duke Ellington's autobiography, "Music Is My Mistress," has been published by Doubleday & Co. The book includes his own remembrances and comments on his career in music.

Memphis Distrib for AFE

■ NEW YORK — Bill Singer, national sales manager of Audiofidelity Records, disclosed that Record Sales Corp. of Memphis will handle all lines distributed by Audiofidelity Enterprises. Sid Melvin is general manager and Rick Cohen sales manager of the Trans-america distributing outlet in Memphis.

New Jazz On Atlantic



Spectrum/Billy Cobham

In recent years, Billy Cobham has acquired the exceedingly well-deserved reputation as one of the finest drummers in all of contemporary music. Countless jazz and rock sessions, plus a highly successful stint with the Mahavishnu Orchestra, have drawn his amazing percussive talents more and more out into the open. This is an outstanding album, with legitimately new and original music experimentation.



On Atlantic Records & Tapes

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

NOVEMBER 24, 1973

AIN'T GOT NO HOME The Band (Arc, BMI)	84	MY OLD SCHOOL Gary Katz (ABC, ASCAP)	86
ALL I KNOW Art Garfunkel & Roy Halee (Canopy, ASCAP)	12	NEVER LET YOU GO Mike Vernon (Crystal, Jukebox, BMI)	43
ANGIE Jimmy Miller (Promopub, ASCAP)	13	NEVER NEVER GONNA GIVE YA UP Barry White (Sa-Vette/January, BMI)	32
ARE YOU LONESOME TONIGHT Curb & Costa (Bourne, ASCAP)	75	NUTBUSH CITY LIMITS (Huh-Unart, BMI)	26
A SPECIAL PART OF ME Berry Gordy (Stein & Van Stock, ASCAP)	17	OOH BABY Gordon Mills (Management Agency & Music Publishing, BMI)	21
BABY COME CLOSE Smokey Robinson (Jobete, ASCAP)	87	PAINTED LADIES John Lombardo (Corinth, BMI)	41
BASKETBALL JONES Lou Adler (India Ink, ASCAP)	46	PAPER ROSES Sonny James (Lewis, ASCAP)	9
BE Tom Catalano (Stonebridge, ASCAP)	35	PHOTOGRAPH Richard Perry (Richroony, BMI)	1
CHEAPER TO KEEP HER Don Davis (East/Memphis/Deleif, BMI)	22	PRETTY LADY Jimmy Ienner (CAM-USA, BMI)	47
CHECK IT OUT Robert Bowies (Haymarket, BMI)	39	RAMBLIN' MAN Sandlin & Allman Bros. (No Exit, BMI)	57
CHINA GROVE Ted Templeman (Warner-Tamerlane, BMI)	80	RIVER Brad Shapiro (Lonport, BMI)	62
COME GET TO THIS Marvin Gaye (Jobete, ASCAP)	31	ROCKIN' ROLL BABY Thom Bell (Mighty Three, BMI)	30
COME LIVE WITH ME Ray Charles (House of Bryant, BMI)	88	ROCK 'N ROLL Kevin Johnson (Tree, BMI)	63
CORAZON Lou Adler (Colgems, ASCAP)	37	ROCK ON Jeff Wayne (Jeff Wayne, PRS)	90
COUNTRY SUNSHINE Davis & West (Shade, ASCAP/Tree, BMI)	54	ROCKY MOUNTAIN WAY Walsh & Szmczyk (Barnstorm, BMI)	66
DREAM ON Adrian Barber (Daksel/Frank Conelly, BMI)	36	SAIL AROUND THE WORLD David Gates (Kipahulu, ASCAP)	60
D'YER MAK'ER Jimmy Page (Superhype, ASCAP)	34	SALLY FROM SYRACUSE Al Gorgoni (Lobek, ASCAP)	85
FELL FOR YOU Tony Hester (Groovesville, BMI)	53	SHOW AND TELL Jerry Fuller (Fulness, BMI)	25
GOODBYE YELLOW BRICK ROAD Gus Dudgeon (James, BMI)	8	SHOW DOWN Jeff Lynne (Anne-Rachel/Yellow Dog, ASCAP)	96
HALF BREED Snuff Garrett (Blue Monday, BMI)	29	SISTER MARY ELEPHANT Lou Adler (India Ink, ASCAP)	71
HAVING A PARTY Dan Greer (Kags, BMI)	99	SMARTY PANTS Selder & Harris (Nickel Shoe/Six Strings, BMI)	55
HEARTBEAT—IT'S A LOVEBEAT Walt Meskell (Schine, ASCAP)	2	SMOKING IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP)	40
HELEN WHEELS Paul McCartney (McCartney/ATV, BMI)	49	SOME GUYS HAVE ALL THE LUCK J. Fortgang (Kec, ASCAP)	44
HELLO, IT'S ME Todd Rundgren (Screen Gems-Columbia, BMI)	15	STONE TO THE BONE James Brown (Dynatone/Belinda/Unichappell, BMI)	92
HIGHER GROUND Stevie Wonder (Stein Van Stock/Black Bull, ASCAP)	50	SPACE RACE Billy Preston (W.E.P., BMI)	6
HURTS SO GOOD Brad Shapiro (Muscle Shoals/Cotillion, BMI)	69	SPIDERS AND SNAKES Phil Gernhard (Kaiser/Boo/Gimp, ASCAP)	77
I CAN'T STAND THE RAIN Willie Mitchell (Jec, BMI)	61	STEALIN' Gerry Bron (WB, ASCAP)	95
I DON'T KNOW WHAT IT IS Ripple (Act 1, BMI)	64	SUMMER (THE FIRST TIME) Montgomery & Goldsboro (Penhad/Cnart, BMI)	59
IF YOU'RE READY (East/Memphis, BMI)	18	SWEET UNDERSTANDING LOVE Steve Barri, Brian Potter, Dennis Lambert (ABC, Dunhill/Rall, BMI)	28
I GOT A NAME Cashman & West (Fox, Fanfare, BMI)	5	TELL HER SHE'S LOVELY Musso, Espinosa, Lespron (Shiver & I, ASCAP)	56
I'VE GOT TO USE MY IMAGINATION Kerner & Wise (Screen-Gems/Columbia, BMI)	82	THAT LADY Isleys (Bovia, ASCAP)	45
I WANNA KNOW YOUR NAME Gamble-Huff (Mighty Three/Blackwood, BMI)	94	THE JOKER Steve Miller (Haworth, ASCAP)	27
JESSE Joel Dorn (Frank, ASCAP)	68	THE LOVE I LOST Gamble & Huff (Mighty Three, BMI)	10
JUST YOU AND ME James William Guercio (Big Elk, ASCAP)	7	THE MOST BEAUTIFUL GIRL Billy Sherrill (Al Gallico/Algee, BMI)	14
KEEP ON TRUCKIN' Wilson & Caston (Stone Diamond, BMI)	4	THE RIVER OF LOVE David M. Kershnerbaum (ABC/Dunhill/Speed, BMI)	89
KNOCKING ON HEAVEN'S DOOR Gordon Carroll (Ram's Horn, ASCAP)	20	THERE AIN'T NO WAY Phil Gernhard (Kaiser/Famous, ASCAP)	74
LAST KISS John Dee Driscoll (Bablo, BMI)	79	THIS TIME I'M GONE FOR GOOD Malone & Perry (Don, BMI)	78
LEAVE ME LONE Tom Catalano (Brooklyn/Anne-Rachel, ASCAP)	16	TIME IN A BOTTLE Cashman & West (Blendingwell/ABC, ASCAP)	42
LET ME BE THERE John Rostill (Gallico, BMI)	70	TOP OF THE WORLD Carpenters & Jack Daugherty (Almo/Hammer & Nails, ASCAP)	3
LET ME TRY AGAIN Don Costa (Spanka, ASCAP)	91	UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/Stone Agate, BMI)	76
LET'S GET IT ON Gaye & Townsend (Jobete, ASCAP/Cherritown, BMI)	65	WALK LIKE A MAN Todd Rundgren (Cram Renraf, BMI)	81
LET ME SERENADE YOU Richard Podolor (Warner-Tamerlane, BMI)	24	WE MAY NEVER PASS THIS WAY (AGAIN) Louie Shelton (Dawnbreaker, BMI)	23
LITTLE GIRL GONE Stan Silver (Prima Donna, BMI)	73	WHY ME Foster & Linde (Resaca, BMI)	19
LIVIN' FOR YOU Willie Mitchell (Jec/Al Green, BMI)	72	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Medress & Appell (Levine & Brown, BMI)	51
LIVING FOR THE CITY Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	52	WILL YOU LOVE ME TOMORROW Peter Schekeryk (Screen-Gems/Columbia, BMI)	97
LOVE HAS NO PRIDE John David Souther (Walden/Glasco, ASCAP)	93	WRAPPED UP IN YOUR WARM AND TENDER LOVE Parker & Davis (Julio-Brian, BMI)	83
MAMMY BLUE Kerner-Wise (Maxim, ASCAP)	48	YES WE CAN CAN A. Toussaint (Warner-Tamerlane, BMI)	58
ME AND BABY BROTHER Jerry Goldstein (Far Out, ASCAP)	67	YOU'RE IN GOOD HANDS Mizell & Perrin (Jobete, ASCAP)	98
MIDNIGHT TRAIN TO GEORGIA Camille & Gladys Knight (Keca, ASCAP)	11		
MIND GAMES John Lennon (John Lennon, BMI)	33		
MY MUSIC Jim Messina (Jasperilla/Gnosso, ASCAP)	38		

NOV. 24	NOV. 17	
101	101	THE DAY THAT CURLY BILL SHOT DOWN CRAZY SAM McGEE THE HOLLIES—Epic 5-11051 (Famous, ASCAP)
102	102	SOMEWHERE OVER THE RAINBOW LIVINGSTON TAYLOR—Capricorn 0032 (WB) (Leo Feist, ASCAP)
103	104	A SONG I'D LIKE TO SING KRIS & RITA—A&M 4403 (Combine, BMI)
104	117	I FOUND SUNSHINE CHI-LITES—Brunswick 55503 (Julio/Brian, BMI)
105	115	SORROW DAVID BOWIE—RCA APBO-0160 (Pepamar, ASCAP)
106	116	IT'S ALL OVER INDEPENDENTS—Wand 11263 (Scepter) (Butler, ASCAP)
107	—	I'M A ROCKER THE RASPBERRIES—Capitol 3765 (CAM-USA, BMI)
108	131	KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE—Columbia 4-45953 (Hummit, BMI)
109	112	FLASHBACK PAUL ANKA—Fame XW345-W (UA) (Morris/Zapata/Warner-Tamerlane, BMI)
110	110	LET THERE BE DRUMS INCREDIBLE BONGO BAND—MGM 14635 (Travis, BMI)
111	123	STORMY MONDAY LATIMORE—Glades 1716 (WB, ASCAP)
112	114	MANGO MEAT MANDRILL—Polydor PD 14200 (Mandrill/Intersong U.S.A./Chappell, ASCAP)
113	—	JIM DANDY BLACK OAK ARKANSAS—Atco 6948 (Atlantic) (Shelby Singleton/Hill & Range, BMI)
114	—	BIG TIME OPERATOR KEITH HAMPSHIRE—A&M 1486 (TRO-Hampshire, ASCAP)
115	118	COULD YOU EVER LOVE ME AGAIN GARY & DAVE—London 200 (Blue Nose, CAPAC)
116	106	TAKE THE HIGHWAY MARSHALL TUCKER BAND—Capricorn 0030 (WB) (No Exit, BMI)
117	139	IT'S SO NICE SAM RUSSELL—Playboy 50031 (Pasa Alta, BMI)
118	120	VADO VIA DRUPI—A&M 1460 (ATV, BMI)
119	122	REASON TO FEEL SCUFFY SHEW—Metromedia BMBO-0043 (RCA)
120	121	IF YOU DON'T GET IT THE FIRST TIME FRED WESLEY & THE J.B.'S—People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
121	—	MAKE IT ALL WORTHWHILE JAMES LEROY—Janus 206 (Tarana/Martintown, ASCAP)
122	124	POUR ME A LITTLE BIT MORE WINE WAYNE NEWTON—Chelsea BCBO-0091 (RCA) (Transdale, BMI)
123	126	LOVE FOR YOU SONOMA—Dunhill D 4365 (ABC/Hello There, ASCAP)
124	108	TAKE LIFE A LITTLE EASIER RODNEY ALLEN RIPPY—Bell 45403 (Senor-6.W., ASCAP)
125	125	FOR YOUR LOVE GWEN McCRAE—Cat 1989 (Beechwood, BMI)
126	137	I'M THE MIDNIGHT SPECIAL CLARENCE CARTER—Fame XW330-W (UA) (Fame, BMI)
127	128	WALKING IN THE GEORGIA RAIN SONNY GERACI AND CLIMAX—Rocky Road 30074 (Bell) (Volindo, ASCAP)
128	130	STOP THIS MERRY-GO-ROUND JOHN EDWARDS—Aware 035 (GRC) (Moonsong, BMI)
129	129	MY GIRL WOLFMAN JACK—Wooden Nickel VWBO-0110 (RCA) (Jobete, ASCAP)
130	132	ERES TU MOCEDADES—Tara 100 (Famous) (Radmus, ASCAP)
131	111	CALICO TOMMY JAMES—Roulette 7142 (Big Seven, BMI)
132	134	TAKE ME TO YOUR HEART MONKEY MEES—Roxbury BRBO-0133 (RCA) (Press, BMI)
133	—	COME LAY SOME LOVIN' MARGIE JOSEPH—Atlantic 2988 (Tree, BMI)
134	138	MIRACLE MAKER HUES CORPORATION—RCA APBO-0139 (Screen Gems-Columbia/Summerhill, BMI)
135	135	SHIPS IN THE NIGHT VICKI LAWRENCE—Bell 45409 (Pixruss, ASCAP)
136	136	THE BEST YEARS OF MY LIFE GENERAL CROOK—Wand 11260 (Scepter) (Germaine/Our Children, BMI)
137	107	WHEREFORE AND WHY GLEN CAMPBELL—Capitol 3735 (WB, ASCAP)
138	146	GOOD OLD SONG DOBIE GRAY—MCA 40153 (Almo/Irving, ASCAP)
139	—	STREETWALK FAT BACK BAND—Perception 540 (Clita/Patrick Bradley, BMI)
140	119	ROLLER COASTER BLOOD, SWEAT & TEARS—Columbia 4-45937 (Screen Gems-Columbia/Sweet Glory, BMI)
141	—	I MISS YOU DELLS—Cadet 5700 (Groovesville, BMI)
142	—	DOWN DRINKING AT THE BAR LOUDON WAINWRIGHT III—Columbia 4-45949 (Snowden, ASCAP)
143	133	YOU OUGHTA BE HERE WITH ME ANNETTE SNELL—Dial 1023 (Phonogram) (Tree, BMI)
144	143	HE TODAY'S PEOPLE—20th Century TC 2032 (Fox Fanfare, BMI)
145	145	GET INVOLVED GEORGE SOULE—Fame XW302-W (UA) (Fame, UA)
146	—	INSPIRATION PAUL WILLIAMS—A&M 1479 (Almo, ASCAP)
147	127	SOMEBODY'S BEEN ENJOYING MY HOME DON COVAY—Mercury 73436
148	144	SWEET BECKY WALKER LARRY GATLIN—Monument Z57 8584 (Columbia) (First Generation, BMI)
149	140	SOLITAIRE ANDY WILLIAMS—Columbia 4-45937 (Screen Gems-Columbia/Sweet Glory, BMI)
150	142	PICK UP THE PIECES HUDSON-FORD—A&M 1471 (Living, BMI)

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WHERE THEIR FRIENDS ARE!

FROM THE ALBUM
"UNDER THE INFLUENCE OF
LOVE UNLIMITED" T-414

Elektra/Asylum November Release

■ NEW YORK — Joni Mitchell's second album for Asylum, "Court and Spark," is slated for late November/early December release by the label.

Additional Elektra/Asylum albums planned for November release are the debut of Jobriath; Jo Jo Gunne's third album, "Jumping the Gunne," "Painter," whose single "West Coast Woman" has already enjoyed success on the charts; "Skymonters with Hamid Hamilton Camp," from the well-known folksinger; "Montezuma Hall/Looks Like Rain," a double album from Mickey Newbury; Atomic Rooster's "VI" from the high-powered group; "Short Stories," Harry Chapin's latest; and "Islands," from Cyrus Faryar.

Harris, Mason to WEA

■ HOLLYWOOD, CALIF. — Joel M. Friedman, President of the Warner-Elektra-Atlantic Corp., has announced the appointments of Stan Harris and Joe Mason to the WEA home office staff.

Harris will serve as staff assistant to Henry Droz, Vice President in charge of sales, and to Friedman, operating out of the company's home office. Mason will serve as assistant credit manager to Tom Romano, the company's national credit manager.

Popsie, A Legendary Figure In Music Photography, Retires

■ In the days of the great swing bands, the name "Popsie" followed by the initials of a top band, chalked backstage at theaters all over the country, became as famous as the slogan "Kilroy Was Here" among GI's during World War II. William (Popsie) Randolph was probably the best known band boy in the country from the mid-1930s to the mid-1940s when the big band era faded away. He worked for Abe Lyman, Isham Jones, Ina Ray Hutton, Hudson-DeLang, Johnny Green, Teddy Powell, Bunny Berrigan, Tommy Dorsey, Artie Shaw and the Benny Goodman Orchestra.

It was with the Benny Goodman band that Popsie reached the heights as a band boy. He joined the band in 1940 and remained with it until 1945 when the Goodman band broke up. Popsie became so famous that Jack Oakie portrayed him in the 1942 movie "Sweet and Lowdown" which starred Linda Darnell and featured the Benny Goodman Orchestra.

When the days of the big bands ended in the late '40s, Benny Goodman asked Popsie what he'd like to do and his answer was



that he'd like to continue his hobby as a photographer. Benny presented him with a camera. Popsie then set up shop in New York as a photographer. His friends in the music business helped him get started with the music/record accounts, which included Johnnie O'Connor and George Goodwin's Music Business magazine. And he later became staff photographer for Cash Box and unofficial photographer for **Record World** and **Billboard**.

By the 1950s Popsie was the premier photographer of rock
(Continued on page 42)

Epic Signs Deal With Ragavoy

■ NEW YORK—Don Ellis, director, a&r, Epic Records, has announced the signing of producer Jerry Ragavoy to a production deal. All Ragavoy-produced material released on Epic Records will appear with his Rags Records logo.

Ragavoy has produced records for such artists as Garnett Mimms, Howard Tate, Miriam Makeba, Lorraine Ellison, and Lou Courtney. He has written such songs as "Time Is On My Side," "Cry Baby," "Ain't Nobody Home," "Look At Granny Run" and "Try."

Ragavoy's debut product on Epic is Lou Courtney's "What Do You Want Me To Do" (written, sung, and co-produced by Courtney) originally independently released on the Rags label.

Quadruple Gold For Columbia

■ NEW YORK — CBS Records struck gold four times last week. The recipients of the gold records were Monument custom label artist Kris Kristofferson for both his single "Why Me," and his album "The Silver Tongued Devil and I;" "Earth, Wind & Fire" for their Columbia album "Head To The Sky;" and the Isley Brothers for their T-Neck album "3 + 3." All four discs were certified gold by RIAA.

Joy Is Golden.



"Joy," ENS-5007. On Enterprise Records and Tapes.

Thanks a Million.



Enterprise Records is a division of The Stax Organization.
Stax Records are distributed through Columbia Records.
Distributed in Canada by Polydor, Ltd.

We support Memphis Music, Inc.



"Pulling phenomenal phone action wherever played!"

GAVIN REPORT

"Excellent response—many phone calls—stations receiving daily letters expressing listener happiness with Biff?"

HOWARD VIKEN—WCCO—MINNEAPOLIS

"The most unusual song released this year—happily pleases all ages—great audience appeal!"

DON SMITH—WSM—NASHVILLE

"Brought tears to my eyes when I played it on the air—just the kind of record my audience loves?"

DICK WHITTINGHILL—KMPC—LOS ANGELES



Biff The Friendly Purple Bear, UA-X10316-W

the warm and lovable new single

by Dick Feller...

just in time for Christmas,

on United Artists Records. 

from the United Artists album DICK FELLER WROTE... UA-LA094-F

THE ORIGINAL VERSION

e·mo·tion (i mō'shən), *n.* 1. an affective state of consciousness in which joy, sorrow, fear, hate, or the like, is experienced (distinguished from cognitive and volitional states of consciousness). 2. any of the feelings of joy, sorrow, fear, hate, love, etc. [*t. l. a. emōtio*, der. *emōtus*, *pp.*, moved out, stirred up] —**e·mo·tion·less**, *adj.* —**Syn.** 1. See **feeling**.

...AND

**PATTI
DAHLSTROM'S
NEW SINGLE SAYS IT ALL!**

"EMOTION"

TC 2056

PRODUCED BY MICHAEL JACKSON
& MICHAEL SMARTIAN

FROM HER NEW ALBUM
"THE WAY I AM" T421

**10TH
CENTURY
RECORDS**
A SUBSIDIARY OF
20TH CENTURY-FOX FILM CORPORATION

WHERE HER
FRIENDS ARE!





THE SINGLES CHART

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

NOV. 24	NOV. 17		WKS. ON CHART
1	2	PHOTOGRAPH RINGO STARR Apple 1865	8
2	1	HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY/ 20th Century TC 2030	14
3	5	TOP OF THE WORLD CARPENTERS/A&M 1468	8
4	3	KEEP ON TRUCKIN' EDDIE KENDRICKS/Tamla T54238F (Motown)	14
5	8	I GOT A NAME JIM CROCE/ABC 11389	9
6	7	SPACE RACE BILLY PRESTON/A&M 1463	11
7	9	JUST YOU AND ME CHICAGO/Columbia 4-45933	9
8	15	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 40148	6
9	4	PAPER ROSES MARIE OSMOND/MGM 14609	11
10	13	THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES/ Phila. Int'l. ZS7 3533 (Columbia)	9
11	6	MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS/Buddah 383	14
12	10	ALL I KNOW GARFUNKEL/Columbia 4-45926	12
13	11	ANGIE ROLLING STONES/Rolling Stones RS 19105	12
14	20	THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040	8
15	18	HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB)	8
16	28	LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY/ Capitol 3768	4
17	17	A SPECIAL PART OF ME DIANA ROSS & MARVIN GAYE/ Motown M1280F	9
18	33	IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS/ Stax STA 0170	5
19	19	WHY ME KRIS KRISTOFFERSON/Monument ZS7 8571 (Columbia)	25
20	12	KNOCKIN' ON HEAVEN'S DOOR BOB DYLAN/ Columbia 4-45914	13
21	24	OOH BABY GILBERT O'SULLIVAN/MAM 3633 (London)	7
22	26	CHEAPER TO KEEP HER JOHNNIE TAYLOR/Stax STA 0176	8
23	21	WE MAY NEVER PASS THIS WAY (AGAIN) SEALS & CROFTS/Warner Bros. 7740	10
24	32	LET ME SERENADE YOU THREE DOG NIGHT/Dunhill D 4370	5
25	31	SHOW AND TELL AL WILSON/Rocky Road 30073	7
26	27	NUTBUSH CITY LIMITS IKE & TINA TURNER/ United Artists XW209-W	13
27	46	THE JOKER STEVE MILLER BAND/Capitol 3732	6
28	30	SWEET UNDERSTANDING LOVE FOUR TOPS/Dunhill D 4366	7
29	14	HALF BREED CHER/MCA 40102	17
30	36	ROCKIN' ROLL BABY STYLISTICS/Avco 4625	6
31	44	COME GET TO THIS MARVIN GAYE/Tamla T54241F (Motown)	4
32	59	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/ 20th Century TC 2058	4
33	54	MIND GAMES JOHN LENNON/Apple 1368	3
34	42	D'YER MAK'ER LED ZEPPELIN/Atlantic 2986	6
35	41	BE NEIL DIAMOND/Columbia 4-45942	5
36	40	DREAM ON AEROSMITH/Columbia 4-45894	8
37	43	CORAZON CAROLE KING/Ode 66039 (A&M)	5
38	53	MY MUSIC LOGGINS & MESSINA/Columbia 4-45952	5
39	39	CHECK IT OUT TAVARES/Capitol 3674	9
40	40	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell)	7
41	50	PAINTED LADIES IAN THOMAS/Janus 224	7
42	62	TIME IN A BOTTLE JIM CROCE/ABC 11405	2
43	35	NEVER LET YOU GO BLOODSTONE/London 1051	12
44	51	SOME GUYS HAVE ALL THE LUCK THE PERSUADERS/ Atco 6943 (Atlantic)	6
45	16	THAT LADY ISLEY BROTHERS/T-Neck ZS7 2251 (Columbia)	19
46	29	BASKETBALL JONES CHEECH Y CHONG/Ode 66038 (A&M)	13
47	52	PRETTY LADY LIGHTHOUSE/Polydor 14198	7
48	55	MAMMY BLUE STORIES/Kama Sutra 584 (Buddah)	5
49	76	HELEN WHEELS PAUL McCARTNEY/Apple 1869	2



50	23	HIGHER GROUND STEVIE WONDER/Tamla T54235F (Motown)	17
51	61	WHO'S IN THE STRAWBERRY PATCH WITH SALLY TONY ORLANDO & DAWN/Bell 45424	3
52	66	LIVING FOR THE CITY STEVIE WONDER/Tamla T54242F (Motown)	3
53	58	FELL FOR YOU DRAMATICS/Volt VOA 4099 (Stax)	5
54	56	COUNTRY SUNSHINE DOTTIE WEST/RCA APBO-0072	9
55	60	SMARTY PANTS FIRST CHOICE/Philly Groove 179	3
56	79	TELL HER SHE'S LOVELY EL CHICANO/MCA 40104	2
57	22	RAMBLIN' MAN ALLMAN BROS./Capricorn 0027 (WB)	14
58	34	YES WE CAN CAN POINTER SISTERS/Blue Thumb 229	14
59	25	SUMMER (THE FIRST TIME) BOBBY GOLDSBORO/ United Artists XW251-W	15
60	63	SAIL AROUND THE WORLD DAVID GATES/Elektra 45868	6
61	65	I CAN'T STAND THE RAIN ANN PEEBLES/Hi 2248 (London)	10
62	69	RIVER JOE SIMON/Spring 141 (Polydor)	4
63	64	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) KEVIN JOHNSON/Mainstream 5548	6
64	78	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY RIPPLE/GRC 1004	3
65	45	LET'S GET IT ON MARVIN GAYE/Tamla T54234F (Motown)	20
66	37	ROCKY MOUNTAIN WAY JOE WALSH/Dunhill D 4361	16
67	77	ME & BABY BROTHER WAR/United Artists XW350-W	2
68	38	JESSE ROBERTA FLACK/Atlantic 2982	10
69	47	HURTS SO GOOD MILLIE JACKSON/Spring 139 (Polydor)	13
70	80	LET ME BE THERE OLIVIA NEWTON JOHN/MCA 40101	3
71	87	SISTER MARY ELEPHANT CHEECH Y CHONG/Ode 66041 (A&M)	2

CHARTMAKER OF THE WEEK

72	—	LIVIN' FOR YOU AL GREEN Hi 2257 (London)	1
73	73	LITTLE GIRL GONE DONNA FARGO/Dot 17476 (Famous)	7
74	75	THERE AIN'T NO WAY LOBO/Big Tree BT 16012 (Bell)	5
75	—	ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE DONNY OSMOND/MGM 14672	1
76	86	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995	2
77	84	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	4
78	—	THIS TIME I'M GONE FOR GOOD BOBBY BLUE BLAND/ Dunhill D 4369	1
79	88	LAST KISS WEDNESDAY/Sussex 507	3
80	48	CHINA GROVE DOOBIE BROS./Warner Bros. 7728	15
81	89	WALK LIKE A MAN GRAND FUNK/Grand Funk 3760 (Capitol)	2
82	—	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah 393	1
83	85	(WRAPPED UP) IN YOUR WARM AND TENDER LOVE TYRONE DAVIS/Dakar 4526	5
84	—	AIN'T GOT NO HOME THE BAND/Capitol 3758	1
85	92	SALLY FROM SYRACUSE STU NUNNERY/Evolution 1084	3
86	97	MY OLD SCHOOL STEELY DAN/ABC 11396	2
87	94	BABY COME CLOSE SMOKEY ROBINSON/Tamla T54239F (Motown)	4
88	91	COME LIVE WITH ME RAY CHARLES/Crossover 973	4
89	—	THE RIVER OF LOVE B. W. STEVENSON/RCA APBO-0171	1
90	99	ROCK ON DAVID ESSEX/Columbia 4-45940	2
91	93	LET ME TRY AGAIN FRANK SINATRA/Reprise 1181	2
92	—	STONE TO THE BONE JAMES BROWN/Polydor 14210	1
93	—	LOVE HAS NO PRIDE LINDA RONSTADT/Asylum 11026	1
94	98	I WANNA KNOW YOUR NAME INTRUDERS/Gamble ZS7 2508 (Columbia)	2
95	95	STEALIN' URIAH HEPP/Warner Bros. 7738	3
96	—	SHOW DOWN ELECTRIC LIGHT ORCHESTRA/ United Artists XW337-W	1
97	—	WILL YOU LOVE ME TOMORROW MELANIE/ Neighborhood NRA 4213 (Famous)	1
98	83	YOU'RE IN GOOD HANDS JERMAINE JACKSON/ Motown M1224F	7
99	90	HAVIN' A PARTY (MEDLEY) OVATIONS/MGM 14623	5
100	—	BLUE COLLAR BACHMAN TURNER OVERDRIVE/Mercury 73417	1



FLASHMAKER OF THE WEEK



LAID BACK
GREGG ALLMAN
Capricorn

TOP FM AIRPLAY THIS WEEK

- LAID BACK**—Gregg Allman—Capricorn
- MIND GAMES**—John Lennon—Apple
- SWEET REVENGE**—John Prine—Atlantic
- MOONDOG MATINEE**—The Band—Capitol
- LADIES INVITED**—J. Geils Band—Atlantic

WNEW-FM/NEW YORK

- AMAZING**—Kathy Dalton—DiscReet
- AQUASHOW**—Elliott Murphy—Polydor
- HENRY GROSS**—A&M
- LADIES INVITED**—J. Geils Band—Atlantic
- ON THE ROAD TO FREEDOM**—Alvin Lee & Mylon LeFevre—Chrysalis (Import)
- PHILLIP GOODHAND-TAIT**—20th Century
- SPACE RITUAL**—Hawkwind—UA
- WELCOME**—Santana—Col
- WHITE CHOCOLATE**—RCA

WBCN-FM/BOSTON

- BOLIVIA**—Gato Barbieri—Flying Dutchman
- IMAGINATION** (single)—Barry Goldberg—Atlantic
- INSIDE OUT**—John Martyn—Island
- LAID BACK**—Gregg Allman—Capricorn
- LIVE IN EUROPE**—Creedence Clearwater Revival—Fantasy
- LIVIN' FOR YOU** (single)—Al Green—Hi
- MIND GAMES**—John Lennon—Apple
- NEW QUARTET**—Gary Burton—ECM (Import)
- SWEET REVENGE**—John Prine—Atlantic
- UNTIL YOU COME BACK TO ME** (single)—Aretha Franklin—Atlantic

WMMR-FM/PHILADELPHIA

- BURNIN'**—Wailers—Island
- FROM THE STREETS OF NEW YORK**—Sha Na Na—Kama Sutra
- HIGH ON THE HOG**—Black Oak—Arkansas—Atco
- INSIDE OUT**—John Martyn—Island
- LADIES INVITED**—J. Geils Band—Atlantic
- LAID BACK**—Gregg Allman—Capricorn
- MIND GAMES**—John Lennon—Apple
- PHILLIP GOODHAND-TAIT**—20th Century
- PIANO MAN**—Billy Joel—Col
- 10CC**—UK

WLIR-FM/LONG ISLAND, N.Y.

- ATTEMPTED MUSTACHE**—Loudon Wainwright III—Col
- BLONDEL**—Amazing Blondel—Island
- FIRST TIME OUT**—James Montgomery Band—Capricorn
- FOCUS LIVE AT THE RAINBOW**—Sire
- GONE CRAZY**—Grin—A&M
- IT AIN'T EXACTLY ENTERTAINMENT**—Gerry Goffin—Adelphi

- LADIES INVITED**—J. Geils Band—Atlantic
- LAID BACK**—Gregg Allman—Capricorn
- MIND GAMES**—John Lennon—Apple
- SWEET REVENGE**—John Prine—Atlantic

WPHD-FM/BUFFALO

- ATTEMPTED MUSTACHE**—Loudon Wainwright III—Col
- HYMN OF THE SEVENTH GALAXY**—Return To Forever featuring Chick Corea—Polydor
- IT'S LIKE YOU NEVER LEFT**—Dave Mason—Col
- OOOH SO GOOD 'N BLUES**—Taj Mahal—Col
- PIN UPS**—David Bowie—RCA
- THE JOKER**—Steve Miller Band—Capricorn

WKTK-FM/BALTIMORE

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- BURNIN'**—Wailers—Island
- HIGH ON THE HOG**—Black Oak—Arkansas—Atco
- HIS CALIFORNIA ALBUM**—Bobby Blue Bland—Dunhill
- MOONDOG MATINEE**—The Band—Capitol
- MYSTERY TO ME**—Fleetwood Mac—Reprise
- SWEET REVENGE**—John Prine—Atlantic
- 10CC**—UK
- TWO SIDES OF TONY T. S. McPHEE**—WWA (Import)

WOWI-FM/NORFOLK, VA.

- BURNIN'**—Wailers—Island
- FM LIVE**—Climax Blues Band—Sire
- HEADHUNTERS**—Herbie Hancock—Col
- LADIES INVITED**—J. Geils Band—Atlantic
- MIND GAMES**—John Lennon—Apple
- MOONDOG MATINEE**—The Band—Capitol
- OOOH SO GOOD 'N BLUES**—Taj Mahal—Col
- SUSAN PILLSBURY**—Sweet Fortune
- SWEET REVENGE**—John Prine—Atlantic
- VIVA TERLINGUA**—Jerry Jeff Walker—MCA

WMC-FM/MEMPHIS

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- BARRY MANILOW**—Bell
- BRIGHT WHITE** (single)—Shawn Phillips—A&M
- LAID BACK**—Gregg Allman—Capricorn
- MOONDOG MATINEE**—The Band—Capitol
- OH LO** (single)—Sam the Sham—MGM

WPDQ-FM/JACKSONVILLE

- BRIGHT WHITE** (single)—Shawn Phillips—A&M
- BURNIN'**—Wailers—Island
- GRANICUS**—RCA
- HOT TRACKS**—Buckwheat—London
- LAID BACK**—Gregg Allman—Capricorn
- MADDER LAKE**—Mushroom (Import)
- MIND GAMES**—John Lennon—Apple
- MISSISSIPPI**—Fantasy
- ROOM TO GROW**—Barnaby Bye—Atlantic
- TATTOO**—Rory Gallagher—Polydor

WMMS-FM/CLEVELAND

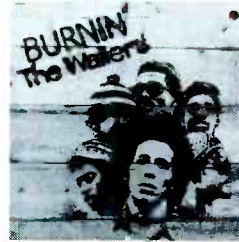
- BEACH BOYS IN CONCERT**—Brother
- BUFFALO SPRINGFIELD**—Atco
- FRIENDS AND LEGENDS**—Michael Stanley—MCA
- GONE CRAZY**—Grin—A&M
- HYMN OF THE SEVENTH GALAXY**—Return To Forever featuring Chick Corea—Polydor

- LADIES INVITED**—J. Geils Band—Atlantic
- LAID BACK**—Gregg Allman—Capricorn
- MUSCLE OF LOVE**—Alice Cooper—WB
- OOOH SO GOOD 'N BLUES**—Taj Mahal—Col
- PRESERVATION ACT I**—Kinks—RCA

WXRT-FM/CHICAGO

- FM LIVE**—Climax Blues Band—Sire
- HIGH ON THE HOG**—Black Oak—Arkansas—Atco
- HYMN OF THE SEVENTH GALAXY**—Return To Forever featuring Chick Corea—Polydor
- MEET MISSISSIPPI CHARLES BEVEL**—A&M
- MIND GAMES**—John Lennon—Apple
- MYSTERY TO ME**—Fleetwood Mac—Reprise
- OOOH SO GOOD 'N BLUES**—Taj Mahal—Col
- SHANGRENADE**—Harvey Mandel—Janus
- SONGS FOR CHILDREN**—Dave Van Ronk—Cadet
- SWEET REVENGE**—John Prine—Atlantic

FM SLEEPER OF THE WEEK:



BURNIN'
WAILERS
Island

KSHE-FM/ST. LOUIS

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- FM LIVE**—Climax Blues Band—Sire
- FULL SAIL**—Loggins & Messina—Col
- HOT TRACKS**—Buckwheat—London
- IT'S LIKE YOU NEVER LEFT**—Dave Mason—Col
- LAID BACK**—Gregg Allman—Capricorn
- LAST ILLUSION**—J.F. Murphy & Salt—Col
- MIND GAMES**—John Lennon—Apple
- MOONDOG MATINEE**—The Band—Capitol
- MYSTERY TO ME**—Fleetwood Mac—Reprise

KUDL-FM/KANSAS CITY

- AQUASHOW**—Elliott Murphy—Polydor
- BLUE SKY**—Greenfield—RCA
- FEELING THE SPACE**—Yoko Ono—Apple
- HIGH ON THE HOG**—Black Oak—Arkansas—Atco
- HIGH ROLLERS & OTHER FINE LADIES**—Jambalaya—A&M
- LIVE AT KEYSTONE**—Jerry Garcia & Merl Saunders—Fantasy
- MIND GAMES**—John Lennon—Apple
- MOONDOG MATINEE**—The Band—Capitol
- OZARK MOUNTAIN DAREDEVILS**—A&M
- SWEET REVENGE**—John Prine—Atlantic

KBPI-FM/DENVER

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- ATTEMPTED MUSTACHE**—Loudon Wainwright III—Col
- BODACIOUS D.F.**—RCA
- HIGH ON THE HOG**—Black Oak—Arkansas—Atco
- LAID BACK**—Gregg Allman—Capricorn

- LOVIN' FEELIN'**—Phil Upchurch—Blue Thumb
- MIND GAMES**—John Lennon—Apple
- SWEET REVENGE**—John Prine—Atlantic
- UFO**—Ron Davies—A&M

KMET-FM/LOS ANGELES

- BOOGER BEAR**—Buddy Miles—Col
- CURTIS IN CHICAGO**—Curtis Mayfield—Curton
- HAT TRICK**—America—WB
- LADIES INVITED**—J. Geils Band—Atlantic
- LOVING ARMS**—Dobie Gray—MCA
- MUSCLE OF LOVE**—Alice Cooper—WB
- REUNION IN CENTRAL PARK**—Original Blues Project—Sounds of the South
- SILVERBIRD**—Leo Sayer—Chrysalis (Import)
- STRAY DOG**—Manticore (Import)
- UNDER THE INFLUENCE OF**—Love Unlimited—20th Century

KSAN-FM/SAN FRANCISCO

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- FULL SAIL**—Loggins & Messina—Col
- LAID BACK**—Gregg Allman—Capricorn
- MIND GAMES**—John Lennon—Apple
- MOONDOG MATINEE**—The Band—Capitol
- MYSTERY TO ME**—Fleetwood Mac—Reprise
- QUADROPHENIA**—The Who—MCA
- SWEET REVENGE**—John Prine—Atlantic
- UNSUNG HEROES**—Crusaders—Blue Thumb
- WELCOME**—Santana—Col

KOME-FM/SAN JOSE

- FOR EVERYMAN**—Jackson Browne—Asylum
- HIS CALIFORNIA ALBUM**—Bobby Blue Bland—Dunhill
- IT'S LIKE YOU NEVER LEFT**—Dave Mason—Col
- LAID BACK**—Gregg Allman—Capricorn
- LISTEN**—Johnny 'Guitar' Watson—Fantasy
- LIVE AT KEYSTONE**—Jerry Garcia & Merl Saunders—Fantasy
- MOONDOG MATINEE**—The Band—Capitol
- MYSTERY TO ME**—Fleetwood Mac—Reprise
- SHOWDOWN** (single)—Electric Light Orchestra—UA
- WELCOME**—Santana—Col

KZEL-FM/EUGENE, ORE.

- ABANDONED LUNCHEONETTE**—Daryl Hall & John Oates—Atlantic
- HEARTSFIELD**—Mercury
- HIS CALIFORNIA ALBUM**—Bobby Blue Bland—Dunhill
- HYMN OF THE SEVENTH GALAXY**—Return To Forever featuring Chick Corea—Polydor
- LIVE AT KEYSTONE**—Jerry Garcia & Merl Saunders—Fantasy
- LOVING ARMS**—Dobie Gray—MCA
- PIANO MAN**—Billy Joel—Col
- STONE GON'**—Barry White—20th Century
- SWEET REVENGE**—John Prine—Atlantic
- 10CC**—UK

CHUM-FM/TORONTO

- DAY TO DAY DUST**—Murray McLachlan—True North (Canada)
- FULL SAIL**—Loggins & Messina—Col
- INSIDE OUT**—John Martyn—Island
- INSPIRATION** (single)—Paul Williams—A&M
- INTROSPECTION**—Thijs Van Leer—Col
- IT'S LIKE YOU NEVER LEFT**—Dave Mason—Col
- KE32746**—Crowbar—Col (Canada)
- TATTOO**—Rory Gallagher—Polydor
- UFO**—Ron Davies—A&M
- WITNESS**—Spooky Tooth—Island

VICTIM OF SONIC ATTACK!



We flew Hawkwind poster boy, little Johnny Kaye, all the way from Los Angeles, California to London, England so he could witness a Hawkwind Space Ritual performance firsthand.

The results were positive: Permanent Brain Damage.

Now we're flying Hawkwind all the way from London, England to the U.S.A., to perform their incredible Space Ritual for you.

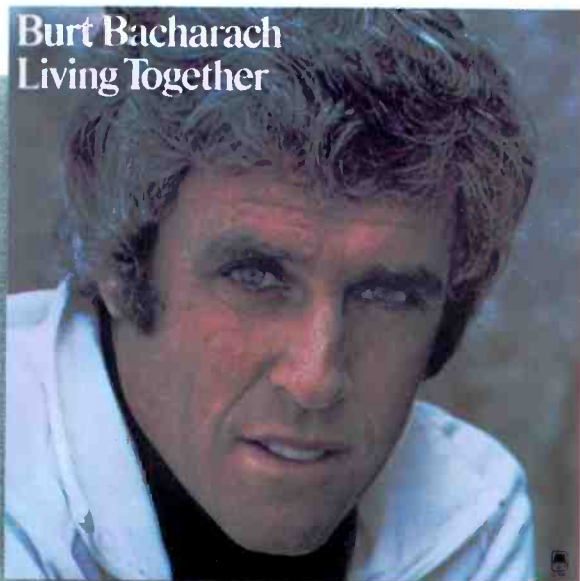
Be like little Johnny Kaye: A little mixed up, feeling fine.

Brain damage to go: **HAWKWIND'S: A SPACE RITUAL**
On United Artists Records and Tapes

LA-LA 120-F-2



Of all the great things that could be said about our November releases, the best we can say is Burt Bacharach, Carpenters, Stealers Wheel, Charles Lloyd, The Ozark Mountain Daredevils, Henry Gross, Grin, Rick Roberts, Tim Weisberg and Shawn Phillips.



Burt Bacharach
Living Together

Burt Bacharach
Living Together
SP 3527

(Produced by Burt Bacharach and Phil Ramone)



The Singles

1969-1973

CARPENTERS

Carpenters
The Singles 1969-1973
SP 3601

(Produced by Richard & Karen Carpenter and Jack Daugherty)



Stealers Wheel
Ferguslie Park
SP 4419

(A Leiber-Stoller Production)

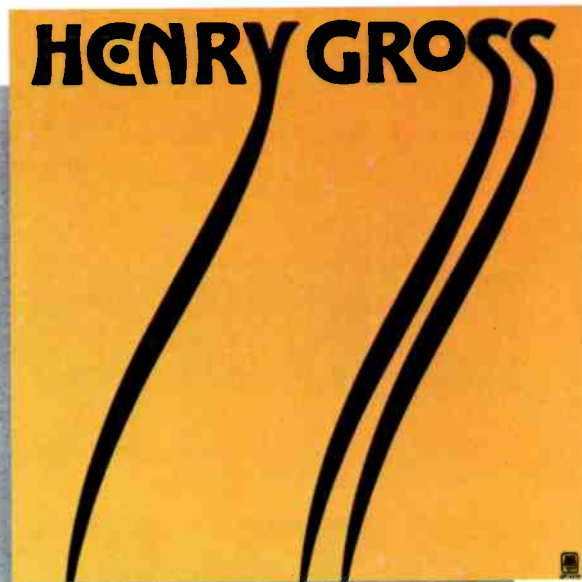


Charles Lloyd
Geeta
SP 3046

(Produced by Charles Lloyd and assisted by Eric Sherman)



The Ozark Mountain Daredevils
The Ozark Mountain Daredevils
SP 4411
(Produced by David Anderle and Glyn Johns)



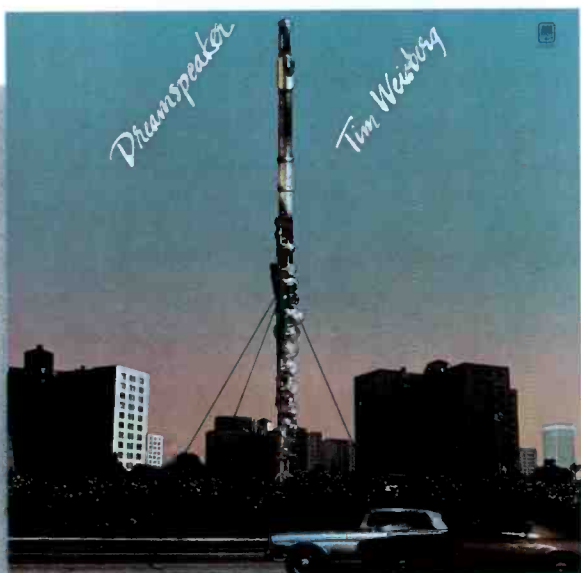
Henry Gross
Henry Gross
SP 4416
(Produced by Terry Cashman and Tommy West
for Cashwest Productions)



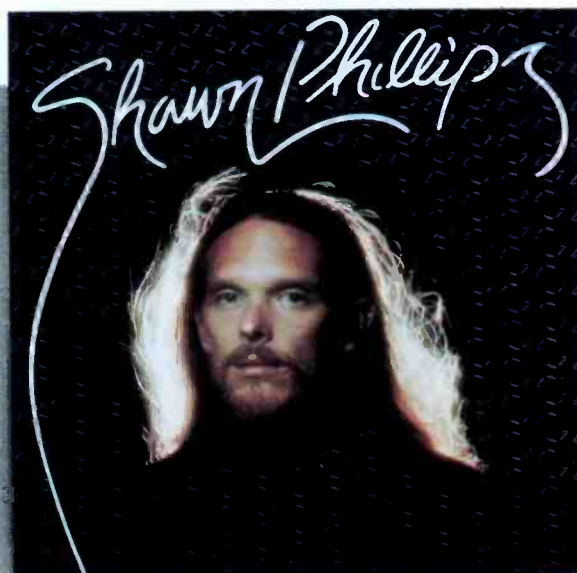
Grin
Gone Crazy
SP 4415
(Produced by David Briggs)



Rick Roberts
She Is A Song
SP 4404
(Produced by Chris Hillman)



Tim Weisberg
Dreamspeaker
SP 3045
(Produced by Dick Bogert)



Shawn Phillips
Bright White
SP 4402
(Produced by Jonathan Weston with the help of Robert Appère)



*MCA Records, Sounds of the South Records and Al Kooper
are proud to announce*

LYNYRD SKYNYRD

will be the only act appearing with

THE WHO

on their North American Tour

November 20 San Francisco, Calif.
November 22 Los Angeles, Calif.
November 23 Los Angeles, Calif.
November 25 Dallas, Texas
November 27 Atlanta, Ga.
November 28 St. Louis, Mo.



November 29 Chicago, Ill.
November 30 Detroit, Mich.
December 2 Montreal, Canada
December 3 Boston, Mass.
December 4 Philadelphia, Pa.
December 6 Washington, D.C.



*Lynyrd Skynyrd
Current Chart Rider*



MCA-363



MCA RECORDS

*Lynyrd Skynyrd
Their First Single*



MCA-41058

SALESMAKER OF THE WEEK



RINGO
RINGO STARR
Apple

TOP RETAIL SALES THIS WEEK

- RINGO—Ringo Starr—Apple
- MOONDOG MATINEE—The Band—Capitol
- MIND GAMES—John Lennon—Apple
- LAID BACK—Gregg Allman—Capricorn
- QUADROPHENIA—The Who—MCA
- FULL SAIL—Loggins and Messina—Columbia

KORVETTES/NATIONAL

- BARBRA STREISAND AND OTHER MUSICAL INSTRUMENTS—Col
- DIANA & MARVIN—Diana Ross & Marvin Gaye—Motown
- FOCUS LIVE AT THE RAINBOW—Sire
- IMAGINATION—Gladys Knight & The Pips—Buddah
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- PIN UPS—David Bowie—RCA
- RINGO—Ringo Starr—Apple
- STONE GON'—Barry White—20th Century
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

RECORD BAR/NATIONAL

- FULL SAIL—Loggins and Messina—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- HAT TRICK—America—WB
- HIGH ON THE HOG—Black Oak Arkansas—Atco
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- THE JOKER—Steve Miller Band—Capitol

DISC RECORDS/NATIONAL

- BARBRA STREISAND AND OTHER MUSICAL INSTRUMENTS—Col
- FOR EVERYMAN—Jackson Browne—Asylum
- FULL SAIL—Loggins and Messina—Col
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- PIN UPS—David Bowie—RCA
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple

SAM GOODY/EAST COAST

- ADVENTURES OF PANAMA RED—New Riders of the Purple Sage—Col
- GARFUNKEL—Col

- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- PIN UPS—David Bowie—RCA
- RINGO—Ringo Starr—Apple
- 3+3—Isley Bros.—T-Neck
- VICKI CARR LIVE AT THE GREEK THEATER—Col
- WAKE OF THE FLOOD—Grateful Dead—Grateful Dead

DISCOUNT/BOSTON

- BOULDERS—Roy Wood—UA
- BURNIN'—Wailers—Island
- HORN CULTURE—Sonny Rollins—Milestone
- IMAGINATION—Gladys Knight & The Pips—Buddah
- LAID BACK—Gregg Allman—Capricorn
- MOONDOG MATINEE—The Band—Capitol
- QUEEN—Elektra
- RINGO—Ringo Starr—Apple
- SPECTRUM—Billy Cobham—Atlantic
- THE JOKER—Steve Miller Band—Capitol

CUTLER'S/NEW HAVEN

- CYAN—Three Dog Night—Dunhill
- GATO CHAPTER ONE: LATIN AMERICA—Gato Barbieri—Impulse
- HEADHUNTERS—Herbie Hancock—Col
- LADIES INVITED—J. Geils Band—Atlantic
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- PIN UPS—David Bowie—RCA
- RINGO—Ringo Starr—Apple
- SWEET REVENGE—John Prine—Atlantic
- THE JOKER—Steve Miller Band—Capitol

MIDTOWN RECS./ITHACA, N.Y.

- ADVENTURES OF PANAMA RED—New Riders of the Purple Sage—Col
- DON'T CRY NOW—Linda Ronstadt—Asylum
- FULL SAIL—Loggins and Messina—Col
- HAT TRICK—America—WB
- JOY—Isaac Hayes—Enterprise
- MOONDOG MATINEE—The Band—Capitol
- ON THE ROAD—Traffic—Island
- QUADROPHENIA—The Who—MCA
- SPECTRUM—Billy Cobham—Atlantic
- SPRING SUITE—McKendree Spring—MCA

POPLAR TUNES/MEMPHIS

- FULL SAIL—Loggins and Messina—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- IMAGINATION—Gladys Knight & The Pips—Soul
- LOVING ARMS—Dobie Gray—MCA
- LYNYRD SKYNYRD—Sounds of the South
- MOONDOG MATINEE—The Band—Capitol
- PIN UPS—David Bowie—RCA
- QUADROPHENIA—The Who—MCA
- SPRING SUITE—McKendree Spring—MCA
- THE JOKER—Steve Miller Band—Capitol

GARY'S/RICHMOND

- FOREIGNER—Cat Stevens—A&M
- FULL SAIL—Loggins and Messina—Col
- HIGH ON THE HOG—Black Oak Arkansas—Atco
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- RINGO—Ringo Starr—Apple
- TUBULAR BELLS—Mike Odfield—Virgin

THE MUSHROOM/N. ORLEANS

- FOR EVERYMAN—Jackson Browne—Asylum
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- JUST OUTSIDE OF TOWN—Mandrill—Polydor
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- TATTOO—Rory Gallagher—Polydor
- THE JOKER—Steve Miller Band—Capitol

NATL. RECORD MART/MIDWEST

- BARBRA STREISAND AND OTHER MUSICAL INSTRUMENTS—Col
- DIANA & MARVIN—Diana Ross & Marvin Gaye—Motown
- FULL SAIL—Loggins and Messina—Col
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- ON THE ROAD—Traffic—Island
- PIN UPS—David Bowie—RCA
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple

RECORD REVOLUTION/CLEVE.

- FULL SAIL—Loggins and Messina—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- LADIES INVITED—J. Geils Band—Atlantic
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- PIN UPS—David Bowie—RCA
- RINGO—Ringo Starr—Apple
- SPRING SUITE—McKendree Spring—MCA
- WHY QUIT WHEN YOU'RE LOSING—Cowboy—Capricorn

ROSE DISCOUNT/CHICAGO

- ASK ME WHAT I AM—Burt Reynolds—Mercury
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- LAID BACK—Gregg Allman—Capricorn
- OL' BLUE EYES IS BACK—Frank Sinatra—Reprise
- ON THE ROAD—Traffic—Island
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- SOLITAIRE—Andy Williams—Col
- SWEET REVENGE—John Prine—Atlantic
- 2000 & THIRTEEN—Carl Reiner & Mel Brooks—WB

DISC SHOP/EAST LANSING

- FOR EVERYMAN—Jackson Browne—Asylum
- FULL SAIL—Loggins and Messina—Col
- HYMN OF THE SEVENTH GALAXY—Return to Forever featuring Chick Corea—Polydor
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- MOONDOG MATINEE—The Band—Capitol
- MYSTERY TO ME—Fleetwood Mac—Reprise
- PIN UPS—David Bowie—RCA
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- TAKIN MY TIME—Bonnie Raitt—WB

1812 OVERTURE/MILWAUKEE

- FM LIVE—Climax Blues Band—Sire
- FULL SAIL—Loggins and Messina—Col
- HAT TRICK—America—WB
- HIGH ON THE HOG—Black Oak Arkansas—Atco
- JOY—Isaac Hayes—Enterprise

- LAID BACK—Gregg Allman—Capricorn
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- SPACE RITUAL—Hawkwind—UA
- SWEET REVENGE—John Prine—Atlantic

MUSICLAND/MINNEAPOLIS

- DIANA & MARVIN—Diana Ross & Marvin Gaye—Motown
- ECSTASY—Ohio Players—Westbound
- HIGH ON THE HOG—Black Oak Arkansas—Atco
- HIS CALIFORNIA ALBUM—Bobby Blue Bland—Dunhill
- IMAGINATION—Gladys Knight & The Pips—Soul
- JOY—Isaac Hayes—Enterprise
- LIVE IN EUROPE—Creedence Clearwater Revival—Fantasy
- OCCUPATION: FOOLE—George Carlin—Little David
- ON THE ROAD—Traffic—Island
- STONE GON'—Barry White—20th Century

WHEREHOUSE/CALIFORNIA

- ADVENTURES OF PANAMA RED—New Riders of the Purple Sage—Col
- FULL SAIL—Loggins and Messina—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- MARIA MULDAUR—Reprise
- MIND GAMES—John Lennon—Apple
- OL' BLUE EYES IS BACK—Frank Sinatra—Reprise
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- SPECTRUM—Billy Cobham—Atlantic
- THE JOKER—Steve Miller Band—Capitol

TOWER/SAN FRANCISCO

- DIANA & MARVIN—Diana Ross & Marvin Gaye—Motown
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- HIS CALIFORNIA ALBUM—Bobby Blue Bland—Dunhill
- I AM A SONG—Cleo Laine—RCA
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- RINGO—Ringo Starr—Apple
- SPECTRUM—Billy Cobham—Atlantic

RECORD FACTORY/SAN FRAN.

- ADVENTURES OF PANAMA RED—New Riders of the Purple Sage—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- LADIES INVITED—J. Geils Band—Atlantic
- LAID BACK—Gregg Allman—Capricorn
- LYNYRD SKYNYRD—Sounds of the South
- MIND GAMES—John Lennon—Apple
- MOONDOG MATINEE—The Band—Capitol
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- THE JOKER—Steve Miller Band—Capitol

MUSIC ODYSSEY/LOS ANGELES

- DIANA & MARVIN—Diana Ross & Marvin Gaye—Motown
- FULL SAIL—Loggins and Messina—Col
- HAT TRICK—America—WB
- HEADHUNTERS—Herbie Hancock—Col
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- LAID BACK—Gregg Allman—Capricorn
- MIND GAMES—John Lennon—Apple
- NEW BEGINNINGS—Morgana King—Paramount
- QUADROPHENIA—The Who—MCA
- STONE GON'—Barry White—20th Century

THE ALBUM CHART

PRICE CODE
 A — 5.98 C — 7.98
 B — 6.98 D — 9.98
 E — 11.98

NOV. 24 NOV. 17



1 17 **RINGO**
 RINGO STARR
 Apple SWAL 3413

WKS. ON CHART

2	1	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-10003	6	E
3	3	BROTHERS AND SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)	14	A
4	16	QUADROPHENIA THE WHO/MCA 2-10004	3	E
5	2	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)	9	A
6	7	LIFE AND TIMES JIM CROCE/ABC ABCX 769	40	A
7	4	LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	13	A
8	9	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ ABC ABCX 756	26	A
9	12	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	6	A
10	36	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	4	B
11	5	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)	10	A
12	6	ANGEL CLARE GARFUNKEL/Columbia KC 31474	9	A
13	8	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	10	A
14	11	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	15	A
15	19	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141	5	A
16	10	THE SMOKER YOU DRINK, THE PLAYER YOU GET JOE WALSH/Dunhill DSX 50140	20	A
17	18	TIME FADES AWAY NEIL YOUNG/Reprise MS 2151	5	A
18	13	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk SMAS 11207 (Capitol)	15	A
19	15	EDDIE KENDRICKS /Tamla T327L (Motown)	15	A
20	20	CHICAGO VI /Columbia KC 32400	20	A
21	23	WAKE OF THE FLOOD GRATEFUL DEAD/Grateful Dead GD 01	4	A
22	21	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271	13	A
23	14	THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694	35	A
24	65	OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155	3	A
25	58	MIND GAMES JOHN LENNON/Apple SW 3414	2	A
26	31	JOY ISAAC HAYES/Enterprise ENS 5007 (Stax)	5	A
27	25	DELIVER THE WORD WAR/United Artists UA LA128-F	13	A
28	27	PAT GARRETT AND BILLY THE KID BOB DYLAN/ Soundtrack/Columbia KC 32460	16	A
29	22	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	15	A
30	30	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	31	A
31	28	FULL MOON KRIS & RITA/A&M SP 4403	9	A
32	47	ON THE ROAD TRAFFIC/Island SMAS 9336 (Capitol)	3	A
33	37	CYAN THREE DOG NIGHT /Dunhill DSX 50158	6	A
34	35	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32184	23	A
35	33	THE POINTER SISTERS /Blue Thumb BTS 48	15	A
36	38	DIAMOND GIRL SEALS & CROFTS/Warner Bros. 2699	30	A
37	44	EVERYBODY LIKES SOME KIND OF MUSIC BILLY PRESTON/ A&M SP 3526	5	A
38	62	PIN UPS DAVID BOWIE/RCA APL1-0291	3	A
39	39	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia)	12	A
40	40	JUST OUTSIDE OF TOWN MANDRILL/Polydor PD 5059	7	A
41	45	JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160	9	B
42	24	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255	33	A
43	54	ADVENTURES OF PANAMA RED NEW RIDERS OF THE PURPLE SAGE/Columbia KC 32450	4	A
44	51	UNDER THE INFLUENCE OF LOVE UNLIMITED / 20th Century T 414	3	A
45	32	MARIA MULDAUR /Reprise MS 2148	6	A
46	34	SWEET FREEDOM URIAH HEEP/Warner Bros. BS 2724	7	A
47	59	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064	4	A
48	49	BERLIN LOU REED/RCA APL1-0207	6	A

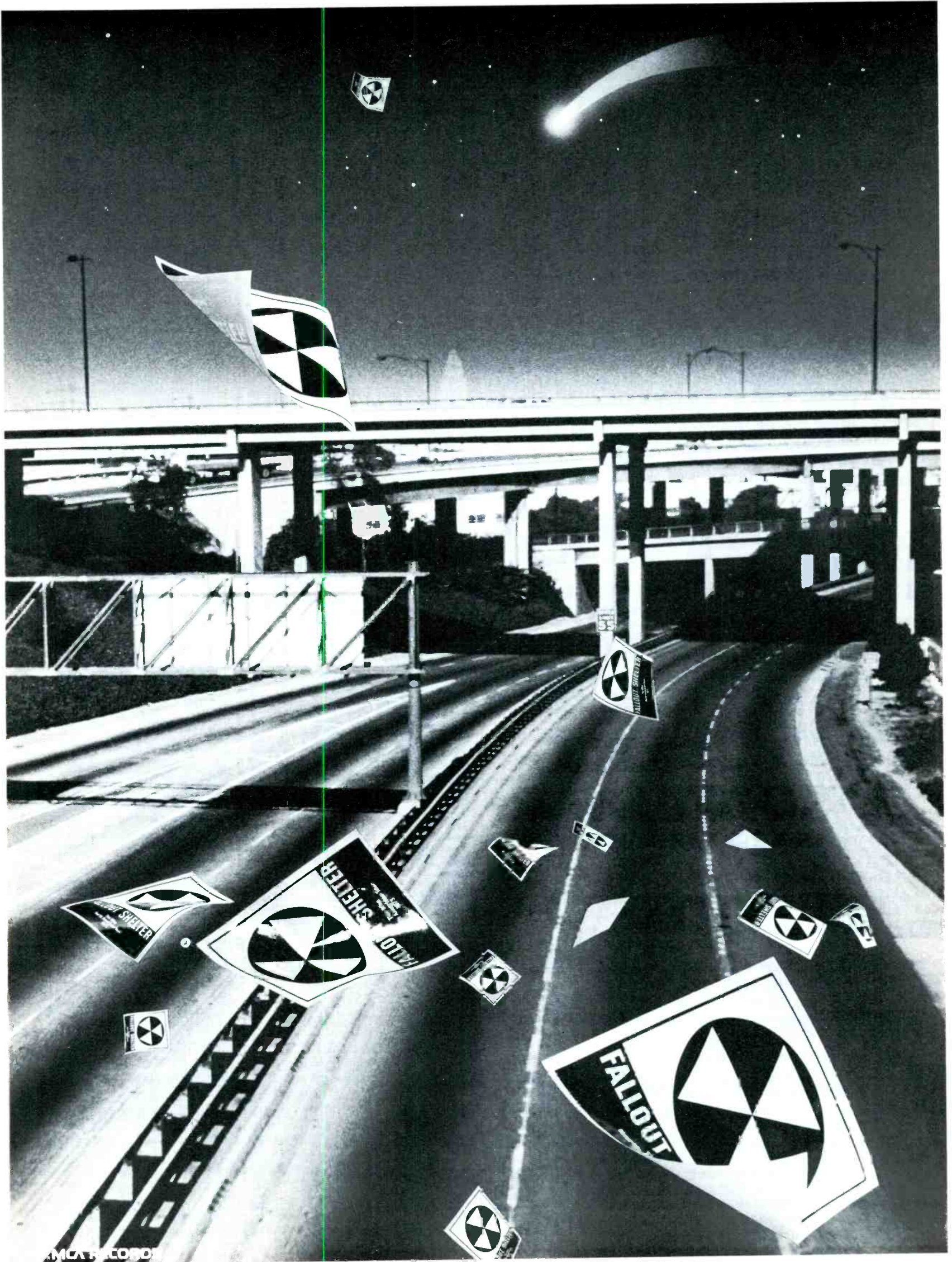
49	53	PAPER ROSES MARIE OSMOND/MGM SE 4910	5	A
50	52	SONG FOR JULI JESSE COLIN YOUNG/Warner Bros. BS 2734	6	A
51	73	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ Motown M803VI	2	A
52	26	ERIC CLAPTON'S RAINBOW CONCERT /RSO SO 877 (Atlantic)	9	A
53	42	OVER-NITE SENSATION THE MOTHERS/DiscReet MS 2149	6	A
54	74	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	3	A
55	77	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540	3	A
56	29	HALF BREED CHER/MCA 2104	7	A
57	46	AMERICAN GRAFFITI SOUNDTRACK /MCA 28001	10	D
58	82	MOONDOG MATINEE THE BAND/Capitol SW 11214	2	A
59	43	MARSHALL TUCKER BAND /Capricorn CP 0112 (WB)	17	A
60	61	DAWN'S NEW RAGTIME FOLLIES /Bell 1130	5	A
61	50	CRAZY EYES POCO/Epic KE 32354	9	A
62	41	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	97	A
63	60	NOW & THEN CARPENTERS/A&M SP 3519	25	A
64	55	HANK WILSON'S BACK VOL. 1 /Shelter SW 9823 (Capitol)	10	A
65	95	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)	2	A
66	56	LED ZEPPELIN 4 /Atlantic SD 7208	43	A
67	98	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	14	A
68	57	TOUCH ME IN THE MORNING DIANA ROSS/Motown M772L	20	A
69	63	I'M A WRITER, NOT A FIGHTER GILBERT O'SULLIVAN/ MAM 7 (London)	6	A
70	92	BARBRA STREISAND & OTHER MUSICAL INSTRUMENTS / Columbia KC 32655	2	A

CHARTMAKER OF THE WEEK

71 — **LAID BACK**
 GREGG ALLMAN
 Capricorn CP 0116 (WB)



72	72	FOREIGNER CAT STEVENS/A&M SP 4391	18	A
73	68	SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2629	45	A
74	67	TOULOUSE STREET DOOBIE BROS./Warner Bros. BS 2634	35	A
75	119	HAT TRICK AMERICA/Warner Bros. BS 2728	1	A
76	48	RAINBOW NEIL DIAMOND/MCA 2103	12	A
77	78	LYNYRD SKYNYRD /Sounds of the South 363 (MCA)	5	A
78	71	ANTHOLOGY TEMPTATIONS/Motown M782A3	8	D
79	76	BARNSTORM JOE WALSH/Dunhill DSX 50130	5	A
80	69	MY MARIA B. W. STEVENSON/RCA APL1-0088	8	A
81	79	MAIN STREET PEOPLE FOUR TOPS/Dunhill DSX 50144	5	A
82	81	TRES HOMBRES Z. Z. TOP/London XPS 631	14	A
83	80	FRESH SLY & THE FAMILY STONE /Epic KE 32134	22	A
84	75	MOTT MOTT THE HOOPLE/Columbia KC 32425	13	A
85	84	BEGINNINGS ALLMAN BROTHERS BAND/Atco SD 2-805	20	B
86	70	THE BEST OF BREAD /Elektra EKS 75056	36	A
87	91	TAKIN MY TIME BONNIE RAITT/Warner Bros. BS 2729	2	A
88	90	A DRAMATIC EXPERIENCE DRAMATICS/Volt VOS 6018 (Stax)	3	A
89	93	THERE GOES RHYMIN' SIMON PAUL SIMON/Columbia KC 32280	27	A
90	83	FANTASY CAROLE KING/Ode SP 77019 (A&M)	23	A
91	126	STONE GON' BARRY WHITE/20th Century T423	1	A
92	66	I AM WOMAN HELEN REDDY/Capitol SMAS 11068	47	A
93	87	MACHINE HEAD DEEP PURPLE/Warner Bros. BS 2607	26	A
94	88	COUNTDOWN TO ECSTASY STEELY DAN/ABC ABCX 779	18	A
95	64	A PASSION PLAY JETHRO TULL/Chrysalis CHR 1040 (WB)	18	A
96	97	1967-70 THE BEATLES/Apple SKBO 3404	33	D
97	101	FIRST DAVID GATES/Elektra EKS 75066	1	A
98	96	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013	7	A
99	86	SIMON & GARFUNKEL'S GREATEST HITS /Columbia KC 31350	33	A
100	100	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/ Epic KE 31548	45	A



AMCA, COBO

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Stop To Start" — Blue Magic (Atco). Harmony added to a fantastic track mark this follow-up to their last tune. This is a definite contender for strong chart action.

DEDE'S DITTIES TO WATCH: "Your Funny Moods" — Skip McHoney and The Casuals (D.C. International); "Yellow Sunshine" — Yellow Sunshine (Gamble); "I'll Be The Other Woman" — The Soul Children (Stax); "He Didn't Know (He Kept On Talking)" — Garland Green (Spring); "Power Of Love" — Jerry Butler (Mercury); "Can't Say Nothin'" — Curtis Mayfield (Curton); "The Lady The Doctor, & The Prescription" — Inez Foxx (Volt); "Don't Nobody Live Here (By The Name Of Fool)" — Denise LaSalle (Westbound); "It May Be Winter Outside (But In My Heart It's Spring)" — Love Unlimited (20th Century); "What Do You Want From Me, Girl?" — Cecil Shaw (Bil-Mar); "You're Too Good To Be True" — Creative Source (Sussex); "I Like To Live The Love" — B. B. King (ABC); "Things Have More Meaning Now" — Peggy Scott (Old Town); "Sexy Mama" — Moments (Stang); "Lay Lady Lay" — Brook Benton (Confidence).

A new label that seems to be making many inroads
(Continued on page 42)

LUTHER INGRAM
KOKO ? KOKO
coming soon

TOMMY TATE
KOKO ? KOKO
coming soon

JAMO'S BANDITO'S
KOKO ? KOKO
coming soon

SHUGAR BLACKMON
KOKO ? KOKO
coming soon

NOVEMBER 24, 1973

1	1	THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES—Phila. Int'l. ZS7 3533 (Columbia)	44	46	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU BOBBY WOMACK—United Artists XW255-W
2	2	MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS—Buddah 383	45	26	NEVER LET YOU GO BLOODSTONE—London 1051
3	3	SPACE RACE BILLY PRESTON—A&M 1463	46	67	KNOW WHAT YOU'RE DOING WHEN YOU LEAVE ROSHEL ANDERSON—Sunburst 523
4	5	CHEAPER TO KEEP HER JOHNNIE TAYLOR—Stax STA 0176	47	54	CAN THIS BE REAL NATURAL FOUR—Curton 1990
5	9	IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS—Stax STA 0179	48	62	WHAT CAN I TELL HER TIMMY THOMAS—Glades 1717
6	4	CHECK IT OUT TAVARES—Capitol 3674	49	60	LIVING FOR THE CITY STEVIE WONDER—Tamla T54242F (Motown)
7	6	A SPECIAL PART OF ME DIANA ROSS & MARVIN GAYE—Motown M1280F	50	53	MANGO MEAT MANDRILL—Polydor 14200
8	10	SOME GUYS HAVE ALL THE LUCK THE PERSUADERS—Atco 6943 (Atlantic)	51	59	BOTH ENDS AGAINST THE MIDDLE JACKIE MOORE—Atlantic 2989
9	11	ROCKIN' ROLL BABY STYLISTICS—Avco 4628	52	56	IT'S SO NICE SAM RUSSELL—Playboy 90031
10	7	KEEP ON TRUCKIN' EDDIE KENDRICKS—Tamla T54238F (Motown)	53	—	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS—Buddah 393
11	8	HAVING A PARTY OVATIONS—MGM 14603	54	57	NIJA (STREET) WALK FAT BACK BAND—Perception 540
12	15	FELL FOR YOU DRAMATICS—Volt VOA 2099 (Stax)	55	29	MY PRETENDING DAYS ARE OVER DELLS—Cadet 5698
13	12	LET'S GET IT ON MARVIN GAYE—Tamla T54234F (Motown)	56	40	STOP THIS MERRY-GO-ROUND JOHN EDWARDS—Aware AWO 035
14	27	THIS TIME I'M GONE FOR GOOD BOBBY BLUE BLAND—Dunhill D 4369	57	42	YOU OUGHT TO BE HERE WITH ME ANNETTE SNELL—Dial D 1023 (Phonogram)
15	21	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE—20th Century TC 2058	58	43	SOMEBODY'S BEEN ENJOYING MY HOME DON COVAY—Mercury 73430
16	17	IF YOU DON'T GET IT THE FIRST TIME FRED WESLEY & THE J.B.'S—People 627 (Polydor)	59	69	FRISKY SLY & THE FAMILY STONE—Epic 5-11060
17	18	SWEET UNDERSTANDING LOVE FOUR TOPS—Dunhill D4366 (WRAPPED UP) IN YOUR WARM AND TENDER LOVE TYRONE DAVIS—Dakar 4526 (Brunswick)	60	75	KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE—Columbia 4-445953
18	19	COME GET TO THIS MARVIN GAYE—Tamla T54241F (Motown)	61	65	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING TOMORROW'S PROMISE—Capitol 3695
19	25	SHOW AND TELL AL WILSON—Rocky Road 30073 (Bell)	62	—	FOR THE GOOD TIMES SEVENTH WONDER—A&M 9454
20	20	I WANNA KNOW YOUR NAME INTRUDERS—Gamble ZS7 2508 (Columbia)	63	—	SOFT SOUL BOOGIE WOOGIE WILSON PICKETT—RCA APB0-0174
21	30	RIVER JOE SIMON—Spring 141 (Polydor)	64	66	LET ME LOVE YOU AGAIN THE SUMMITS—DC International Records, Inc. D. C. 5001
22	28	SMARTY PANTS FIRST CHOICE—Philly Groove 179 (Bell)	65	68	WHAT DO YOU WANT ME TO DO LOU COURTNEY—Epic 5-11062
23	24	FOR YOUR LOVE GWEN McCRAE—Cat 1989	66	—	(I'D KNOW YOU) ANYWHERE ASHFORD & SIMPSON—Warner Bros. 7745
24	31	GET IT TOGETHER JACKSON 5—Motown M127F	67	74	FEEL GOOD RUFUS—ABC 11394
25	13	STORMY MONDAY LATIMORE—Glades 1716	68	72	I'M THE MIDNIGHT SPECIAL CLARENCE CARTER—Fame XW330-W (UA)
26	33	HURTS SO GOOD MILLIE JACKSON—Spring 139 (Polydor)	69	73	LET ME DOWN EASY G. C. CAMERON—Motown M1261F
27	14	COME LIVE WITH ME RAY CHARLES—Crossover 973	70	71	LOVE CHAIN CANDI STATON—Fame XW328-W (UA)
28	37	I DON'T KNOW WHAT IT IS RIPPLE—GRC 1004	71	—	ALL THE WAY DOWN ETTA JAMES—Chess 2144
29	38	COME LAY SOME LOVIN' ON ME MARGIE JOSEPH—Atlantic 2988	72	—	I'VE GOT TO BREAK AWAY BABY WASHINGTON—Master Five 9107 (Stereo Dimension)
30	35	IT'S ALL OVER INDEPENDENTS—Wand 11263 (Scepter)	73	—	GET INVOLVED GEORGE SOULE—Fame XW302-W (UA)
31	51	STONE TO THE BONE JAMES BROWN—Polydor 14210	74	—	IT MAY BE WINTER OUTSIDE LOVE UNLIMITED—20th Century TC 2062
32	39	I'M A WINNER NOW EXECUTIVE SUITE—Babylon BRC 1109	75	—	CRY LIKE A BABY DOROTHY MOORE—GSF 6908
33	36	THE BEST YEARS OF MY LIFE GENERAL CROOK—Wand 11260 (Scepter)			
34	34	DOIN' WHAT CUMS NATURALLY CHARLES WRIGHT—Dunhill D 4364			
35	32	THEME FROM CLEOPATRA JONES JOE SIMON—Spring 138 (Polydor)			
36	16	ME & BABY BROTHER WAR—United Artists XW350-W			
37	45	BABY COME CLOSE SMOKEY ROBINSON—Tamla T54239F (Motown)			
38	44	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN—Atlantic 2995			
39	55	YOU'RE IN GOOD HANDS JERMAINE JACKSON—Motown M1244F			
40	41	I'VE FOUND SUNSHINE CHI-LITES—Brunswick 55503			
41	48	JESSE ROBERTA FLACK—Atlantic 2982			
42	22	LIVIN' FOR YOU AL GREEN—Hi 2257 (London)			

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DAKAR

NOVEMBER 24, 1973

1. **LET'S GET IT ON**
 MARVIN GAYE—Tamla T329VI
 (Motown)
2. **DELIVER THE WORD**
 WAR—United Artists UA LA128-F
3. **3 + 3**
 ISLEY BROTHERS—T-Neck
 KC 32194
4. **EDDIE KENDRICKS**
 Tamla T327L (Motown)
5. **HEAD TO THE SKY**
 EARTH, WIND & FIRE—Columbia
 KC 32194
6. **JOY**
 ISAAC HAYES—Enterprise
 ENS 5007 (Stax)
7. **IMAGINATION**
 GLADYS KNIGHT & THE PIPS—
 Buddah BDS 5141
8. **UNDER THE INFLUENCE OF**
 LOVE UNLIMITED—20th Century
 T 414
9. **ANTHOLOGY**
 TEMPTATIONS—Motown M782A3
10. **WILD AND PEACEFUL**
 KOOL & THE GANG—Delite
 DEP 2013
11. **INNERVISIONS**
 STEVIE WONDER—Tamla T326L
 (Motown)
12. **MAIN STREET PEOPLE**
 FOUR TOPS—Dunhill DSX 50144
13. **POINTER SISTERS**
 BLUE THUMB—BTS 48
14. **A DRAMATIC EXPERIENCE**
 DRAMATICS—Volt VOS 6018 (Stax)
15. **IT HURTS SO GOOD**
 MILLIE JACKSON—Spring
 SPR 5706 (Polydor)
16. **JUST OUTSIDE OF TOWN**
 MANDRILL—Polydor PD 5059
17. **FRESH**
 SLY & THE FAMILY STONE—
 Epic KE 32134
18. **KILLING ME SOFTLY**
 ROBERTA FLACK—Atlantic SD 7271
19. **BLACK & BLUE**
 HAROLD MELVIN & THE BLUE
 NOTES—Phila. Int'l KZ 32408
 (Col.)
20. **CHI-LITES**
 BRUNSWICK—BL 754197
21. **EVERYBODY LIKES SOME
 KIND OF MUSIC**
 BILLY PRESTON—A&M SP 3526
22. **FULLY EXPOSED**
 WILLIE HUTCH—Motown M 748VI
23. **SHIP AHOY**
 O'JAYS—Phila. Int'l 32408
24. **DIANA & MARVIN**
 DIANA ROSS & MARVIN GAYE—
 Motown M 803VI
25. **STONE GON'**
 BARRY WHITE—20th Century T 423

Soul Truth

(Continued from page 40)

in the industry is Sunburst, which currently has a tune titled "Know What You're Doing When You Leave" by Roshell Anderson. This particular side is being played at various stations and beginning to show up. If you aren't on it make sure you look into it.

Herman Amis, music director of black rock radio WNJR in Newark picked Roy C's release of "Impeach The President." Amis wanted to bring this particular side to the attention of all.

Carol King formerly with Warner Brothers is now with GRC and Aware Records as the assistant to Freddie Mancuso. She will be actively involved in coordinating promotion and marketing for this company.

Jackie Soul, who was formerly with such stations as WWRL, WTLC and WLIB is looking for a position as a program director or a radio announcer. If you are looking for a young man to fill any of these posts you may contact him at (212) 427-3086.

We have been informed that the 5th Dimension's new producer will be none other than Thom Bell. Be looking out for a lot of effective material.

The "masterpiece five" the Temptations will be on your TV screen Thanksgiving Day during the halftime festivities at the Detroit Lions-Washington Redskins NFL game. The half-time show is called "Salute To Detroit" and it will include 700 performers, some 20 ethnic groups in colorful customs and a 200 voice choir. Be



The Temptations

watching — it starts 12 noon EST.

Roy Sampson had the music and has now regained it. Sampson is once again WILD in Boston, music man. Please make note of this change.

Being obtained to serve the community of Flint, Michigan is Bobby O'Jaye formerly with station KYOK in Houston and Melvin Soul formerly of WAWA in Milwaukee. These deejays will be with station WAMM.

Columbia's new lineup of promotion people stands as follows: Gerald Griffin, west coast regional; Russell Timmes, southeast regional; Curtis Mobley, southern local; Ralph Bates, northeast regional; and Sherri Santifer, New York local. Please make note of these changes and promotions.

Cardell Soul is taking over the music and program directorship of Radio Station WQLN-FM in Erie, Penna. Please note the change, the address is 1503 German St., Erie, Penna., 16503, OIC Studios.

NEW AIRPLAY

KENNETH WILSON — WJLK (Asbury Park): Personal Pick: "It's All Over" — Independents (Wand); Station Pick: "Space Race" — Billy Preston (A&M). Album: "Where I'm Coming From" — True Reflection (Atlantic).

BUDDY KING — KOWH (Omaha): Personal Pick: "Livin' For You" — Al Green (Hi); Station Pick: "Imagination" — Gladys Knight (Buddah). Album: "Off The Cuff" — Freddie Robinson (Enterprise).

(Continued on page 47)

Popsie Retires

(Continued from page 26)

and roll. Working for him as runners in those days, or just hanging around his studio were such aspiring young dudes as James Dean and Guy Mitchell. (Dean, when he made it, asked Popsie to come to Hollywood as his official photographer. Popsie, in his own pithy way, told Dean that he had enough trouble in New York without getting involved with those nuts in movies). In the late 1950s Popsie added rock to his photo coverage. He became the official photographer for NARAS in the early days of that organization. It is doubtful if there is a record company in New York who hasn't used Popsie to cover parties, press receptions and special functions.

Popsie's success in the record business as a photographer is a tribute to his strength, intelligence and tenacity. Although his official schooling ended when he was 16, he taught himself all of the principles of photography including running his own laboratory, and he ran a most successful business.

For 30 years Popsie photographed every swing and jazz musician, every rock and roll artist, movie and personalities, and other show biz types. He covered events like Alan Freed's rock and roll shows at the Brooklyn Paramount, Murray The K's shows at the Brooklyn Fox, The Greatest Shows, jazz and band concerts, shows at the Apollo Theater in Harlem, the rock scene at Madison Square Garden, Carnegie Hall, Philharmonic Hall, Max's, The Bitter End, etc. Practically every newly-minted record company vice president made his entrance into Record World, Cash Box and Billboard on the wings of a Popsie photograph.

A few months ago, Popsie decided to retire. He is now living in the warm climate of Scottsdale, Arizona. After 40 years of covering the music business we wish him a happy and satisfying retirement.

He also leaves behind a legacy of pictures. The change in the music business, from the big bands to rock and roll, from Elvis to The Beatles and Stones, from the Bee Gees to Elton John, all are recorded in the photographs of Popsie Randolph. Some writer on rock and roll will eventually unearth this treasure lode, and what a fine collection of pictures will grace his book. It might even be that someone will come up with a rock picture book featuring just Popsie pictures. One thing is sure, if a rock photography exhibit ever comes to fruition, Popsie's pictures will play a large role in the show.

Ranwood/GRT Pact



Larry Welk, Vice President and general manager of Ranwood Records, and Tom Bonetti, President of GRT Music Tapes, have announced that Ranwood's exclusive tape license with GRT has been renewed through 1975. Seen at the signing (from left) are newly appointed Vice President and general manager of GRT Music Tapes, K. White Sonner, Welk and Bonetti.

Nader's Trade Fair

(Continued from page 4)

and record executives.

Musicworld Expo '74 will be a presentation of Happy Medium Shows, Inc. a part of the Richard Nader Organization, in association with Madison Square Garden Productions.

When interviewed by **Record World**, Nader and Sam Gordon, Vice President of Nader's organization, stated that they have noticed a dehumanizing trend in the record industry and that it is this atmosphere that Musicworld is designed to combat. Said Nader: "The marketplace has become increasingly bland, with unattended rows and rows of shrink-wrapped albums antiseptically lit by cold fluorescent bulbs in depersonalized department stores. Increasingly, record company executives are pushed into purely administrative functions. Disc jockeys, once a highly recognizable group of men with highly developed personalities, are more and more becoming time and temperature deliverers, though FM progressive stations have somewhat tempered this trend. Add to this the bad press the record industry has been getting of late, and we thought it was time a more human, more emotional, more personal view of the record business was presented to the consumer."

Exhibits planned will show just how a record is manufactured, from its initial conception to the actual pressing and marketing, including the workings of a modern recording studio. Exhibits centering around quadrophonic sound and the expanding area of videocassettes are also planned.

Entrance fees for people wishing to attend the show will be approximately \$2.50-3.50. Nader pointed out that he chose Madison Square Garden because it is basically a "people-oriented" showplace, being the home of several of New York's sports teams and many concert events, and so was appropriate for a consumer oriented fair.

CMA Profits Up

■ LOS ANGELES—Freddie Fields, President and chief executive officer of Creative Management Associates, Inc. has announced that the unaudited results for the nine months ended September 30, 1973 show a net earnings per share increase of 19 percent to \$.56 per share, as compared with \$.47 per share for the same period in 1972.

After-tax income increased to \$575,482 in 1973 on gross revenues of \$7,296,733 up from a net of \$499,202 on revenues of \$7,008,877 in the prior year.

CMA's personal appearance and contemporary music department continues to show positive results. During 1973, CMA signed representation agreements with such prominent personalities as Grand Funk Railroad, David Bowie, Cat Stevens, War and Carly Simon among others.

Kirshner To Be Honored At 'Golden Mike' Dinner

■ NEW YORK — Don Kirshner, President of Kirshner Entertainment Corp. and executive producer of the nationally-syndicated television series "Don Kirshner's Rock Concert," will be the guest of honor at the 16th annual "Golden Mike Award" dinner at the Grand Ballroom, Waldorf on Sunday evening, Jan. 27, 1974, in a benefit for the National Tay-Sachs & Allied Diseases Association, it was announced last week.

CLUB REVIEW

Hall & Oates, Bruce Springsteen: Superstars of Tomorrow

■ UPSTAIRS AT MAX'S, NYC—Two fast rising recording acts appeared at Max's recently (7) and delighted the SRO crowd with their music. Daryl Hall and John Oates, formerly known as Whole Oats, have just released their second album on Atlantic titled "Abandoned Luncheonette." It was from this album that the two-some culled much of their live set. The dynamic duo has a very distinctive sound; their original material sounds at times like Joni Mitchell, Harry Nilsson and the Four Tops all rolled up in one terrific package. "She's Gone" has all the ingredients of the best of Motown; "Had I Known You Better Then" is a beautiful John Oates opus; and the Joni-esque "When the Morning Comes" could be a smash single. The best duo since Paul and Artie.

Headlining the bill was Columbia artist Bruce Springsteen who also took the majority of his set from his current album "The Wild, the Innocent & the E Street Shuffle." The Asbury Park, New Jersey lad began with his soft, nostalgic piece, "4th of July, Asbury Park (Sandy)" accompanied by his guitar and Danny Federici on accordion. However, from then

on it was boogie and shuffle with his full band. The talented singer-songwriter added to the fun with his dancing, jumping and mugging on such tunes as "E Street Shuffle," "Rosalita (Come Out Tonight)," "New York City Serenade" and "Spirit In the Night." Springsteen is a very unique talent, and he may emerge as one of the major musical innovators of the decade.

Fred Goodman



Dropping by RW recently were Atlantic recording artists Daryl Hall and John Oates. The twosome discussed their latest lp "Abandoned Luncheonette" which has received wide critical acclaim. They also informed RW that the single will be "She's Gone," to be released shortly. They are currently on tour with stops at Max's in NYC, the Main Point in Philly and a live concert at WLIR. Pictured are: front row, from left Daryl Hall; RW's Fred Goodman; Ron Solleveld of Chappell's international department. Top row from left are Tom Mottola, director of the contemporary division at Chappell; Vivian Friedman, director of publicity at Chappell; John Oates. Duo's songs are published by Chappell.

MOA Highlights...



The annual Music Operators of America convention hosted a variety of activities and V.I.P.'s from afar. Pictured top row (left to right) at Chitown weekend are Barrie Sullivan and his wife Jill of Gainesmead Group Ltd., in England; Dolly Parton plays games with several operators; Jim Newlander and Dan Denman show ABC artist Bobby Wright (center) the new Crestwood by Rowe; The Rowe display and the Seeburg display; center row (left to right) R. T. Nixon, Sales Manager, Coin-Op products for Brunswick looks on as MOA'ers try the newest model in Air-Hockey, the most popular of all the games demonstrated at the convention; Columbia Records booth saw visits by many; Dolly Parton signs autographs in RCA booth; and RECORD WORLD displayed the magazine; Joë Gibson, Betty Gibson, and Barbara Starling try to relax at the Nationwide Sound Distributors and Cinnamon/Toast Records display. Bottom row (left to right) Cinnamon artist and noted writer Jerry Foster points out a photo of Susan St. Marie, who he produces for Cinnamon Records; The Country Music Association's Judi Scrivener and Bobby Wright pose at the CMA display; and Monument artists Charlie McCoy and Lloyd Green follow suit; Frank York's Orchestra rehearses with ABC's Johnny Carver as the label's producers Ron Chancey and Don Gant look on (Lloyd Green is on steel guitar); and taking a breather from the rehearsal activity are Dale Morris, ABC artist Billy "Crash" Craddock, Hirsh de LaVie and Ron Chancey.

Record World en Panama

By LEEROY KITSON HUBBART JOSEPH



Leeroy Kitson Hubbart Joseph

Un verdadero problema se esta constituyendo para **Hugo Randino** (Fania Records de Panama), el hecho de que los los exitos de Artistas de este sello, le estén entrando de Colombia bajo el sello de una compañía que antes representaba los intereses Vaya, Inca, Fania, Alegre y otros de **Jerry Masucci** en nuestros medios; los mismo que de Costa Rica bajo etiqueta panameña que dicho sea de paso, es producida para Centro América y que algunos inescrupulosos, aprovechando el tratado tripartita existente entre ese país y el nuestro, se van a San José y los introducen a Panama de la manera más legal, pero en perjuicio de los intereses de quien se supone representa esos sellos para nuestra república. Precisamente, **Hugo Randin**, acababa de retornar de la babel de hierro (Nueva York), donde se encontraba ultimando los detalles para adquirir por fuerte suma, los derechos de reproducción de la línea Fania en Panamá, cuando se encontró el tamalito... **El Gran Combo** cedió los derechos de representación en Panama a **Hugo Randino**, quien

los está prensando bajo su propio sello Jesyca... De plácemes los panameños al conocer la noticia de que el coterraneo **Meñique Barcas Negras** en union de **Kayo** y su Combo, serán galardonados en conocido centro de New York el 6 de Noviembre. Se dice que se presenciara por tal motivo un formidable desfile de grandes luminarias de la melodía "Grande, Grande, Grande," cuya versión original en italiano ha sido traducida al español y al inglés causando buenos dividendos para los sellos que representan en Panama a **Silvana di Lorenzo, Roberto Ledesma, Vicky Carr** y **Shirley Bassey**... El exito de **Silvana Di Lorenzo**, "Palabras, Palabras," se encuentra eco ahora en "No Son Palabritas" de **Heleno**, que está calando muy bien en la simpatía musical de Panama... **Roberto Carlos**, quien ha logrado situar muy bien su creación de "La Distancia," impone ahora el valor artístico que le caracteriza en "La Montaña," reverso del anterior... **Louis Ducrett, Balito Chang, Maritza Bula** (lease Discos Panavox) muy preocupados porque a más de dos meses, no han recibido el material de muchos de sus artistas que iban a ser prensados por Indica en Costa Rica. El problema ha llegado a tal magnitud que están pensando en poner su propia fábrica... Se comenta que los artistas de Panavox, serán por convenio, CBS para allende las fronteras panameñas. ¡Felicitaciones!!! Panamá, por su condición de puente del mundo, recibe en transito, en viaje de placer, ó en presentaciones a grandes luminarias del mundo artístico en todas su

(Continued on page 47)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Dentro de poco hará dos décadas de aquel día en que puse mis ojos y mi atención en un disco, no ya como comprador o admirador de una producción determinada, sino con la mentalidad crítica y comercial del que sabe que "se va meter en camisa de once varas"... ¡pero se mete! Mucho ha llovido de allá a acá. Puedo decir que en cada rincón de este mundo nuestro conozco a los buenos, a los malos y a los regulares. Y conozco también muy profundamente a los de "careta de santo puesta." He sido amigo, enemigo, conocido y desconocido de casi todo el mundo. Mi profesión original y la que me ha hecho sentir el poder de la creación en su plena intensidad ha sido la pintura al óleo. Quizás sea en definitiva mi medio más apropiado y exacto para expresar alegría, tristeza, odio o belleza. Terminé hace poco un cuadro en el cual he estado trabajando desde hace poco más de un año y que lleva por título "Las entrañas del disco." Cada pincelada, hecho y detalle ha sido motivado por experiencias con los amigos de la industria. Casi a un costado vibra la belleza de la creación en toda su potencia. Allí se acumulan los buenos productores, los artistas agradecidos, el público amante de la música en su más sincera expresión, folklore, ritmo y poesía. Sin darme cuenta hice de este detalle en un costado el corazón del cuadro. ¡El resto no vale nada! ¡Ha sido mi peor obra pictórica... y la más exacta!... Pero sin embargo, ese pequeño detalle, esencia de todo lo bello de esta creación sonora ha sido en mi propia mente la fuerza impulsora de seguir adelante. ¡Y quizás le pase así a muchos!... por eso y únicamente por eso seguirán en ella. Los tiempos que se avecinan son de conmoción. Sobrevivirán los más fuertes. Los de más economías. Se hará limpieza general. La falta del elemento vital para producir nuestros discos es ya presente en todas partes. Y será peor. Pero habrá también belleza en eso, porque se destruirá mucho malo... y se comenzará de nuevo.

Entre tanto, Colombia está al rojo vivo. Denuncia el colega **Juan Muygrave** del periódico El Espacio de Colombia lo siguiente: "El manager de SOM, Industria y Comercio S.A. del Brasil (Copacabana) ha demandado por medio de apoderados en Colombia a Sergio Seche (puertorriqueño) por apropiarse de discos de **Nelson Ned**. La demanda ya cursa en los tribunales colombianos. Y melser ha pirateado lo siguiente: "A Sonolux que es representada en Venezuela por Discos Velvet, dos long playings de **Danny Rivera**. A Codiscos, en su sello Borinquen, temas de **Tipica 77** y **Rolando Laserie**. A Fania, representado en Colombia por Discos Philips, "Tres de Café y dos de Azúcar" y "Pacheco y su Orquesta." A Teca Records, un disco interpretado por **Orlando Contreras**. A MCA Records el disco "Drift Away" (Deslizándose). A Dark de Venezuela que representa Fuentes en Colombia, un disco de **Willy Quintero y su Combo**. A Fuentes, las canciones "La Lira y el Millonario" de **Pacho Rada**. Finalmente acusan a Melser de violar la propiedad artística al piratear una carátula de Fuentes con los temas de **Pacho Rada**. Dicen que a Melser lo apoya Asociación Cultural Popular donde graba con el pretexto de "apoyar a la cultura."... Y a última hora me llega la noticia de que se acaba de piratear también un long playing de **Elio Roca** del sello Polydor... ¿De qué color daré esta pincelada en el

(Continued on page 45)



Elsa Baeza



Camilo Sesto



Charlie Palmieri



WILLIE COLON

Canta: Hector Laude
con Yomo Toro

Asalto Navideño Vol. II



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LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. **ASI SE COMPONE UN SON**
ISMAEL MIRANDA—Fania
2. **POEMA**
PRIMITIVO SANTOS—Solo
3. **LUCUMI**
JOE CUBA—Tico
4. **EL BUEY**
LA LUPE—Tico
5. **PUERTO RICO**
EDDIE PALMIERI—Mango
6. **INDESTRUCTIBLE**
RAY BARRETTO—Fania
7. **CUI CUI**
ROBERTO ROENA Y SU APOLLO SOUND—International
8. **LA VECINA**
CHARLIE PALMIERI—Alegre
9. **CALLE LUNA CALLE SOL**
WILLIE COLON—Fania
10. **ELIMINACION DE FEOS**
EL GRAN COMBO
LA CUNA BLANCA
RAPHY LEAVITT—Borinquen

Puerto Rico

By WKAQ

1. **ASI SE COMPONE UN SON**
ISMAEL MIRANDA
2. **POEMA**
PRIMITIVO SANTOS
3. **CUENTALE**
NYDIA CARO
4. **MALA NOCHE**
CHIVIRICO DAVILA
5. **MON AMOUR**
SABU
6. **LA CUNA BLANCA**
LA SELECTA
7. **AMOR MALDITO**
CORPORACION LATINA
8. **CALLE LUNA, CALLE SOL**
WILLIE COLON
9. **DEJA DE LLORAR**
MANOLO GALVAN
10. **MIA NO MAS**
SANTITOS/MENIQUE

Mexico

By VILO ARIAS SILVA

1. **DEJENME LLORAR**
LOS FREDDY'S—Peerless
2. **ZACAZONAPAN**
ANTONIO ZAMORA—Capitol
3. **VOY A RIFAR M CORAZON**
LINDOMAR CASTILLO—Orfeon
4. **ESPERAME**
JOSELES—RCA
5. **QUE VUELVAS**
ENRIQUE GUZMAN—Cisne Raff
6. **LA DISTANCIA**
PASQUALE—Musart
ROBERTO CARLOS—CBS
7. **LA MONTANA**
ROBERTO CARLOS—CBS
8. **JUEGOS EN MIMENTE**
ROBERTO JORDAN—RCA
9. **VEINTE ANOS**
LOS BABY'S—Peerless
10. **EL AGENTE VIAJERO**
ANTONIO ZAMORA—Capitol

Argentina

By LUIS PEDRO TONI

1. **DEJA DE LLORAR**
MANOLO GALVAN—RCA
2. **VOLVERAN LOS DIAS**
SANDRO—CBS
3. **LA BUSQUEDA**
SILVESTRE—Music Hall
4. **ME MUERO POR ESTAR CONTIGO**
SILVANA DE LORENZO—RCA
5. **TE LLEVO LO MAS PROFUNDO DE MI AMOR**
BETO ORLANDO—EMI
6. **TE LO PIDO DE RODILLAS**
LOS IRACUNDOS—RCA
7. **ES EL AMOR DE VERDAD**
SABU—Music Hall
8. **LA VIDA ES COMO LA VIVEN**
CONMOCION—CBS
9. **YO TENGO FE QUE TODO CAMBIARA**
PALITO ORGETA—RCA
10. **VIVIR Y DEJAR MORIR**
PAUL McCARTNEY—Odeon

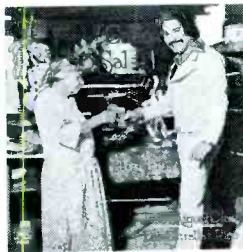


LATIN AMERICAN ALBUM PICKS

"EL GALLO EN SALSA NAVIDENA"

JOSE MIGUEL CLASS—Neliz NLP 2640

Las Estrellas Rico acompañan al Gallito de Manatí en repertorio alegre de Navidad que significará altas ventas. "El Gallo Vido," (J. M. Class) "El Lechón Tuco," (T. Calderón) "Para Darte Candela," (Nieves Quintero) y "Voy a Matar un Lechón" (José Ortíz).



■ The Rico All Stars offer proper backing to Gallito de Manatí in this salsoul package for Christmas festivities. "La Trullita," (J. M. Class) "Viva Puerto Rico," (J. M. Class) and "Cuando Sean las Doce."

"LATIN SOUL PLUS JAZZ"

MACHITO AND HIS ORCHESTRA—Tico CLP 1314

Machito liderea aquí a grandes músicos ofreciendo un sonido espectacular cargado de ritmo y energía. Latin soul, salsoul y jazz en una combinación muy interesante. "Ring a Levio," (H. Mann) "Blues a la Machito," (Salim) "Kenya (Bauza-Hernández) y "Congo Mulence" (Salim).



■ Machito leading great musicians in a groovy, spicy and powerful production. Salsoul, Latin soul and jazz are vividly present. "Oyme," (Salim) "Cannonology," (Salim) "Wild Jungle" (Bauza-Hernández) and "Minor Rama" (Salim).

(Continued on page 47)

Nuestro Rincon

(Continued from page 44)
célebre cuadro?

La grabación de Elsa Baeza titulada "El Tiempo de las Lilas" en Hispavox me llena de regocijo. ¡Muy buena y se merece la mayor de las promociones! Excelente y bellísima presentación . . . Camilo Sesto representa a España en el Festival OTI del Brasil. ¡Excelente representación! . . . Manolo Muñoz actuando en Guatemala . . . "El Caminante" por Roberto Torres en Mericana está de exitazo en Nueva York . . . Un gran amigo utiliza mi nombre e influencia para presionar a otro buen amigo en el cumplimiento de tales o más cuales promesas de pagos económicos. La práctica no me agrada nada, sobretodo desconociendo la situación y con el gran agravante de que no es política de este redactor este tipo de práctica, aun cuando sea en esfuerzos de recuperar honestas ofertas económicas no cumplidas. Pero más aún me sorprende ver con la rapidez con que el otro mencionado, comenzó a enviar cheques a cuantas cuentas eran mencionadas en la copia de la misiva recibida en mis oficinas. De todas maneras, las relaciones adicionales de situaciones de prácticas no tan honorables, que también acompañó a los otros documentos, me hacen pensar que hasta los que creía más cumplidores y honestos, a veces fallan en sus propios principios o al menos en los que yo creía dirigían sus prácticas profesionales . . . Bueno, ambos son amigos míos . . . Olviden este asunto y dense un abrazo en paz . . . De todas maneras, toda la documentación ha quedado en mis archivos para futuras referencias.

Ismael Rivera fué un éxito absoluto en el Aragon Ballroom de Chicago la semana pasada. Esta semana actúa en Chicago el Gran Combo de Puerto Rico. Y en Nov. 21 y 22 y 23, Orquesta Harlow, Willie Colon, Raphy Leavitt y la Selecta y Los Satelites de Venezuela actuarán en un gran evento allí . . . Gran paso el dado por Restaurant Associates, al ofrecer con carácter permanente, una serie de bailes en el famoso "Le Joint III," radicado en el edificio Time-Life de Manhattan. Abre

(Continued on page 46)

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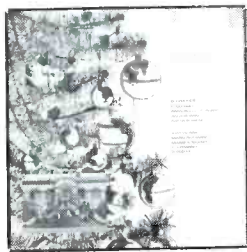
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Nuestro Rincon

(Continued from page 45)

este nuevo proceso el gran **Tito Puente y su Orquesta**, en una co-producción de **Paquito Navarro**, el cual actuará también como Maestro de Ceremonias. Otros artistas y grupos que actuarán próximamente serán **Joe Cuba y su Sexteto**, **Larry Harlow y su Orquesta**, **Charlie Palmieri** y otros que se irán anunciando a su debido tiempo. ¡Me alegro! . . . ¿Y qué hacían **Roberto Luque y Jorge Uribe** juntitos en Nueva York la semana pasada. Bueno, alguien saldrá beneficiado o perjudicado . . . Es indiscutible la fuerza verdadera de aquello que lee. "Dios los cria y ellos se juntan." . . . Y ahora . . . ¡Hasta la proxima!

Soon it will be two decades since the day I laid my eyes and all my attention on a record, not as a buyer or admirer but with the critical and commercial mentality of one that knows he is "getting into deep water" but goes ahead any way! It has rained a lot since then. I can say that in each spot of this world of ours, I know the good, the bad and the not so bad. And I also know the "little angel faces." My original profession, the one that has made me feel the power of creation in its full intensity, has been oil painting. It has perhaps been my most appropriate and exact media to express happiness, sadness, hate and beauty. Recently, I finished a painting on which I have been working for a little over a year, a painting I call "Las entrañas del disco," (the bowels of the record business). Each stroke and detail has been motivated by my experiences with friends in the industry. Over to the side, the beauty of the creation vibrates in all it's entirety. There are the good producers, the grateful artists, the public that loves music in its most sincere expression, folk, rhythm and poetry. Without even noticing it, I made the heart of the painting this detail on the side. The rest is no good! It has been my most horrible pictorial creation! . . . and the most exact! . . . But, nevertheless, that small detail, the fragrance of all the beauty of this creation, has been in my own mind the strength that has lead me to go on! And maybe this is what happened to a lot of others! . . . only because of this they will stay in it. The times that are yet to come are those of commotion. The stronger ones will survive. The ones with the highest economy! There will be a general cleaning. The shortage of vital elements to produce our records is present almost everywhere. And it will be worse. But there will also be beauty in this, because a lot of the bad will be destroyed. . . . And we will start all over again.

Colombia is red hot. Our colleague **Juan Muygrave** of El Espacio de Colombia newspaper reports: "The manager of SOM, Industria y Comercio S.A. de Brazil (Copacabana) has been sued by **Sergio Seche** for appropriation of **Nelson Ned's** records." The demand is already in the courts of Colombia. I just got word that one of **Elio Roca's** albums on Polydor has also been pirated. (Which color should I paint this stroke in my famous painting?)

Elsa Baeza's "El Tiempo de la Lilas" on Hispavox is great. It deserves the best promotion! An excellent and beautiful presentation. **Camilo**

MIGUELITO— Coco Records 11 year old Salsa singing sensation!

"He has everything to succeed . . . The way in which he handles his inspirations astonished me, because of his young age."—ISMAEL RIVERA



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Sesto will represent Spain at the OTI Festival in Brazil. A great representation! . . . **Manolo Muñoz** appearing in Guatemala . . . "El Caminante" by **Roberto Torres** on Mericana is now a great hit in New York.

Ismael Rivera was a hit at the Aragon Ballroom in Chicago last week. This week **El Gran Combo** of Puerto Rico will appear. On November 21, 22 and 23, **Orquesta Harlow**, **Willie Colon**, **Raphy Leavitt** and **La Selecta** and **Los Satelites** of Venezuela will also be appearing there . . . A great step has been taken by Restaurant Associates, by offering as a permanent attraction a series of dances in the famous "Le Joint III," in the Time-Life building in Manhattan. This new project will be opened by **Tito Puente y su Orquesta** in a co-production of **Paquito Navarro**, who will also be emcee. Some other artists and groups that will appear shortly at the place are **Joe Cuba**, the **Larry Harlow Orchestra**, **Charlie Palmieri** and other that will be announced soon. I'm glad! . . . And what were **Roberto Luque** and **Jorge Uribe** doing together in New York last week? (Well, someone will certainly come out being either prejudiced or ahead . . . It is an unbeatable fact about that old saying "Dios los cria y ellos se juntan," which literally means "God makes them and they get together") . . . And now . . . until next week!

Artista de la Semana (Artist of the Week)

■ The one thing that's for sure is change.

So it has been with Little Joe and will continue to be so. In 1954 while working in the red, sandy cotton fields around Altus, Oklahoma, Joe at the age of fourteen was already in charge of a group. That group was of course **La Familia**. The family was **Amelia Hernandez**, his mother, and two elderly aunts plus six brothers and sisters.

With Joe's older brothers off to the military service, his older sisters married, his father, **Jim Hernandez Sr.**, pending trial for a pot bust and not being able to leave the state of Texas, Joe had to take charge of the family.

After a month and a half of picking cotton, Joe conferred with his mother about investing \$22.50 on his first guitar. The cotton season was over. Joe and his family returned home (Temple, Texas) and started school two months late, which was pretty much the style of the Hernandez kids.

In 1955 a change came. Joe started to earn money as a plumber's helper, digging ditches and such for 45 cents an hour. With the co-signature of his boss, he bought a Les Paul Jr. Gibson solid body guitar. **David Coronado** and the **Latinaires** happened. From 1955 through 1958 the **Latinaires** giggled around anywhere for anything with anyone at anytime.

In late 1958 the **Latinaires** financed their first recording on Terero Records out of Corpus Christi, their own composition, "Safari Part I" and "Part II."

In 1959 Coronado (the leader) split to the west coast and the result was Little Joe and the **Latinaires**. Brother Jesse about this time picked up on the bass guitar and joined brother Joe and the group.

In 1962 Jesse had written a couple of songs and had brought



Little Joe and La Familia

brother Johnny into the group to put his vocal chords to work; so Johnny became a recording artist. The recordings were made for **Manuel Rangel Sr.** under his direction in his studio in San Antonio.

In March 1968 Buena Suerte Records was founded. Joe was President, Johnny Vice President, Tony treasurer, and Bobby secretary. After 23 albums Little Joe and the **Latinaires** became **La Familia**.

Rocky Hernandez, a great asset to BSR, has two albums to his credit. **Jimmy Hernandez Jr.**, road manager for La Familia, has also become a recording artist for BSR. **Tony Hernandez** has become a BSR recording artist as well as general manager.

He has played concerts in places such as the Fillmore West, Berkeley Community Theater, Berkeley Greek Theater, the Keystone in Berkeley, Cesar's and the Orphanage in San Francisco, the Hollywood Paladium and the Coconut Grove in Los Angeles. Little Joe has recorded in studios from San Antonio to Wally Hieder's in San Francisco. He has used conjuntos with accordions with the Houston and Dallas Symphonies.

Joe as promoter, writer, arranger, producer, singer, performer, manager, leader, brother and father not only sets the trend and shows the way, but makes the changes.

En Panama

(Continued from page 44)

expresiones. Recientemente se presentaron las **Estrellas de Fania**, luego el Mexicano **Carlos Santana**, posteriormente **Johnny Ventura** y recientemente **Barrabás**, todos ante llenos completos . . . Los próximos carnavales panameños, prometen ser de los mejores, entre las estrellas que se tienen programadas para venir está **La Selecta de Raffi Levitt**, que estarán actuando frente a un público que ya les ha manifestado su cariño con su éxito "¡Baro Soy" y "La Cuna Blanca" y estamos seguros que así como, **Celia Cruz**, **Marco Antonio Muñoz**, **Rafael Cortijo**, **Cheo Feliciano**, **La Sonora Matancera**, **Benny More**, **La Santanera**, **Sonia Lopez**, **El Gran Combo**, **Ismael Rivera**, **Las Estrellas de Fania** y muchos otros que conocen el calor del panameño, así lo disfrutaran todos los que vengan contratados a las próximas fiestas de Momo . . . El problema de la piratería de discos, nació por un señor que vino a establecerse en Panama, pero que enfrentó grandes problemas y salió, pero aun de lejos sigue haciendo daño, y su escuela para haber sentado muy buenos alumnos, se habla de una triología que ha aprendido muy bien el arte, entre ellos, una compañía representante, una fábrica de discos y una discoteca, que investido de las más grandes habilidades no cesan en su empeño ni escatiman esfuerzo para lograr sus propósitos aunque los mismos esten en detrimento con otros panameños que por la vía de la honestidad quieren hacer de este negocio algo digno. ¿Será **Hugo Randing**, nobel en este campo, víctima de estos inescrupulosos? Sabe Dios, pero lo que si sabemos es que de no ponerse un coto ahora, esete no sacara ni para pagar regalías. Es bueno que se haga algo de manera que los intereses en juego no sean perjudicados por advenedizos, ni por personas que olvidan toda ética y principio en perjuicio de los demas . . . ¡Hasta la proxima desde Panamá!

Sherman to Work On O'Connor Album

■ NEW YORK — Veteran composer / producer / arranger Joe Sherman will travel to Los Angeles to work with Carroll O'Connor, star of CBS-TV's "All In the Family" show, on plans for a new album by O'Connor. Sherman will arrange and produce the album and also will do the arrangements for O'Connor's upcoming cabaret appearance at Hara's Club in Lake Tahoe, Nevada from November 22-25.

Latin Album Picks (Continued from page 45)

"EL TIEMPO DE LAS LILAS"

ELSA BAEZA—Hispavox HHS 11-244

De tiempo en tiempo llega a las manos del redactor una obra perfecta. Esta es una de ellas. Repertorio de primerísima calidad! Bellos arreglos de Juan Márquez, dirección de Rafael Trabucchelli y una Elsa Baeza en interpretaciones exquisitas. La portada es de altura y exquisitez. "Mama, Son de la Loma" de M. Matamoros cobra nueva vida. También "El Tiempo de las Lilas," (Legrand-Barclay) "Pequeña," (Exposito-Maderna) y "La Soledad" (E. Baeza).

■ From time to time a record like this one comes into our hands. Perfect! Superb and extraordinary repertoire! Great arrangements by Juan Márquez, conducted by Rafael Trabucchelli, Elsa Baeza is astonishingly sweet, feminine and different. "La Verdad," (Márquez Urbino) "Cuando te Acerques," (Baeza-Trabucchelli) "Tú, Solamente Tú (Galdieri-Frustaci-Suárez).



Soul Truth (Continued from page 42)

Additions: "It's All Over" — **Independents** (Wand); "Come Get To This" — **Marvin Gaye** (Tamla).

DON WIPPLE — WEAS-FM (Savannah): Personal Pick:

"Don't Blame Me" — **W. Hightower** (Mercury);

Station Pick: "Don't Call Me Brother" — lp cut

O'Jays (P.I.R.); Additions: "Bad, Bad" — **Dave**

Crawford (ABC); "Power Of Love" **Jerry Butler**

(Mercury); "What Do You Want" — **Lou Courtney**

(Epic); "I Miss You" — **The Dells** (Cadet).

JACK HARRIS — WAMM (Flint): Personal Pick:

"Power Of Love" — **J. Butler** (Mercury); Station

Pick: "Imagination" — **G. Knight** (Buddah);

Addition: "Livin' For You" — **Al Green** (Hi); "Can

This Be Real" — **Natural 4** (Curton); "Both Ends" —

J. Moore (Atlantic).

FRANK BARROW — WNOV (Milwaukee): Personal Pick:

"Livin' For You" — **A. Green** (Hi); Station Pick:

"Put Your Hands" — **O'Jays** (P.I.R.). Album: "Black

& Blue" — **Harold Melvin & The Bluenotes** (P.I.R.).

NORMA PINNELLA — WWRL (New York): Personal Pick:

"Soul Power '74" — **Maceo & The Macks** (People);

Additions: "Jungle Boogie" — **Kool & The Gang**

(DeLite); "Just Another Day" — **Miracles** (Tamla);

"This Time" — **B. Bland** (ABC); "This Feeling" —

D. Elbert (All Platinum).

JERRY BOULDING — WOOK (Washington): Personal

Pick: "Livin' For You" — **A. Green** (Hi); Additions:

"Soft Soul" — **W. Pickett** (RCA); "Stormy Monday" —

Latimore (Glades); "Know What" — **R. Anderson**

(Sunburst); "Live With Me" — **R. Charles**

(Crossover).

DONNY BROOKS — WLOK (Memphis): Personal Pick:

"Quick, Fast" — **New York City** (Chelsea); Station

Pick: "Livin' For You" — **Al Green** (Hi). Additions:

"Imagination" — **G. Knight** (Buddah); "Put Your

Hands" — **O'Jays** (P.I.R.); "Had A Talk" — **Inez Foxx**

(Volt); "Break Away" — **Baby Washington** (Master

5); "All Over" — **Independents** (Wand).

JAY BUTLER — WJLB (Detroit): Star Hitbound:

"Livin' For You" — **A. Green** (Hi) & "Soft Soul

Boogie" — **W. Pickett** (RCA).

Ms. King to GRC

■ ATLANTA — General Recording Corporation President Michael Thevis has announced the appointment of Carol King to the firm's Los Angeles offices at 7033 Sunset Boulevard.

Miss King will be working as assistant to Freddie Mancuso, GRC's west coast marketing manager, where she will be actively involved in coordinating the promotion and marketing all GRC and Aware product from the firm's west coast location.

CONCERT REVIEW

Latinos Leap at Garden

■ NEW YORK — Richard Nader's Fourth Annual Latin Festival at Madison Square Garden here (8) proved to be an exciting, if uneven show that starred its audience as much as its performing artists. The show featured "salsa" acts designed to appeal to the younger people in the house and older, more gentle acts designed to appeal to their elders.

Legendary *latinero* Perez Prado was supposed to appear, but cancelled because he was sick in Mexico; Tito Puente, "El Rey del Timbale (the king of the timbales)" went on for him, and turned in a surprisingly energetic set, considering the sometimes top-heavy nature of his current "concert orchestra." Highlights of his set included his old standby "Oye Como Va" and a powerfully percussive "Across 110th Street," Puente's current Tico single.

Other highlights of the show included a superheated session by Willie Colon as the Fania artist had the crowd on its feet with fiery renditions of "Ah Ah, Oh No" and his latest smash "Calle Luna Calle Sol." Eddie Palmieri and his innovative band came on after intermission and ran through an exciting, if somewhat disorganized (especially on his first tune, "Adoracion") set.

Good show.

Allen Levy

He's Got a Song



Stopping by RW recently was Brut recording artist Jerry Corbetta, who is vocalist/keyboard man/writer for the group Sugarloaf. The act, known for the hit "Green Eyed Lady," has been signed to the infant label and has completed an album titled "I've Got A Song." Pictured above are (from left) RW's Fred Goodman, Corbetta, and Brut general manager Dennis Ganim.

Meehan Forms WWA

■ NEW YORK — Black Sabbath's manager Pat Meehan Jr., who also is managing director of World Wide Artists Ltd. in London, has formed a label for the company, known as WWA Records. Phonogram is distributing the product globally, in a deal negotiated by Meehan and Tony Morris of Phonogram. The label's first release is "Vado Via" by Albert Terraza.

Other artists on the label include Black Sabbath, Tony McPhee, Groundhog, Gentle Giant and new group Snaffoo.

Crusaders at the Roxy



Blue Thumb group The Crusaders appeared at the Roxy Theatre in Los Angeles November 8. KUTE-FM broadcasted the performance live in stereo, and it was recorded. Seen at the festivities are: (left to right) Crusaders Stix Hooper and Wilton Felder with Blue Thumb President Sal Licata; Terry Kath and Bobby Lamm of the group Chicago, Hooper and Crusader Wayne Henderson, Bruce Garfield, director of artists relations for the label and Bob Emmer, director of publicity; Louis Newman, director of national promotion, Bob Krasnow, Chairman of the Board and Garfield.

Taylor Speech

(Continued from page 10)

percentages of returned merchandise. There is no doubt that this has been a considerable factor in their improved performance this year, and we believe the percentage can be improved still further in the coming year. However, this is not the sole source of optimism we see in this area; to name one other, tape sales have lagged at the retail level in part because most existing retail security procedures are not adequate to protect small individual tape cartridges or cassettes; the same constraint does not apply to tape sales through our mail order club. And tapes have been shown to be particularly strong in the country music segment for which we see growing popularity in 1974."

Money Music

(Continued from page 18)

Tacoma-Seattle, exploded 5-1 WGOW Chattanooga where Andy Wilson (son of George "the Genius") reports: "top 10 phones," #2 WMAK, breaking in the North at KJR Seattle.

Crossover smash being overlooked by many pop stations. They are wrong. Stylistics "Rockin' Roll Baby." Despite the high listings in the trade charts, many key pop stations have greeted this record with a thunderous silence and yawn. However, sales nationally are over 700,000. It is over 81,000 in Chicago and we predict it will finally pick up major pop play in the Windy City. It is over 70,000 in New York City without WABC and made a chart debut at #20 at WPIX. It exploded 13-6 WPGC, debut #25 KXOK St. Louis, broke pop in Cleveland 17-13 at WIXY. Broke pop in St. Louis 24-18 at KSLQ. Rosalie Trombley tells me she is now pulling top 10 phones at CKLW Detroit and the huge r&b sales are finally crossing over to the pop stores. Some key pop program directors are shafting this record for no good reason.

Ian Thomas This is an adult-oriented record so naturally single sales are starting off more slowly than one would find with a bubblegum record such as the DeFranco Family. The album is a GO-Rilla in sales. Powerhouse new believers: 37 WIXY, 28 KDWB and WDCY in Minneapolis, debut 29 WOKY where Johnny Dark and Bob Collins say: "it looks good." 39 KILT, 30 KJOY, 27 KTAC where Derek Shannon reports: "good action," 15 WPGC. Rosalie Trombley reports: "it is a strong 18 at CKLW and will jump." It exploded to #20 KJR where Gary Shannon and Norm Gregory report: "it picked up teens this week." It exploded at powerhouse WCFL Chicago 30-22. Jerry Del Colliano reports: "it broke open at WIBG Philadelphia at #20. Climbed 23-20 KLIF selling in Boston at #21 WMEX, 28 WMAK. It is on: WCOL, KUPD, WABB, WPOP.

Mango Now Coco

■ NEW YORK — New York based latin record company Mango Records has settled out of court with California based raggaie label Mango Records. The dispute was over the right to use the name Mango Records. The result is that Coco Records will become the parent company of the latin Mango and acquire all existing Mango artists. In anticipation of this move all product as of October 1 has been released on Coco Records. Harvey Averne, President of Coco/Mango reports that after January 1 the name Mango will be out completely.

Sallie Blaire At Great Gorge

■ NEW YORK—Sallie Blaire made her first east coast appearance in five years on November 16-17 at the Playboy Club at Great Gorge in McAfee, New Jersey, announced her manager Sid Seidenberg.

Ms. Blaire opened Hugh Hefner's new Playboy Club in Los Angeles this past August. This was followed by a four-week engagement at the Las Vegas Hilton Hotel where she played from September 14 to October 16.

Recording plans are being negotiated with a major label, a foreign tour is being planned and a movie offer is currently being considered, according to Seidenberg.

Peter, Liza & Roberta

■ NEW YORK—The Peter Yarrow Band has now joined two other artists on a tour of major venues nationwide.

The Warner Bros. recording artist has appeared in Stockton, California with Roberta Flack and toured the south with Liza Minnelli. On the dates with Liza, the Yarrow Band's performances were staged by Chipmonck.

At Indies Party



Pictured are Gary Schaeffer (Tone Distributors, Miami), Florence Greenberg (President, Scepter/Wand Records) and the Independents, Maurice, Helen, Chuck and Eric. The occasion was a surprise cocktail party given for the Independents, who were appearing at Shula's Nite Club Ft. Lauderdale, Florida.

Image Group

(Continued from page 6)

and Kriss Powell, office manager in New York.

Ross has a varied background in concert promotion, rock journalism and FM radio, having begun his career as assistant chart editor at **Record World** later becoming an assistant editor, responsible for the FM Airplay Report as well as features and interviews. As a freelance writer, Ross was among the first to research and develop feature articles on David Bowie, Todd Rundgren and the New York Dolls, among others. Ross currently supervises the preparation and content of all print materials released by The Image Group, handles artist relations and media coverage for a number of the Image Groups' clients and works with FM radio stations.

Working with Ross in creative services is Jeanne Theis, most recently national director of publicity for Elektra Records. Ross and Theis also handle print and radio advertising, covering production and placement consultations, for several Image clients.

Ms. Newall was director of charts & services for Britain's Music Week before joining Warner Bros. in England as assistant to Derek Taylor, director of special projects for the Warner-Elektra-Atlantic labels. Ms. Newall also handled promotion and press coordination under Pandel on the precedent-setting Alice Cooper American tour of 1973, as well as the Alice Cooper European tour of 1972.

Directing client services for The Image Group in Los Angeles will be John Kiedis. A graduate of UCLA's film school, Kiedis has an extensive background in motion pictures and television, having been a screenwriter and production assistant at MGM, previous to which he was with Rogers, Cowan & Brenner public relations.

Iris Brown will act as a liaison between Pandel and various management and record company personnel. In addition, Ms. Brown will coordinate The Image Group's promotion for artists' tours. Prior experience in public and artist relations for Atlantic Records as well as other public relations firms has given Miss Brown a thorough knowledge of the day to day workings of the communications business.

An important and innovative aspect of The Image Group's capabilities is their work on special projects such as the New York Dolls' Waldorf Astoria costume party.

The Image Group's office in New York is located at 75 East 55th Street, (212) 421-6432; in Los Angeles, the address is c/o John Kiedis, 937 N. Palm Avenue, West Hollywood, Calif. 90069, (213) 657-1801.

Dialogue (Continued from page 22)

money, jeans money and shoe money and just kept them going for two and a half years. Then we met producer Gus Dudgeon, while Elton met up with arranger Paul Buckmaster. Then we put Elton on a plane to L.A., and he played the Troubadour—and you know the story from there. Elton is one of the biggest, hottest things in show business today. Although I don't manage him anymore, I'm still very keenly interested in his career. We cooperate very closely with his current management and we still publish his songs until the end of this year. He's still under contract to DJM and we have world distributing rights. That continues until the end of February, 1975.

RW: Any new DJM artists on the horizon?

James: Of course, we're always on the threshold of new successes. We have a talent that I think is going to set another mark on the entertainment industry in the U.S.A.—Phillip Goodhand-Tait. Phillip is a writer/artist, who has written quite a number of hit songs—some for a group called Love Affair. Again, it was our desire to develop Phillip as a writer/artist. Musically, he has a standard of musicianship that is quite incredible—a totally different kind of projection from that of Elton John. They could, in fact, both appear on the same bill. Though they both play piano and sing, their total image and projection is so different that they wouldn't even clash.

RW: Has he been signed to an American label?

James: Phillip was signed to 20th Century, and the guy that flipped over Phillip is beautiful Russ Regan, who used to be the head of a&r at Uni when he picked up Elton John for MCA. When we were at MIDEM we had a video clip of Phillip Goodhand-Tait. We played it for Russ and he signed him. We've taken this long to produce an incredible quality album. A single is out and, in the next few weeks. Phillip Goodhand-Tait is going to make a very important mark. I'm not going to suggest that he's suddenly going to go 'POW!' the way Elton John did because 'POW!' doesn't very often happen. It's steadily placing one brick on top of another and building a career, and I'm quite willing to do that.

"... The in-house creation of the song and the artist and the singer has created a very, very dangerous situation."

RW: What do you think is the difference in publishing between ten or twelve years ago and today?

James: Completely "chalk and cheese." In the old days, a guy came in and you heard his song. You gave him a few pounds in advance, you went out and walked the streets. You went to an artist to ask him to record it and that was it. But today a great deal of the whole modus operandi of the music industry has changed via the Beatles, et al., writing their own in-house material. Funnily enough, my son discovered an artist and, in fact, we published his first-published song. But, unfortunately, because of certain circumstances and a misunderstanding with the management which I will not go into, we didn't manage to finally get the signature of the artist on a contract. Otherwise, we would've been publishing all the works of Cat Stevens. Because we published a little song called "I Love My Dog." And "I Love My Dog" was Cat Stevens' very first hit in the U.K. The point I'm trying to make is that, I always had an eye to the fact that the song, the artist and the record were synonymous and they still are, and will be for all time. But the in-house creation of the song and the artist and the singer has created a very, very dangerous situation. And I am not singling any one artist out. It's just the whole modus operandi. Because show business has begun to show a lack of variety. Today, if you find a good quality song, you can't find an artist to record it because everybody's doing their own thing. And if you hear a very good singer, where do you go to find a song a song that hasn't already been recorded by somebody else. So what comes first, the chicken or the egg, the singer or the song?

I can tell you this, for about 12 months now, I've told all my friends in the industry, "I want to hear a good singer." If I were a good singer, I'd try to find a good song or get the songs specially written for the singer. On the other hand, we're signing writers who are writing material who do not perform their own material, so that we can have the material, we can have the performer. We can get back to the potentials of a Tom Jones, Engelbert Humperdinck, Frank Sinatra, you know, where it's not all in-house. And I think it's got to be, because I think we're lacking the width and dimension of the spectrum of show business.

RW: The cycle has got to go round once again.

James: That's right. It's got to go back to that. And since I helped very much in taking it one way, I want to try to help take it to the broadest spectrum. But that doesn't mean that I don't want to know about the writer/artist. I want to know about good talent wherever it is.

Gold Day Dawns



A fourth gold record for Tony Orlando and Dawn was presented to the group by Bell Records President Larry Uttal during their debut at the Riviera Hotel in Las Vegas. The million-seller memento was for "Say, Has Anybody Seen My Sweet Gypsy Rose?" Shown at the presentation are (from left) Mike Gursley, Creative Management Associates; Dick Broder, Marc Gordon Productions; Uttal, Orlando, Irv Biegel, Bell Executive Vice President; Marc Gordon, manager of the group; and (foreground) Joyce Vincent Wilson and Telma Hopkins of Dawn.

A&E Classics on Tape

■ NEW YORK—Audiofidelity's 1st Component classical series is making its entire catalog of over fifty selections available on cassette and eight track tapes.

Previously the \$2.98 lp line had selected items available in tape configurations at \$3.98, but with more widespread acceptance of classical repertoire and distribution penetrating mass retail outlets, chain and college bookstores, the full line will now be offered, according to Sid Hess, Vice President of sales for the A&E classical product.

Kass Buddah President

(Continued from page 3)

was instrumental in hiring Neil Bogart as general manager. Some of the major acquisitions for which Kass was responsible during this time were the signing of the Sussex label distribution agreement and the agreement with the producers of the movie "Super Fly" setting up Curtis Mayfield's involvement as the writer and performer of the score, and assuring that the soundtrack would be distributed by the Buddah Group on the Curtom label.

Art Kass stated, "Looking toward the future, there are a number of advantages in running the company myself; among them will be that people on the outside as well as the employees will find it more expeditious to deal with a single executive. I feel, furthermore, that Buddah has one of the finest staffs in the entire industry, and my plans for the immediate future are to broaden the responsibilities of the key people in the company.

"The momentum of the company is really at an all-time high. The string of gold albums and singles marks a consolidation of our position. My intent," concluded Kass, "is to maintain this momentum at the fullest."

Price Hikes

(Continued from page 3)

that key personnel of Warner Brothers, Elektra, Atlantic, and WEA Distributing executives will parley in New York in the coming weeks, and one of the topics of discussion scheduled for that meeting will be price increases.

- Informal discussions with label executives indicate little agreement with the Columbia decision to lower wholesale prices on tape. "The margin is fine where it is and we're not going to tamper with it" was the comment of one label executive.

- There were further questions from manufacturers and retailers over the future of quad and tape prices. Among them: will tape go to \$7.98? Will A&M raise their reel-to-reel tapes, normally \$1 higher than their cartridge and cassette tapes, to \$8.98? Will quad album and tape prices go up another dollar? Will catalogue prices be raised? And generally, will there be other changes in the entire pricing structure. Answers to these questions will be forthcoming in the next few weeks, as labels sort out complex information.

In a related development, the Columbia price increases, averaging 8.37 percent for prerecorded records and tapes and 6.45 percent for custom record production, were found cost-justified by the Cost of Living Council, and were approved in late October. A spokesman for the Cost of Living Council in Washington told **Record World** that the applications in both categories were made Sept. 24, and under COLC procedures, a corporation "pre-notifies" the Council of its intention to raise prices, although the increases must be limited to a dollar-for-dollar pass through of cost. Then if the company does not hear from the Council within 30 days, the increase takes effect.

Green Does Prison Concert



Shown is Hi artist Al Green, performing at a concert at the Federal House of Detention in New York recently. Green, in town to do a week at the Apollo, performed a complete, specially programmed set for the institution's inmates. The audience presented Green with a hand-painted card that promised "Peace in the star, Love in the grass" and a book of poems.

Krasnow Heads KCET Auction

■ BEVERLY HILLS, CALIF. — Bob Krasnow, chairman of the board of Blue Thumb Records, has been put in charge of soliciting entertainment industry sponsorship for KCET-TV's Auction '74. The announcement was made by Douglas Norberg, Senior Vice President of KCET.

The goal of Auction '74 is to raise over \$500,000 to help defray part of the operational costs of the Los Angeles-based public broadcasting station.

Anyone wishing further information can contact Krasnow at his Blue Thumb office, 278-4065.

Pirate Pleads Guilty

(Continued from page 41)
stereo tape cartridges were seized as well as sophisticated sound production equipment.

The Federal Government is intensifying and broadening its enforcement of law which became effective February 15, 1972, designed to combat unauthorized duplication and piracy of sound recordings. Senator John McClellan recently commented on the enormity of the problem by noting that tape pirates were selling more than \$200 million of pirated tapes each year.

Federal District Court Judge Warren J. Ferguson accepted defendant Loecsey's pleas. The defendant admitted to the Judge that he and his companies have manufactured approximately 15,000 pirate tapes in the past two years. The Judge set sentencing for December 17, 1973.

The defendant faces a maximum of imprisonment of 20 years and fines of \$20,000 for the pleas entered to the misdemeanor charges.

Loecsey had been found guilty in State Court on October 2 of selling bootleg tapes in violation of state law, and was fined \$10,000, assessed a \$2500 penalty, and placed on three years summary probation.

Knight and Enercology

(Continued from page 3)

"The President's speech made our energy crisis official," Knight said. "But the President may have missed reaching the millions of young Americans whose apathy may prevent a sensible solution to the energy crisis. They are affluent and exercise a strong influence on our society. For these young people there is still a terrible conflict between energy and ecology. They simply refuse to believe in the energy crisis or in the need to expand our energy resources. Instead of the 3 R's, young Americans today are searching for the meaning of the 2 E's—energy and ecology. The solution, I believe, is Enercology."

Knight, who has controlling interests in nearly 200 oil and natural gas wells in six states, coined the word Enercology and defines it as "the balanced relationship between energy and ecology and its relative effect on the social environment." As Knight sees it, Enercology is more than a slogan. He believes Enercology is more than a slogan. He believes Enercology should be a new field of study for high school and college students as well as a scientific sub-discipline. To this end he is personally financing a nationwide program to develop the Enercology concept.

"As President Nixon noted in his speech, we have to achieve a balance between our energy requirements and our ecological needs," Knight stated. "Unfortunately, many young Americans that I've talked to see energy and ecology as contradictory goals. The conflict between the energist and the ecologist has become a Gordian Knot and we cannot unravel it by simple compromise or accommodation. We have to cut across the conflict with a bold new thrust. We need a new force to break the ideological deadlock. I think Enercology can be that force and it will give millions of young Americans a way of contributing to the long range solution of our energy problem."

Knight has been developing his Enercology program for several months, consulting with the nation's leading energy experts and economists to determine just how young people can become involved. Out of those discussions Knight conceived his three point program for Enercology:

"First, the Federal Government should establish a National Center for Enercological Study where scientists and environmentalists can work in common bond to tackle the broad spectrum of the energy/ecology problem. At the Center, experts in related fields such as space technology, reforestation and urban planning could pool their knowledge to help find

the solutions which will lead our country into a cleaner 21st century. One of the first objectives of the Center should be the development of a curriculum for the study of Enercology.

"Second, Enercology should be introduced as a course of social/scientific study in our high schools and universities. In the decades ahead Enercologists will play a major role in industry, government, education and urban affairs. They will be a new breed of scientists whose training, skill and dedication can help restore a balance between our energy demands and our ecological needs.

"Third, scholarships and grants should be established to encourage young Americans to choose Enercology as a profession. Back in the 1950s when architects and land developers were in abundance, few people understood the need for urban planning. Today, urban planners are a vital life force in our cities. I believe the Enercologists of the 1980s will be a life force in our country."

Knight is embarking on a nationwide tour of colleges and high schools, flying in his private corporate aircraft that he has named Enercology I. Among the first colleges he will visit is Michigan's Alma College, which he attended. Knight is also scheduling a series of conferences with college and high school newspaper editors.

"We have always needed our young people to help mold the country's future," Knight said. "It is today's youth who will inherit tomorrow's world—including all our environmental and energy problems. Enercology is a positive opportunity for them to help our country."

Knight, at 30, is a self-made multi-millionaire. He grew up in Lapeer, Michigan, a small farming community whose population has never risen above 6,500. At 19 he was one of the country's leading disc jockeys and had the highest ratings in Detroit's radio history. In 1969, with \$500 borrowed from a friend, Knight launched Grand Funk Railroad into an American phenomenon. In just over two years the group sold more than \$100 million worth of records and earned close to \$4 million from personal appearances.

Knight is President and Director of Terry Knight Enterprises, Ltd., which has among its many subsidiaries a record company, a music publishing firm and a television production company. Recently Knight formed a motion picture production company with Twiggy. Their first joint venture film, "W," is due to be released shortly. Knight is also involved in the production of a television special with Twiggy that is now in rehearsal in California.

Motown Films Kendricks Spots



Herb Wood, director of advertising, Motown Records, has announced completion of two television spots and a promotional film for Motown's newest artist, Eddie Kendricks' single, "Keep On Truckin'" has just been certified gold and is at the top of the RW charts. Pictured on location on Sunset Strip are (from left) producer Andy Chiaramonte, Kendricks and Wood.

Radio Hoax

(Continued from page 16)

out Pioneer's approval, duplicated and distributed that tape.

Huston, Steve Solot, sales manager for Pioneer, and Jack Doyle, President of Pioneer Electronics, all expressed shock and dismay over what they termed Hansen's "unauthorized actions." Doyle told **Record World** that Pioneer had "absolutely no conception at all that this was going to happen. Pioneer is very sensitive to ripping off its customers. We are aware of the bad publicity and we deplore what has happened." Doyle emphasized that if Pioneer had known the facts ahead of time "we would have most certainly cancelled the show."

The future of the other programs is now in doubt according to both Doyle and Huston. Doyle added that he would begin contacting all of the stations that ran the show, apologizing for the mistake.

Hansen, of Gold Star Recording Studios, was unavailable for comment on his role in the affair.

Sharell Victorious



Bobby Riggs . . . move over! Jerry Sharell, general manager Elektra-Asylum Records in Los Angeles, won the Class C Singles Championship in the Annual Music Industry Tennis/Golf Tournament in Palm Springs. Sharell defeated Burt Taylor, Playboy, Inc., in a grueling 90° set by a match score 9-7.

Listening Post (Continued from page 16)

Director with **Steve Fredericks** leaving to concentrate on radio and television consulting for **Ken Plotin** Productions and syndication of his news features.

WPOP-Hartford . . . PD **Dick Springfield** reports that with the new transmitter, ("before this the competition had better sound right in front of our station") and tightened sound, he hopes that POP is now truly the Music Revolution which is the identity being promoted. "We're developing a total listener service station, and going outside the station actively to promote it for the first time in years with spots, bumper stickers, and increased store and listener research." The target audience is 18-34, but special emphasis on teens, and continual contests being staged, with various local areas being spotlighted.



Elton John is seen with Richard Kimbell, KMET music director (left) and Pat Pipolo, Vice President, promotion, MCA Records.

KMET/FM-Los Angeles . . . Recently the station turned over the microphone for two hours to a visiting deejay, "EJ THE DJ," better known to the world as **Elton John**. If this continues to be a consistent practice at radio stations, disc jockeys are going to have to demand equal time and start cutting records.

WSTC-AM/FM-Stamford . . . Western Connecticut Broadcasting Co. has been ordered by the FCC to forfeit \$10,000 for censoring political broadcasts in the 1969 Stamford mayoralty election in violation of the Communications Act. Western's license expired April 1, 1972, but it continued to operate while its renewal applications were held in abeyance. The Commission said that while revocation would be warranted for willful and repeated violations, the overall programming of the stations was "good enough to tip the scales" against revocation and "to permit a conclusion that Western is qualified to remain a licensee."

KFEQ-St. Joseph . . . **KAYS**, Inc. licensee of **KFEQ**, St. Joseph, Mo. has been notified by the Commission that it has incurred an apparent liability for forfeiture in the amount of \$5,000 for overcharging political candidates and for logging violations. **KAYS**, Inc. attributed the charging of different rates to the candidates to advertising agency mistakes and the possible use of the wrong rate card. It said that restitution would be made to the offended candidates involved in the rate discrepancies.

KHJ with the listeners determining the programming by sending in to the station their selections to be played over the four-day weekend, on the "All Time Top 300" . . . **KIIS** is airing its Thanksgiving featurette which traces the history of the holiday from the first feast in 1621 when the five invited Indians brought 90 unexpected guests to today's Americans who are expected to devour 132 million turkeys this year.

KIMN-Denver . . . With the local hunters not mistaking the station's power lines for roaming deer the station did not suffer any more 'dead air' this week and PD **Carl Wigglesworth** could concentrate on the last week of the station's big promotion "Supersongs." Running for five weeks, the electronically scrambled musical blurbs are worth \$4,000 in cash now . . . Current lineup includes **Jon Reed** 6-9am . . . PD **Wigglesworth** 9am-noon . . . **Scott Kenyon** (from **WSAI**) noon-4pm . . . **Danny Davis** 4-8pm . . . **Grant Miller** 8pm-midnight . . . **Ed Greene** midnight-6am.

KFI-Los Angeles . . . **Jack Angel** returned to the 1-4 pm spot after a year when the station decided to turn talk in the afternoons. Now with music back in that time period Angel is hosting, having recently been with **KMPC** in LA. Also returning to the station is **Larry Vanderveen** as general sales manager and **Lee Larsen**, recently with **KROQ**, is now sales manager.

WMAK-Nashville . . . One of the features getting the most attention lately says PD **Scott Shannon**, is pointing out the area's 10 most dangerous intersections so motorists can exercise a little more care. "It's not necessarily the biggest prizes, but sometimes the most interest that a station shows, that will involve the listener," Shannon feels. The involved lineup is 6-9am **Russ Spooner** . . . 9-noon **Roger St. John** . . . noon-3pm **Mark Damon** . . . 3-7pm **Scott Shannon** . . . 7pm-midnight **Coyote McCloud** . . . midnight-6am **Chris Bailey**.

WSAI-Cincinnati . . . The Halloween Haunted House netted local charities \$62,000 according to PD **Robin Mitchell** and now the famous SAI basketball team can concentrate on winning its 86th game in a row. No they are not playing grade schools. According to the record books the last game they lost was to the Russian Olympic team, which is scheduled for a re-match this season. Just to prove that Mitchell has

Kirshner Celebrates First Ann'y in TV Rock

■ **NEW YORK** — Don Kirshner Productions celebrates its first anniversary in pop-rock music for TV this month with double-barrelled television exposure.

Kirshner, whose company is currently producing (in association with Viacom) "Don Kirshner's Rock Concert" for syndication to 120 markets across the country, is involved with ABC-TV's forthcoming "In Concert" three-hour spectacular, airing Nov. 23 from 11:30 pm to 2:30 am.

With the airing of the ABC-TV special, Kirshner will exit as execu-

tive producer for "In Concert," but will continue as creative consultant for the series.

On Nov. 24 "Don Kirshner's Rock Concert" will go prime-time in the New York area on WNEW-TV, channel 5, in a show taped recently at the Palace Theatre and starring the Isley Brothers, the Mahavishnu Orchestra, Poco and Billy Joel.

The WNEW-TV show will air at 8:30 pm, and will be the first 90-minute pop-rock special to be aired in the New York area in a prime-time slot.

Tavares Is Tough

■ **NEW YORK** — Capitol Records presented their new group Tavares to the press and industryites here here last week (7) and the crowd at La Martinique were treated to an astonishingly dynamic and exciting show. Tavares, five black brothers from the Providence, Rhode Island area, presented a superheated selection of tunes including "Mercy Mercy Me," "Shaft" and their current Capitol single "Check It Out," a mellow yet strongly rhythmic tune. Powerfully visual, Tavares looks like a group to watch and listen to. The group has funky fever!

Allen Levy

James Drops In



Paying RW a visit recently was Threshold recording artist Nicky James. The singer-writer is currently on tour with the Moody Blues, including stops at Madison Square Garden and Nassau Coliseum. James also discussed his forthcoming album "Rock and Roll Jamboree," his second album for the label. Seen with James (right) is London New York promotion manager Mike Milrod.



Capitol Records group Tavares, in New York for an engagement at the Apollo Theatre, was given a buffet and cocktail party at the La Martinique prior to their openings. Shown at the funky fete are (at left) the members of Tavares and (from left rear) RW chart editor Lenny Beer; Max Kendrick, Capitol Records artist relations east coast; Dave Mani, Beechwood Music; RW associate editor Allen Levy; Al Coury, Vice President Capitol Records promotion; Brian Panella, Tavares' manager; (kneeling, from left) Matt Parsons, Capitol Records national r&b promotion; and Joe Petrone, Capitol Records New York district sales manager.

not hired **Wilt Chamberlain** for the lineup, the staff is currently **Jim Scott** 6-10am . . . **Robin Mitchell** 10am-1pm . . . MD **Bob Goode** 1-4 pm . . . **Buddy Baron** 4-8pm . . . **Casey Piotrowski** 8pm-midnight . . . **Doug Silver** midnight-6am.

KRIZ-Phoenix . . . With the September Hooper hopefully just a taste of ratings to come, PD **Todd Wallace** happily reports that the overall figures show the station 15.5 with **KOOL** 8.5, **KUPD** 8.0, and **KRUX** 5.0. They showed up especially strong 3-7 pm with 18.2 and 7-10pm with 22.5. Their lineup is 6-9am **Todd Wallace** . . . 9am-noon **Dennis King** . . . noon-3pm **Mitch Heller** . . . 3-6pm **Jay Stone** . . . 6-10pm **Tony Evans** . . . 10pm-2am **John Sebastian** . . . 2-6am **Steve Casey** . . . Week-ends **Dave Trout** . . . News **Andy McCollum**.

KLOS/FM-Los Angeles . . . Last week when erroritis struck me down, the name of the station's general manager was somehow misspelled . . . it should read **John Winnaman**. Well, folks I managed to get PD **Tom Yates** right, so I was batting 500.



ENGLAND

By RON McCREIGHT

■ LONDON—CBS launched the **Gamble & Huff's** Philadelphia International label with a lunch party hosted by promotion manager Steve Colyer at a Soho restaurant. The impressive guest list included personalities from Capital Radio, the BBC and Radio Luxembourg, who were able to meet Kenny Gamble and Leon Huff and become acquainted with the new product by the **O'Jays, Billy Paul** and **MFSB**.

Best singles this week come from **Roy Wood**, whose "Forever" on Harvest gives a label credit to **Brian Wilson**, and **Neil Sedaka**, "for their influence;" **T. Rex's** "Truck" (EMI), which repeats again their regular productable formula and **John Lennon's** "Mind Games" (Apple) will both be instant top five records. The other hits come from **Mott The Hoople** ("Roll Away The Stone"—CBS), **Hector** ("Wired Up"—DJM) and Gilbert O'Sullivan's ("Why Oh Why Oh Why"—MAM). Albums destined for success are **Emerson, Lake & Palmer's** "Brain Salad Surgery" (Manticore), **David Essex's** "Rock On" (CBS), **Del Richardson's** first solo album since leaving **Osibisa** (MCA) and **Billy Cobham's** "Spectrum" which Atlantic has just issued.

The **Sutherland Bros.** and **Quiver** have returned from their successful nine-week American tour and are working on a new single with **Muff Winwood** in Air Studios, which is followed by a U.K. college tour. Other Island act **Fairport Convention** also hit the road shortly and their set of dates includes a Rainbow concert on November 30. **Richie Havens** arrived for a concert tour which coincides with the release of his new Polydor album "Portfolio" and **Donovan** will undertake 19 concerts throughout Europe during November/December.

Chrysalis records has appointed **Roger Watson** as a&r coordinator after eight months with the company as promotional manager. Watson was previously involved with the production of "Jesus Christ, Superstar" and various acts for Decca, MCA and **Jim Rice's** Qwertuiop Production Company and will now supervise the label's a&r activities, including new signings **Leo Sayer, Ruby, Robin Trower** and artists signed to **John Gaydon** and **Alan Seifert's** Scratchy Record label, which is distributed by Chrysalis.

Radio One progressive deejay **Bob Harris**, will produce programs to be networked on 25 percent of America's FM & AM stations. The shows will feature English and European acts and will be syndicated within 48 hours of arriving in New York. Other radio news comes from Capitol, who have banned the use of record features in spot ads taken out by record companies and Radio Luxembourg, whose **Kid Jensen** has the exclusive play on the new **Yes** album and will feature the entire set on his Late Night progressive show immediately. The stations are also running a competition with the prize of an all-expenses-paid weekend in New York to meet RSO band **Blue**.

(Continued on page 53)



BORDER LINES

By LARRY LeBLANC



■ TORONTO—The annual RPM Weekly Juno Awards will be held in Toronto on March 23-25th weekend. It's likely that a Communications meeting will be held by RPM in Vancouver sometime in January . . . New WEA hype sheet handled by **Larry Green** will be titled "The Ninety lb. Weakly" . . . Soundtracks for "That'll Be The Day" is being distributed by Ronco Teleproductions . . . **John Small**, national promotion manager at Capitol of Canada-EMI, has designed a promotion guidebook for Capitol reps . . . Veteran RCA producer **Hugh Joseph** of Montreal was awarded a CMA plaque for a half century service to the music industry and country music. Joseph, incidentally, was the first to record **Wilf Carter** . . . Columbia will likely pull the cut "Molly" from the

(Continued on page 53)

JAPAN

コンフィデンス

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

■ Tichiku Records has announced that total sales for its 58th term totaled 5,200 million yen, showing a twelve percent increase over the same period last year. Record sales were up 67 percent and tapes sales were up 33 percent.

Toshiba Onko K.K., who recently changed its name to Toshiba EMI, has established a new sales record for a half-year period. An increase in the sales of foreign music is given as one explanation for the increase. Records which have been contributed include **Paul McCartney's** "Live and Let Die," **McCartney and Wings'** "My Love," "Give Me Love" by **George Harrison**, the two **Beatles** album sets and "Dark Side of the Moon" by **Pink Floyd**.

Polydor Japan will release **Yosui Inoue's** new album "Kohri no Sekai" on December 1. The album was recorded in London in early October. Inoue became very popular when his third single "Yume no Nakae" was a hit, drawing attention to his previous albums and singles. Despite his great popularity, he has never appeared on television here—and television is a most important promotional tool in Japan.

Other Japanese artists who have recorded abroad include **Bread & Butter** (recorded in London with **Stevie Wonder**), **Mayumi Itsuwa**, **Kayoko Moriyama**, **Kenji Sawada** and **Goro Noguchi**. Record tape production in Japan for August totalled 10,512,589 yen according to a report from the Japanese Phonograph Record Association.

GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS REPORT OF THE WEEK: Honor guest **Mayor Klaus Schutz** of Berlin was present at radio station RIAS for the first Robert Stolz Award for Achievement in the field of operette, and the 93 year young **Professor Stolz** personally presented the award, plus 5000 DMs to **Kammersanger Rudolf Schock** and his record producer **Fritz Ganss**, under the auspices of Ariola-Eurodisc's VIP **Egmont Luftner** . . . Following the awards, a special dinner took place at the famous Schlosshotel Gehrhus, hosted by **Wolfgang** and **Regina Gehrhus**.

RECORDS OF THE WEEK: **Kincade's** new PF/Bellaphon single, "Big Hand for Annie" should hit the top 10 because of its rhythmic wizardry . . . **Cindy and Bert** should bombard the charts shortly with their BASF single, "Hallo, Herr Nachbar" . . . **Rudy Slezak** seems to have a lucky sprint with **Slade's** new Polydor single, "My Friend Stan" . . . EMI/Electrola's white-haired golden boy, **Heino**, has a smash hit with "Edelweiss."

CASSETTES OF THE WEEK: A hot one is "The Beatles: 1962-1966" on EMI/Electrola . . . Polydor's platinum king, **James Last**, who is receiving the ASCAP award for **Elvis Presley's** "Fool," has a current cassette, "Beach Party 4," selling big . . . Leading sales in Germany is "Stars and Hits for the Red Cross with Top Artists" (Philips) . . . Top Sound Cassette magnate **Heinz Jurgens** is going great guns with "Zwischen Zwei Welten" ("Between Two Worlds") recorded by the **Vienna Symphony Orchestra** with **Professor Rudolf Moralt** conducting.

HOT TRADE HAPPENINGS: It's the 25th anniversary for conductor/arranger **Werner Mueller**, who conducted two orchestras at the same time, the **RIAS Dance Ork** and the **WDR Radio Dance Ork** . . . **Caterina Valente** tore the roof off the concert hall with her fantastic interpretations, and all this while being an expectant mother . . . Also on hand was composer/singer/bandleader **Paul Kuhn** who did "There's No Biz Like Show Biz" ala Frank Sinatra . . . Other guest artists included the aforementioned **Cindy and Bert, Katja Ebstein, Bully Buhlan, Helmut**

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INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. **I LOVE YOU LOVE ME LOVE**
GARY GLITTER—Bell
2. **LET ME IN**
THE OSMONDS—MGM
3. **DAYDREAMER**
DAVID CASSIDY—Bell
4. **SORROW**
DAVID BOWIE—RCA
5. **DYNAMITE**
MUD—RAK
6. **WHEN I FALL IN LOVE**
DONNY OSMOND—MGM
7. **ON TOP OF THE WORLD**
CARPENTERS—A&M
8. **PHOTOGRAPH**
RINGO STARR—Apple
9. **DO YOU WANNA DANCE?**
BARRY BLUE—Bell
10. **GHETTO CHILD**
DETROIT SPINNERS—Atlantic

GERMANY'S TOP 10

1. **I'D LOVE YOU TO WANT ME**
LOBO—Philips
2. **DER KLEINE PRINZ**
BERND CLUVER—Hansa
3. **LA PALOMA ADE**
MIREILLE MATHIEU—Ariola
4. **ANGIE**
ROLLING STONES—WEA
5. **48 CRASH**
SUZI QUATRO—EMI/Electrola
6. **KOMM AUF DAS SCHIFF MEINER TRAUMEN**
BATA ILLIC—Polydor
7. **THE BALLROOM BLITZ**
THE SWEET—RCA
8. **ICH KOMM BALD WIEDER**
CINDY & BERT—BASF
9. **OOH BABY**
GILBERT O'SULLIVAN—Telefunken
10. **RISING SUN**
MEDICINE HEAD—Polydor

JAPAN'S TOP 10

SINGLES

1. **KANDA RIVER**
KOSETSU MINAMI &
KAGUYAHIME—Panam
2. **KOJIN JUGYO**
FINGER 5—Philips
3. **SORA IPPAI NO SHIAWASE**
MARI AMACHI—CBS/Sony
4. **FUYU NO TABI**
SHINICHI MORI—Victor
5. **CHIISANA KOI NO MONOGATARI**
AGNES CHAN—Warner/Pioneer
6. **I CAN'T HELP LOVING YOU**
GORO NOGUCHI—Polydor
7. **A WHITE GUITAR**
CHERISH—Victor SF
8. **KOKORO MOYO**
YOSUI INOUE—Polydor
9. **CHIGIRETA AI**
HIDEKI SAIJO—RCA Victor
10. **ALPS NO SHOJO**
MEGUMI ASAKA—Victor

ALBUMS

1. **KAGUYAHIME THIRD**
KOSETSU MINAMI &
KAGUYAHIME—Panam
2. **SUPER DELUXE**
CHERISH—Victor SF
3. **YOSUI INOUE LIVE**
YOSUI INOUE—Polydor
4. **GEM/CARPENTERS**
CARPENTERS—A&M
5. **NOW AND THEN**
CARPENTERS—A&M
6. **EXCITING HIDEKI**
HIDEKI SAIJO—RCA Victor
7. **GOATS HEAD SOUP**
ROLLING STONES—Rolling Stones
8. **ANGEL CLARE**
GARFUNKEL—Columbia
9. **GIFT PACK**
MARI AMACHI—CBS/Sony
10. **BEFORE 20 YEARS OLD**
SAORI MINAMI—CBS/Sony

Border Lines

(Continued from page 52)

new **Bearfoot** lp for single release in the new year . . . Columbia CanCon lps for January include those of **King Biscuit Boy**, **Danny McBride**, and **Patsy Gallant** . . . **Major Hoople's Boarding House** from Kitchener, Ontario return to the recording scene with the single "Face In the Wind" produced by **Wes Farrell** on Chelsea . . . **Sam "The Record Man"** has increased the size of his Yonge St. store in Toronto by 3,600 sq. feet. Though it has been rumored for some time that Sam will be soon announcing the formation of a record label, he contends that it is still only an idea. Meanwhile **Eleanor Sniderman** (Sam's wife) has become the first a&r woman in Canada. She's working on three Canadian classical lps for **Boot Records** . . . **Blue Lick Road** signed with **Much Records** to be recorded by **3 Hat Productions** . . . **Keith Hampshire's** CBC-TV show has been extended a further 13 weeks . . . **A&M's** national sales manager **Joe Summers** has initiated a monthly national conference call . . . **A&M's** "Oh What The Summer Can Do" by **Joey Cee** has been released in Australia . . . **Joe and Andy Kim** are forming a record label tentatively named **Eagle Records** . . . **Bruce Cockburn** appears at the National Arts Centre, Ottawa on Nov. 17 and at the Hamilton Forum on Dec. 2 . . . **Joe Lewis** will co-ordinate P.R. for this year's **Mariposa Folk Festival** . . . **U.A. Records** has signed **Children** (formerly **Abraham's Children**) and will immediately release the single "Goddess of Nature" co-written by **Paul Gross** and **Jimmy Bertucci**. **Gross** produced the set at **Manta Sound** with **Lee DeCarlo** engineering . . . **Quality Records** has picked up distribution rights to **Avco** label in Canada . . . **Capitol** artist **Gene MacLellan** is touring in Maritimes from Nov. 26 to Nov. 21 with a five piece band that includes bassist **Marty Reno** . . . Canadian dates for **Bob Dylan** and **The Band** are **Maple Leaf Gardens**, Toronto (Jan. 9 & 10), **Ottawa Civic Centre** (11) and the **Montreal Forum** (12) . . . **Julien Clerc** sold out his two shows at **Palace des Arts** in Montreal on Nov. 26 & 27 as well as a matinee on the 25th . . . **Karo** has recorded "(Mon Ami) Pierrot" single for **Capitol** with producer **Ben Kaye** & arranger **Art Phillips** . . . **Sault Ste. Marie** songwriter-singer **Tim Ryan** represented Canada in this year's **World Popular Song Festival** . . . **Barco Media**, which booked the talent for last year's **CNE Grandstand** shows, is bankrupt. A letter sent creditors last week shows that **Barco Media** owes \$304,793. Among unsecured creditors are **James Last**, **Tom Jones**, **Charley Pride**, **Helen Reddy** and **ABC Entertainment** . . . **Maritime** songwriter **Robbie MacNeal** has moved to Toronto . . . **Tenor** **Lucianno Pavarotti** is appearing at the **International Artists** series at **Massey Hall** on Dec. 9 . . . **Susan Jacks** scheduled for a media tour of Ontario in mid-November . . . **Carroll Baker**, **Walking Ben Kerr**, **Country Edition**, **Lance Younger** and **Billy Dudley** appeared at a recent **Oshawa Country Jamboree** . . . **Tribe** putting together a tour of Western dates . . . **John Allan Cameron** recently turned up as a guest lecturer at **York University** (**Peter Goddard's** class) to discuss "Traditional Folk Music" . . . **U.A.** has released another **Gordon Lightfoot** collection (#3) with the artist's early material . . . **CBC-Radio** featured "A Maritime Tour with **Anne Murray**" on **Showcase '73** program . . . **K.H. Productions Limited** of Vancouver has signed an agreement with **Christopher Weait**, co-principal bassoonist with the **Toronto Symphony Orchestra**, to record an album . . . **The Stampeders'** excellent film "A Short Visit to Planet Earth" pulled in raves during a recent screening to industry reps. The half hour flick appeared on **CBC-TV** on Nov. 15 and brought the trio an offer for an hour special next year on **CBC**.

Capitol Canada's Christmas Campaign

By LARRY LeBLANC

■ TORONTO — Capitol Records (Canada) Limited has unveiled a promotion campaign aimed at the Christmas season market. On November 12, the Canadian firm launched **Star Brite**, one of the largest promotions in the Canadian music industry's history. In a season responsible for almost half of the country's annual sales, **Capitol** is heavily promoting almost 40 albums, largely consisting of new product by name artists. Also being given an extra thrust are steady catalogue best sellers. Day-long regional marketing meetings held in Toronto, Montreal and Calgary at the end of October served to introduce **Star Brite** to **Capitol's** promotion and sales forces. National marketing director **Dave Evans** outlined the

program's details.

Initially, **Star Brite** is a visual concept. The theme "stars" are being used in posters, header cards, album stickers, company decorations and other merchandising aids.

The advertising plan is unique in **Capitol's** history for its emphasis on television exposure. **Capitol** has placed 568 spots across the country to run between December 6 and 20. Two different ads are aimed at the pop audience; one is designed for the country market. The target audience (between 18 and 34) will likely receive more than 11.5 million impressions—over a third will be located in the Southern Ontario area which is responsible for 40 percent of industry national sales.

Germany

(Continued from page 52)

Zacharias and **Gerhard Wendland**, with the emceeing done by radio/tv star **Hans Rosenthal** . . . The follow-up party at **Heinz Holl's** Railroad Restaurant was a humdinger . . . **Herbert Muller** celebrated five successful years at **Teldec** as press VIP . . . New PR chief is **Heidi Munch** . . . Music publisher **Rolf Budde** received the coveted **GEMA Honor Ring** for his 20 years of service rebuilding **GEMA** . . . One of the greatest TV shows I've ever seen was the **UNICEF** special for the needy children of the world, with **Danny Kaye** singing "My Way" with special lyrics penned by **Paul Anka** . . . The new a&r man for **RCA** in Germany is **Peter Haupt** . . . One of the hottest discs around is "Half Breed" with **Joy Fleming**, a **Peter Kirsten** production for **Intercord** . . . **Aufwiederseh'n** 'till next week.

England

(Continued from page 52)

ABC/Dunhill's UK arm, **Probe** has signed their first U.K. act—**John Verity**, who will be cut for the label by **Steve Rowlands**. **Pye** has signed "boy wonder" **Jack Wylde** after successful negotiations between **John Velasco** of **Excellency Music** and **Pye's** Label Manager, **Robin Blanchflower**.

Popular songwriter and producer **Mitch Murray** and his wife **Grazina** became proud parents of a daughter **Gena Elizabeth** last Tuesday (6).

Solti and 'His Boys'

By SPEIGHT JENKINS

■ NEW YORK—This year a New York tradition enacted over the past several Novembers once more took place. Sir Georg (to be pronounced George now, since he has become a British subject) Solti and his Chicago Symphony came in for two concerts to Carnegie Hall, and the city virtually went wild. Always completely sold out, the concerts are preceded by the most extraordinary build-up in terms of ticket scalping and finagling just to get in. Last May, for instance, when Solti, one of the world's most important Wagner conductors, gave the third act of *Götterdämmerung* at Carnegie, tickets were scalped for \$100 each in front of Carnegie Hall and the standing room was closed to all but those in the music business: the demand for press and house seats had been so great that the Carnegie Hall management had to accommodate its friends in that manner.

One of the happy recipients of all this encomia is London Records, not because they have an exclusive contract with the Chicago but because Solti is theirs. "We have a long term, one might even say, an unspoken lifetime contract with Solti," says Terry McEwen, London's classical director and newly named Vice-President. "He's been with us, virtually exclusively, since 1948. His first records—the equivalent of two albums—were accompanying the great German violinist Kuhlentkämpf in Brahms and Beethoven sonatas and were made when Solti was still in Switzerland. And his first records with orchestra were with the London Philharmonic. It makes a full circle," McEwen laughed his famous laugh, "because now he is set to be the music director of the same orchestra."

The recordings with the Chicago Symphony have been busily churned out since Solti went to Chicago. Of the lot, the Mahler *Eighth* has been the biggest seller—over 30,000 records—and the more recent Beethoven Ninth has also made many financial smiles at London. Recording in Chicago again this year, the company used the refurbished Medinah Temple, a Masonic hall. Three Beethoven symphonies (part of a plan to record all nine with the Chicago and Solti) and a reputedly spine-tingling performance of Berlioz *Symphonie Fantastique*, due for release in April, made it onto tape.

At the moment, in conjunction with the Carnegie Hall sojourn, London has issued "The Solti Chicago Showcase," an album featuring Strauss' *Don Juan*, the *Meistersinger Prelude*, the overture to Rossini's *Barber* and the Egmont and Leonore No. 3 Overtures of Beethoven. The record was put together so that classical radio personalities could have some short pieces to program. So much of Solti's oeuvre is so long that it does not easily fit onto fifty-minute shows; this record rectifies that problem.

Classical radio men should pick up on it, for in terms of popularity, Solti rides high in the United States. "In Europe," says McEwen, "Solti and Karajan fight it out for greatest popularity; over here his competitor was Bernstein. But Bernstein records so little now that Solti has no competition. At this point we could put out 'Rock-a-bye-baby' with him and the Chicago, and it would be a best seller!"

Has London ever thought of recording one of these Carnegie Hall concerts live? "Yes," says McEwen, "but labor problems stop us every time. You know," the voluble executive went on, "the concerts in New York really turn on Solti. He calls the orchestra his boys, and he says the stimulus from the audience is so great, the excitement so immense that they perform better here than anywhere else. They go beyond themselves."

Now happily married to his second wife, Solti has two children and has mellowed a lot. This new gentleness has made itself felt in the more delicate conducting of some of the quieter pieces and to the overall lack of hypernervousness, a characteristic once ever present in his work.

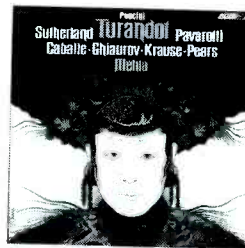
London's plans for the future include a cycle of Mozart operas: *Così* will be released in 1974; *Le Nozze di Figaro* and a complete *Meistersinger* are on deck for 1975. How Solti can do it all and be music director of the Orchestra de Paris and artistic counsel to Rolf Libermann at the Paris Opera, has taking on the new London Philharmonic, is beyond the reason of average men.

But he keeps on selling out concerts and records, and delighting audiences and critics. London has no more reliable gold mine.

CLASSICAL RETAIL REPORT

NOVEMBER 24, 1973

CLASSIC OF THE WEEK



PUCCHINI: TURANDOT
SUTHERLAND, CABALLE,
PAVAROTTI, GHIAUROV,
KRAUSE, MEHTA
London

BEST SELLERS OF THE WEEK:

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
JOPLIN: RED BACK BOOK—Schuller—Angel
KORNGOLD: ELIZABETH AND ESSEX—Gerhardt—RCA
PROKOFIEV: ROMEO AND JULIET—Previn—Angel
PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

HARVARD COOP/CAMBRIDGE

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Victrola
BACH: BRANDENBURG CONCERTOS—Concentus Musicus—Telefunken
BERLIOZ: SYMPHONIE FANTASTIQUE—Ozawa—DG
JOPLIN ON HARPSICHORD—Biggs—Columbia
JOPLIN: RED BACK BOOK—Schuller—Angel
VAN LEER: INTROSPECTION—Van Leer—Columbia
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PROKOFIEV: ROMEO AND JULIET—Previn—Angel
PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
SHOSTAKOVICH: SYMPHONY NO. 15—Shostakovich—Angel

KING KAROL/N.Y.

BACH: BRANDENBURG CONCERTOS—Marriner—Philips
BETHOVEN: LISZT: SYMPHONY NO. 9 in 4 HANDS VERSION—Connoisseur Society
JOPLIN ON HARPSICHORD—Biggs—Columbia
JOPLIN: RED BACK BOOK—Schuller—Angel
KORNGOLD: ELIZABETH AND ESSEX—Gerhardt—RCA
NORTH: STREETCAR NAMED DESIRE—Angel
PROKOFIEV: ROMEO AND JULIET—Previn—Angel
PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

RECORD & TAPE COLLECTORS/BALT.

ADAGIO—Karajan—DG
BRITTEN: CEREMONY OF CAROLS—Kings College Choir—Seraphim
BRITTEN: DIVERSIONS—Baltimore Symphony—Desta
GRIEG: PEER GYNT SITES—Karajan—DG
KORNGOLD: ELIZABETH AND ESSEX—Gerhardt—RCA
MOZART: SONATAS VOLUME IV—Gould—Columbia
PROKOFIEV: ROMEO AND JULIET—Previn—Angel
PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel
SIBELIUS: SYMPHONY NO. 2—Gibson—Classics for Pleasure

HARMONY HUTS/BALT.-WASH, D.C.

BETHOVEN: PIANO SONATAS—Badura—Skoda—BASF
GERSHWIN: PIANO MUSIC—Balcom—Nonesuch
HANDEL: MESSIAH—DG
JALOUSIE—Menuhin, Grappelli—Angel
JOPLIN: RED BACK BOOK—Schuller—Angel
PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
RIMSKY-KORSAKOV: SCHEHEREZADE—Haitink—Philips
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Bohm, Bayreuth Fest—Philips

WHEREHOUSE/CALIFORNIA

BACH: BRANDEBURG CONCERTOS—Collegium Aureum—Victrola
BETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
JOPLIN: PIANO RAGS VOLS. 1 & 2—Rifkin—Nonesuch
KORNGOLD: ELIZABETH AND ESSEX—Gerhardt—RCA
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PROKOFIEV: ROMEO AND JULIET—Previn—Angel
PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel
MIKLOS ROZSA CONDUCTS HIS FILM—Angel

5TH AVE. RECORDS/SEATTLE

GERSHWIN: PIANO MUSIC—Balcom—Nonesuch
INTO THE CLASSICS—Fox—Angel
JOPLIN: PIANO RAGS VOLS. 1 & 2—Rifkin—Nonesuch
JOPLIN: RAGTIME VOLS. 1 & 2—Roberts—Klavier
MADY MESPLE SINGS ARIAS FROM FRENCH OPERA—Seraphim
PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel
STRAUSS: VOICES OF SPRING—Mesple—Angel

CMA Elects Officers

■ NASHVILLE—Newly elected officers of the Board of Directors of the Country Music Association, selected at the November 15 meeting of the Board, include **Record World** Publisher Bob Austin, who was named Treasurer of the Board.

Other elected officers, who will all serve one-year terms in office, include: Chairman of the Board—Joe Talbot, President of Precision Records in Nashville; President—Wesley Rose, President of Acuff-Rose Publishing, Nashville; Executive Vice President—Irving Waugh, President of WSM Inc. in Nashville; 1st Vice President—Goddard Lieberman, President, CBS Records Group, New York; 2nd Vice President—Bhaskar Menon, President, Capitol Industries in Los Angeles; 3rd Vice President—J. K. "Mike" Maitland, President, MCA, Los Angeles; 4th Vice President—Jim Fogelsong, President, Dot Records, Nashville; 5th Vice President—Bill Farr, President, Phonodisc Inc. and Vice President of Marketing, Polygram Inc. in Los Angeles; 6th

Vice President—Charles Scully, Director of Independent Services, SESAC, in New York.

Also elected were: Secretary—Frank Mancini, Vice President of RCA Records in New York; Assistant Secretary—A. Toria, President of Victor Music Publishing, Tokyo, Japan; Assistant Treasurer—Jerry Bradley, Vice President of RCA Records in Nashville; Sergeant at Arms—Janet Gavin, country music editor of the "Gavin Report," in San Francisco.

The next meeting of the Officers and Board of the CMA will take place in January in New Orleans, Louisiana. No exact date has been set for the meeting.

Caprice Reorganizes

■ NASHVILLE—Don Lewis, President of Caprice Records, Inc., recently announced the restructuring of the Nashville-based label. Buzz Cason's interest in the company was sold to Nashville businessman Charles Pohlman, who will serve as Vice-President and assistant to Lewis. Cason will remain in an advisory capacity and as an artist for the label which is releasing his new single entitled "Race Drivin' Man."

Caprice was formed in 1971 and was previously distributed by Mega Records. The label is now setting up its own independent distributors. Offices for Caprice are located at 823 17th Ave. So. in Nashville, (615) 383-0334.



Buzz Cason

Jerry Lee Lewis Jr. Killed in Auto Accident

■ CHICAGO — Funeral services were held November 15, in Faraday, Louisiana for Jerry Lee Lewis, Jr., who was killed in an automobile accident November 13 in Hernando, Mississippi. Lewis was the son of singer Jerry Lee Lewis.

According to the Mississippi Highway Patrol, the 19-year-old Lewis was driving his Jeep back home to Memphis while towing his Pontiac GTO, which he had just picked up from a repair shop in Hernando. Lewis apparently took a curve in the road too wide and the GTO swung around and hit the guardrails, throwing the Jeep out of control and into the guardrail. Lewis was killed immediately. No one else was hurt in the accident.

Tragedy Strikes Opry—Stringbean & Wife Killed

■ NASHVILLE — David "Stringbean" Akeman, 57, and his wife Estelle, 59, were found murdered Sunday morning (1) at their farmhouse cottage near Goodlettsville. Akeman, a veteran banjo player/comedian of the "Grand Ole Opry" and a regular performer on the "Hee Haw" television show had performed on the Opry just the night before.

The bodies were discovered by their close friend and fellow Opry and "Hee Haw" performer Louis "Grandpa" Jones at approximately 6:40 a.m. on Sunday.

Apparently "Stringbean" and his wife arrived home after the Saturday night Opry and were confronted by burglars who ransacked the three room cottage. Police officials are currently questioning

several suspects, and it is believed that the double murder was committed by more than one person.

Akeman was found face down with a single gun-shot wound of the chest inside the front door of the small house. His wife was shot from behind three times approximately 40 yards from the house apparently attempting to escape the assailants. There is speculation that Akeman may have exchanged gunfire with his murderers.

Friends of the Akemans commented that "Stringbean" was known to carry large sums of money on his person from time to time. Several rewards have been offered for information leading to the arrests of the suspects. Funeral services were held Tuesday (13).



NASHVILLE REPORT

By RED O'DONNELL



■ Dave Akeman, better known in the world of country music as Stringbean, and his wife of more than 25 years were shot to death by burglars at his small home on the outskirts of Nashville, near midnight Nov. 10-11, 1973.

String was an almost shy, gentle man of dry humor. Corny if you wish. A humble man who enjoyed a simple life style.

His act consisted more of banjo picking than humor or singing.

After he played or sang a tune, he was wont to remark, "How sweet it is."

This past August backstage at the Grand Ole Opry I kiddingly remarked, "Don't you know that Jackie Gleason used that line on national TV for years?"

String peered at me, grinned and said, "Son, most of my fans and followers never saw Jackie Gleason."

He pondered his comment for a few seconds, then quickly added, "Anyway, what's good enough for Jackie Gleason is good enough for Stringbean."

String was a man who enjoyed the outdoors, living on a relatively
(Continued on page 57)

COUNTRY PICKS OF THE WEEK

SINGLE



JOE STAMPLEY, "I'M STILL LOVING YOU" (Flagship/Al Gallico, BMI). Joe keeps hookin' 'em with his soulful delivery. This Glenn Sutton and George Richey song is a tender paced tune that is destined to sell a bundle of records. Joe will be instantly programmed on this jewel, but secret to this record is its tremendous jukebox appeal. Soulsational! Dot DOA-17485.

SLEEPER



JERRI KELLY, "LOVIN' ARMS," (Almo, ASCAP). This emotional Tom Jans song was a winner for Dobie Gray in the pop field and Jerri supplies a superb feminine touch to it. The song will have immediate appeal to country listeners and will be a natural. This one should not be passed up! Metro-media Country BMBO-0178 (RCA).

ALBUM

"ALL ABOUT A FEELING," DONNA FARGO. Donna's style is still in that ever present ever winning way. This feeling is great! Her current single, "Little Girl Gone" sets the mood for the purity herein. The uptempoed tunes are caressed with fluffy, light lyrics led by the happy "Hot Diggity Dog," "It Do Feel Good" and the title cut, "Just Call Me" is beautiful. An extraordinary entry for album of the year! Dot DOS 26019.



By MARIE RATLIFF

Station Check List

Reporting this week:

WHN, New York	WEET, Richmond	WVOJ, Jacksonville
KFDI, Wichita	KKYX, San Antonio	KRAK, Sacramento
KBUY, Ft. Worth	WCMS, Norfolk	WUNI, Mobile
WXCL, Peoria	WBAP, Ft. Worth	KVOO, Tulsa
WEPP, Pittsburgh	WINN, Louisville	WESC, Greenville
KFOX, Long Beach	WENO, Nashville	KWJJ, Portland
WHOO, Orlando	WHO, Des Moines	KBUC, San Antonio
WVVA, Wheeling	WUBE, Cincinnati	WPNX, Columbus
WMC, Memphis	WOKC, Okeechobee	

Mass approval of "The River's Too Wide" indicates this will be Jim Mundy's long awaited ticket to the top of the charts! Picks at WINN, WPNX; heavy at WMC, WUBE, WENO, WHO and WCMS.

"Sometime Sunshine" getting full time action for Jim Ed Brown. Early reaction shows it could be bigger than "Morning"!

"The Big Game Hunter" is bagging picks at WHO and WXCL for Buck Owens; it's roaring in Norfolk, Ft. Worth and Orlando.

Brush Arbor's timely "Trucker and the UFO" getting frequent sightings at WHN, WUBE and WXCL.

John Denver's "Please Daddy" is being serviced country and meeting wide approval! It's Tom McCall's pick at KBUY; moving in Memphis.

Movie star and fold-out idol Burt Reynolds is now on the way to country music fame with his just-released Mercury disc "A Room For A Boy Never Used." Instant interest in Cincinnati and Louisville.

The race is on for top dog position on "July, You're A Woman." GRC's Red, White and Blue(grass) have an earlier release advantage and pulled picks at WUNI and KWJJ, play at KFOX; while the just-out United Artists offering by Ed Bruce is picked and described "Wow" by WHN's Bob Russo.

Tommy Cash has a good start in Wheeling, Peoria and Ft. Worth with "She Met A Stranger."

Some splitting for Johnny Bush; Bill Rohde at KKYX is picking "Stand By Me," while "We're Back In Love Again" is on at WENO and KFDI.

The hit sound of Jay Ramsey's "Draggin' Chains" on ABC shouldn't be overlooked! Johnny Barr has already added it to WUNI's list!

Jeris Ross' "Moontan" looks good in Norfolk and Peoria.

Carl Swafford has moved into the Music Director's chair at WBAP in Huntsville, Alabama.

Joe Stampley has his best since "Soul Song" in I'm Still Loving You." Jon Fricke gives it a pick at KFOX, it's heavily requested at WMC.

Sectional Sizzlers: "The Girl Named Sorrow" by Linda Rae Miles is a hot charter at KWJJ; The Matheny Brothers' "Wearing A Label" selling well in San Antonio; "I Just Had You On My Mind" by Sue Richards added at WCMS; Kevin Johnson's "Rock and Roll, I Gave You The Best Years of My Life" on Mainstream drawing raves at WUBE; Mack White's "Too Much Pride" is a fast mover in Mobile. Ginger Boatwright's "The Lovin's Over" is good at WPNX.

George Jones predictably has a winner in "Once You've Had The Best."

"Surprise, Surprise," Sonny James has a winner on Capitol! It's in Nashville, catching in Columbus!!

The Memphis market getting good response to lp cuts "Lucky Ladies" by Jeannie Seely (rumored to be her next single) and Wayne Kemp's "Listen" (another single candidate?).

ASCAP Holds Nashville Meef

■ NASHVILLE— More than 200 songwriters and music publishers from all over Tennessee and six other southern states gathered at Nashville's King of the Road Motor Inn on Wednesday (14) as the American Society of Composers, Authors and Publishers held its first general membership meeting in the south. ASCAP President Stanley Adams told the members that this assembly was a logical recognition of the impressive and healthy growth which has seen the Society's southern membership double in less than five years, with an accompanying jump in chart activity that is even more dramatic.

Adams reported to the members on the current state of the Society, and spoke frankly on the prospects for copyright revision next year. ASCAP Board Member and composer Cy Coleman presented the report of the Executive Committee which he chairs, and Board Member Arnold Broido delivered the good news from the Finance Committee on ASCAP's 1973 income. Other top brass who spoke included ASCAP Directors Wesley Rose and Alan Shulman, director of operations Paul Marks, distribution manager Paul Adler, southern region executive director Ed Shea and Bernard Korman, veteran ASCAP lawyer who will become general counsel of the performing rights society on January 1.

The landmark meeting generated substantial media attention — including television coverage — in Music City, U.S.A. and was followed by a cocktail reception and "Happy Hour" at The Roof of the King of the Road.

Toasting Autry



John Autry (seated) signs his first recording contract with Toast Records, sister label of Cinnamon Records, as (from left) his producer Willie Fong Young of Southern Slope Productions, Cinnamon/Toast Vice President Bob Risby, and Toast national promotion director Tom Williams look on. Autry's first release is "Kansas City's Hurtin' Kind."

Chappell Signs Statler

■ NASHVILLE—Henry Hurt, head of the Chappell Music Nashville office, has announced that writer Darrell Statler has been signed to Chappell.

Country Special Airing on NBC

■ NASHVILLE — A 90 minute country music special has been taped in New York City for airing on NBC on Saturday, November 24, 11:30 pm to 1 am EST.

Hosted by Mac Davis, "I Believe In Music" is the first of two such shows. The second program, will be hosted by Johnny Cash, will be aired February 23 over NBC.

Artists appearing on the show include Davis, Anne Murray, Kris Kristofferson, Rita Coolidge, The Earl Scruggs Revue, Danny Davis and the Nashville Brass, Doug Kershaw, Charlie Rich and Patti Page.

The special is produced by Joe Cates, head of Phillip Productions. Director Walter C. Miller and writer Chet Hagan are the same production team which annually produces the CMA Awards telecast.

RCA, Coke Set 'Sunshine' Contest

■ NEW YORK—RCA Records and the Coca-Cola Company have launched a nationwide radio station promotion contest in support of Dottie West's single and album, "Country Sunshine."

The single and title song of the album had their origins in a national television and radio Coca-Cola commercial recorded by Miss West.

The "Country Sunshine" contest will have Henry's Taxi, the vintage vehicle similar to the one used in the Coca-Cola commercials, as a grand prize.

All radio stations are eligible to enter, and prizes will be awarded to those stations which come up with the most imaginative promotion ideas built around the "Country Sunshine" record. Judges will be Miss West and Harold Brown, marketing executive of the Coca-Cola Company in Atlanta. The contest will end Dec. 8.

At the same time, RCA Records, with the cooperation of the Coca-Cola Company, has launched a dealer window contest in which 17 special prizes—antique trays or glasses—will be awarded to the managers of retail outlets making the most imaginative use of the "Country Sunshine" posters and album product.

CFGM Does Opryland Remote

■ NASHVILLE — CFGM of Richmond Hill, Ontario, Canada, has become the first foreign station to broadcast from Opryland U. S. A., using the "Mr. DJ USA" facility at the \$25 million entertainment complex here.

CMA at MOA

■ NASHVILLE — Country music was well represented at MOA's 25th Anniversary Celebration held in Chicago recently.

The CMA conducted a survey from its booth among the jukebox operators to determine their needs, the amount of country music utilized and how CMA can help. Additional questionnaires are being mailed to those not in attendance and the results will be made available to CMA members upon completion.

The exhibit area featuring various coin operated machines beside jukeboxes found country music a strong contender with Dolly Parton, Jerry Foster and artists on the banquet show signing autographs and chatting with the registrants.

MOA's silver anniversary climaxed with a banquet and show. Country music was riding high with artists Johnny Carver, Jerry Clower, Billy "Crash" Craddock, Lloyd Green, Charlie McCoy, Boots Randolph and Bobby Wright performing. Awards were presented during the banquet as voted by the MOA members. Donna Fargo's "Funny Face" received the most programmed country song of the year award with Larry Baunach, Vice-President of Dot Records, accepting.

Nashville Report (Continued from page 55)

small farm.

"Do you do much farming?" he was asked on the set of "Hee Haw" several weeks ago.

"Not enough to interfere with my hunting and fishing," he said and smiled.

He had a reputation for knowing where the fish were biting.

"If I ever retire from country music," he once mused, "I'd like to be a fishing guide. Imagine getting paid for doing something that is so much fun?"

He began playing the banjo when he was 13 years old, he once told an interviewer.

"A man who plays the five string banjo has got it made. It never gets in the way of the pleasures of life.

"I'm the poor man's Earl Scruggs," he said kiddingly.

The origin of his nickname?

The night before he was murdered, String told a young free-lance writer named Stacy Harris that "Ace Martin, an announcer on Lexington, Ky., station WLIP gave it to me early in my career. Must have been in the 1930s.

"Ace couldn't remember my name. He said during a show, 'Come here Stringbean and play us a tune,' and that's the way I got to be called Stringbean."

The name stuck, although he was sometimes called "The Kentucky Wonder."

Tongue-in-cheek, he said, "I prefer that—it feeds my ego." He laughed. "Of course, I'm kidding," he said.

String's outlandish costume—long-long shirt and short pants—was his main prop.

"My wife and I design and make them," he explained.

"I own quite a few of them now. Some are more colorful than others—for color television, you know.

"The costume all comes in once piece," he continued. It causes a lot of comment. Folks always ask, 'How do you get into that garb?'

"I figure my costume is the original jump suit."

(Continued on page 58)

Mega Moves

■ NASHVILLE—Mega Records and Tapes, Inc., which recently became a division of Zodiac Records, in Torrance, California, has relocated its offices and personnel here.

Mega's Nashville offices are now located at 1605 Hawkins and are headed by Larry Rogers who continues as head of a&r for Mega. Ed Hamilton, national promotion manager, has moved to California where his duties will continue from Zodiac's home offices in Torrance.

Rogers has announced new singles by Bill Black's Combo, Patsy Sledd and Ray Pillow and Alicia Bridges, along with an album by Bill Black's Combo entitled "Bill Black Is Back."

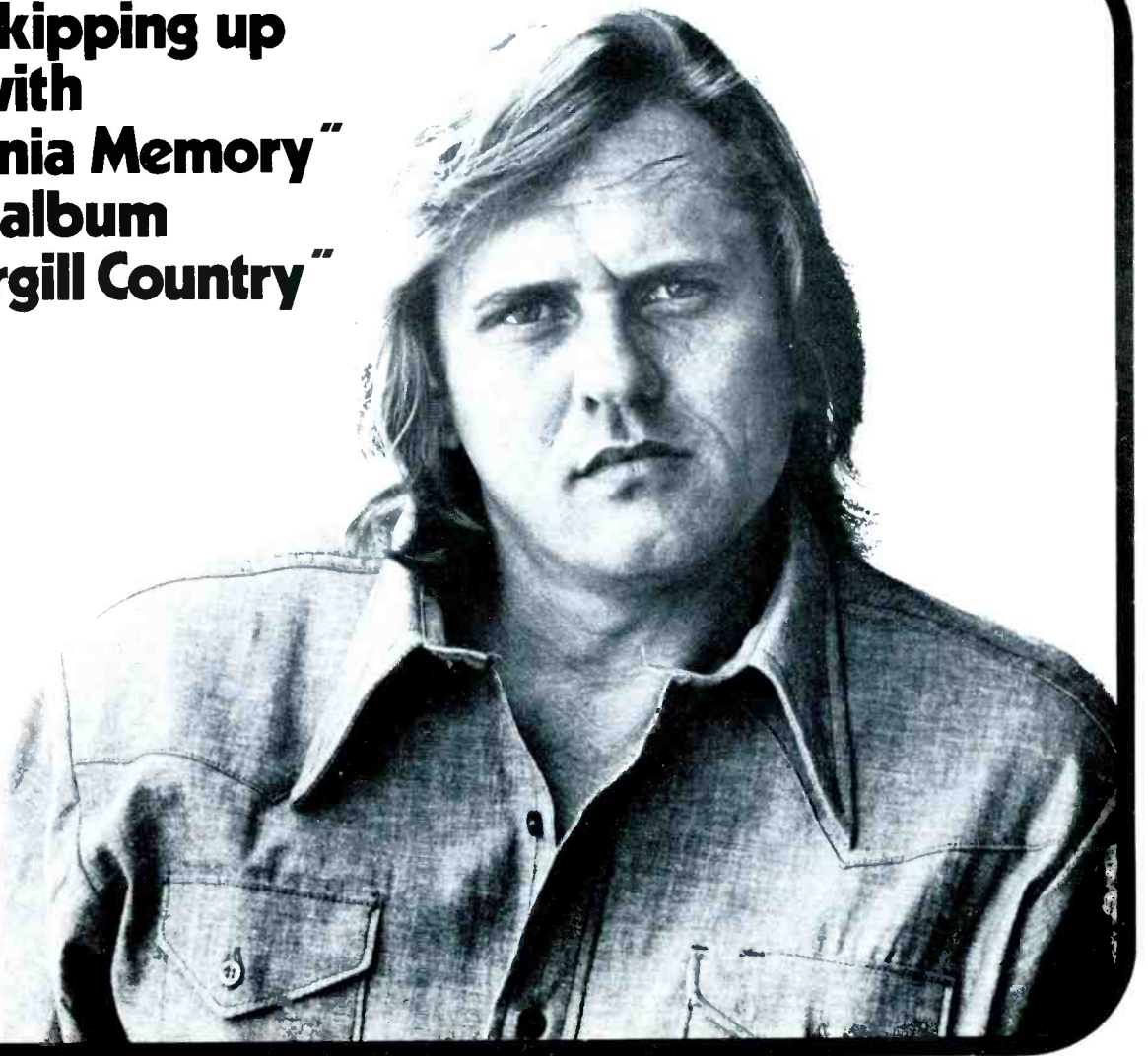
Faron Sings for Farmers

■ NASHVILLE—Faron Young was selected to be the sole entertainer when the Country Music Association honored members of the Country Music Hall of Fame at a dinner held in Nashville on November 15 at the Richland Country Club.

Young sang a selection of songs in tribute to each honored guest present for the occasion. Guests included Roy Acuff, Eddie Arnold, Maybelle Carter, Jimmie Davis, Bill Monroe and Tex Ritter.

**Henson Cargill is skipping up
the charts again with
"Some Old California Memory"
CY-4007 from his album
"This Is Henson Cargill Country"
SD 7279**

Writer: Doodle Owens / Warren Robb
Publisher: Hill and Range Songs, Inc.



COUNTRY SONG OF THE WEEK

LEONA WILLIAMS—Hickory 310 (MGM)

ANYTHING GOES (TIL EVERYTHING'S GONE) (Acuff-Rose, BMI)
I SPENT A WEEK THERE LAST NIGHT (Milene, ASCAP)

A heavy hook in the title floats throughout this fine country song. Truly a dime-dropper's delite and heavy country format item.

CHIP TAYLOR—Warner Bros. 7750

(THE LIKES OF) LOUISE (Blackwood/Back Road, BMI)

Chip Taylor has a bouncy, pleasant feeling single from his "Last Chance" elpee. Nice 'n easy with airing imminent!

RAY STEVENS—Barnaby 5028 (MGM)

LOVE ME LONGER (Palladium, BMI)

Ray nails into a tremendous melody that he cooks on. Certain to pick up pop action and progressive cross country stations.

EARL RICHARDS—Ace of Hearts 0477

HOW CAN I TELL HER (Kaiser/Famous, ASCAP)

WALKIN' IN TEARDROPS (Golden Horn, ASCAP)

The jocks would not relent! Pulled from Earl's new album, this former pop hit by writer Lobo is an instant success!

PETERS & LEE—Philips 40729

WELCOME HOME (Bello Music Ltd., ASCAP)

CAN'T KEEP MY MIND ON THE GAME (Blackwood, BMI)

The British duo has a multiple market hit that is already picking up country, pop and MOR action! Contagious chorus!

JACKY WARD—Cinnamon 776

THE ONE I SING MY LOVE SONGS TO (Jack, BMI)

Previously released only a few months ago, the market may now be ready for this crisp Jacky Ward presentation.

SUSAN RAYE—Capitol P-3782

WHEN YOU GET BACK FROM NASHVILLE (Blue Book, BMI)

NOBODY'S FOOL BUT YOURS (Blue Book, BMI)

Susan relates a Buck Owens lament of a young girl left at home by a man gone to Nashville. Bread and butter.

DEE MULLINS—Triune 7211 (Musicor)

RUSTY NAILS, PUPPY DOG TAILS & LITTLE BOYS (Pot O'Gold, ASCAP)

Dee is back with a sentimental tune that will stir emotion. Tender and relatable by all.

DEMETRISS TAPP—ABC 11401

TAKING HIS LOVE AWAY FROM ME (Music City Music, ASCAP)

Demetriss sinks into a tune that fits her just right. Uptempoed item gets one of her very best performances.

TENNESSEE ERNIE FORD—Capitol P-3783

SHE PICKED UP THE PIECES (Mandino/Busy Bee, BMI)

SWEET CHILD OF SUNSHINE (Attache, BMI)

Ole Ern finds his best song since "Sixteen Tons." Fine story line and strong production highlighted by exceptional voices.

DIANA TRASK—Dot DOA-17486

WHEN I GET MY HANDS ON YOU (Al Gallico/Algee, BMI)

Gospel feel is the trademark on this cut by the Dot Aussie thrush. Get your hands on this!

Nashville Report *(Continued from page 57)*

String originally had ambitions to be a professional baseball player.

"I was a pretty good pitcher when I was a kid in Kentucky," he remembered. "But once I got on stage and heard that applause I changed my mind. The bright lights hooked me, I guess," he said matter-of-factly.

He lived simply and eschewed the luxuries of life, although he did indulge himself with a Cadillac.

He died tragically.

And all who knew the kind and peaceful Dave Akeman—Stringbean—Kentucky Wonder—ask: "Why?"

'Legend' Feted



Tex Ritter (left) receives a copy of the first album titled *An American Legend* and a plaque commemorating 32 years of creative service with Capitol Records. Presenting the accolade is Joe Allison, executive director of Capitol's Nashville division.

Willie Comes Home

■ NASHVILLE—Abbott, Texas was the scene of the homecoming of the most famous alumnus of Abbott High School, class of '49. Former Abbott High quarterback Willie Nelson and the Abbott PTA sponsored the Willie Nelson Homecoming, drawing 10,000 fans to the small Texas town.

Joining Willie on the bill were Waylon Jennings, Sammi Smith, Billy Joe Shaver, Johnny Darrell, Johnny Bush, Darrell McCall, Kinky Friedman, Jerry Jeff Walker, Michael Murphey, George M. Jones and Sammy Vaughn.

Charlie Rich

(Continued from page 22)

Again the follow-up was long in coming, and in 1968, Rich signed with Epic and had some moderate country hits such as the aforementioned "Nice 'n Easy" and "July 12, 1939" while playing the honky tonk circuit throughout the south. He became an established country artist when he hit with "I Take It On Home," his first bona fide country smash. This established Rich as a solid country artist, but there were those at Epic who felt (as did Charlie) that his horizons were greater. And the proof was not short in coming.

Epic released Rich's "Behind Closed Doors" in January of 1973 and the rest, as they say, is history. The record was already a country hit when, John Randolph, program director of pop station WAKY on Louisville (and a confirmed Charlie Rich fanatic) put "Doors" on the station and it quickly shot to number one. Once it had been established as a number one record in that market, other markets followed suit and the record sold well over a million copies. Both "I Take It On Home" and "Behind Closed Doors" were written by Nashville songscribe Kenny O'Dell, and it should be pointed out that an extensive promotional tour put together by Epic was more than helpful in making in exposing Rich and "Doors" to a wide spectrum of music industry folks.

The follow-up to the million

KFOX Reveals Reynolds

■ LONG BEACH, CALIF. — KFOX here unveiled the country side of Burt Reynolds recently in a six hour program debuting the Mercury recording artists' new country album "Ask Me Who I Am." Radio personality Terry Moss hosted the program. KFOX switchboards lit up as Moss gave away more than eight new albums per hour and offered one hundred posters of Burt Reynolds—in country clothes! Burt took time out of his busy filming schedule in Georgia to call Terry for an on-the-air interview which covered all the bare facts.

Overstreet Gets Gold

■ NASHVILLE — Dot Records, Tommy Overstreet has been notified that he will receive a gold record from South Africa for his version of "Heaven Is My Woman's Love."

In making the announcement, Jim Foglesong, President of Dot Records, stated that the recognition resulted from sales exceeding 25,000 units in that country on Overstreet's single. The Jim Halsey Company, exclusive bookers for Overstreet, are in the process of scheduling a tour for him in South Africa.

seller was Rich's current chart climber, "The Most Beautiful Girl," and this time the follow-up was a hit too, as the Billy Sherrill-Norro Wilson-Rory Rourke penned tune, produced by Sherrill (who has always produced Rich for Epic and who, along with Epic national country promotion director Bill Williams, remains one of those importantly responsible for the Epic artist's success) shows signs of being an even bigger monster than "Doors." "Girl" is number one on RW's country single charts this week and has just been added to pop powerhouse WABC in New York.

Meanwhile, Rich's "Behind Closed Doors" album, spurred by the incredible pop and country success of his singles, looks like it'll go gold in the near future. Rich won countless awards at this year's CMA Convention in Nashville. His new album shows even more facets of his music.

Rich, a shy man who uses the people around him as both a shield and a way of communication (Williams is confidante, mouthpiece and friend), is a musically sophisticated man who, paradoxically, loves to go squirrel hunting. He'll soon be moving to Memphis, where it all began for him. And for Rich, finally (but, one senses, inevitably) the end is nowhere in sight.

Roy Clark
"Somewhere Between Love and Tomorrow" DOA-17480

**Commander Cody and
His Lost Planet Airmen**
"Daddy's Drinkin' Up Our Christmas" DOA-17487

Brian Collins
"I Don't Plan On Losing You" DOA-17483

Compton Brothers
"California Blues" DOA-17477

Howard Crockett
"I'd Like To Be Everybody For Just One Day" DOA-17482

Tony Douglas
"The Sweetest Hurt" DOA-17484

Donna Fargo
"Little Girl Gone" DOA-17476

Ray Griff
"Darlin'" DOA-17471

Tommy Overstreet
"I'll Never Break These Chains" DOA-17474

Sue Richards
"I Just Had You On My Mind" DOA-17481

Joe Stampley
"I'm Still Loving You" DOA-17485

Diana Trask
"When I Get My Hands On You" DOA-17486

Different Country Notes For Different Country Folks.



Distributed by Famous Music Corp.
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THE COUNTRY ALBUM CHART

NOVEMBER 24, 1973

NOV. 24	NOV. 17		WKS. ON CHART
1	1	PAPER ROSES MARIE OSMOND—MGM SE 4910	8
2	3	FULL MOON KRIS & RITA—A&M SP 4403	7
3	4	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ—Mercury SRM 1-886	10
4	7	PRIMROSE LANE JERRY WALLACE—MCA 366	8
5	2	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument KZ 31909	15
6	6	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 357	13
7	5	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	13
8	8	I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200	16
9	11	SATIN SHEETS JEANNE PRUETT—MCA 338	17
10	10	SLIPPIN' AWAY JEAN SHEPARD—United Artists UA LA144-F	9
11	9	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	31
12	12	HANK WILSON'S BACK, VOL. 1—Shelter SW 8923 (Capitol)	8
13	15	EARL SCRUGGS REVUE—Columbia KC 32426	9
14	14	SAWMILL MEL TILLIS—MGM SE 4917	9
15	17	TOUCH THE MORNING DON GIBSON—Hickory HR 4501	9
16	13	BRENDA LEE STORY—MCA 2-4012	15
17	19	JOHNNY CASH AND HIS WOMAN—Columbia KC 32443	9
18	16	LOUISIANA WOMAN, MISSISSIPPI MAN LORETTA & CONWAY—MCA 335	17
19	21	CARRY ME BACK STATLER BROTHERS—Mercury SRM 1-676	8
20	23	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM 1-677	4
21	25	REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL—RCA APL1-0345	5
22	26	MR. COUNTRY ROCK BILLY CRASH CRADDOCK—ABC ABCX-788	5
23	22	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	7
24	27	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	19
25	30	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY ROGER MILLER—Columbia KC 32449	4
26	32	SUMMER, THE FIRST TIME BOBBY GOLDSBORO—United Artists UA LA124-F	4
27	24	I CAN'T BELIEVE IT'S ALL OVER SKEETER DAVIS—RCA APL1-0322	8
28	18	IF SHE JUST HELPS ME GET OVER YOU SONNY JAMES—Columbia KC 32291	12
29	20	CLOWER POWER JERRY CLOWER—MCA 317	20
30	31	ARMS FULL OF EMPTY BUCK OWENS—Capitol ST 11222	6

31	33	MY FRIENDS CALL ME T. O. TOMMY OVERSTREET—Dot DOS 26012	5
32	37	BEST OF JIM ED BROWN—RCA APL1-0324	4
33	28	SUNDAY MORNING COMING DOWN JOHNNY CASH—Columbia C 32240	7
34	58	DON'T CRY NOW LINDA RONSTADT—Asylum SD 5064	2
35	35	PLASTIC TRAINS ,PAPER PLANES SUSAN RAYE—Capitol ST 11223	6
36	52	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	2
37	44	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	3
38	40	BEST OF GEORGE JONES, VOL. II—RCA APL1-0316	4
39	39	SUPERPICKERS CHET ATKINS—RCA APL1-0329	4
40	42	CONNIE SMITH'S GREATEST HITS, VOL. 1—RCA APL1-0275	3
41	29	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	16
42	57	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	2
43	34	TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32429	17
44	43	LOVE AND MUSIC PORTER & DOLLY—RCA APL1-0248	18
45	36	JUST WHAT I HAD IN MIND FARON YOUNG—Mercury SRM 1-668	12
46	46	IF YOU'VE GOT THE TIME RED STEAGALL—Capitol ST 11228	5
47	50	GREAT MOMENTS WITH JIM REEVES—RCA APL1-0330	3
48	38	ELVIS—RCA APL1-0283	17
49	45	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	23
50	55	NASHVILLE RAY STEVENS—Barnaby BR 15007	3
51	47	SUPERPICKER ROY CLARK—Dot DOS 26110	31
52	41	DRIFT AWAY NARVEL FELTS—Cinnamon CIN 5000	12
53	48	WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia KC 32272	25
54	56	SONGS FOR EVERYONE RAY GRIFF—Dot DOS 26013	4
55	53	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	32
56	—	ROY CLARKS FAMILY ALBUM—Dot DOS 26018	1
57	49	BILL BILL ANDERSON—MCA 320	17
58	63	MELBA MONTGOMERY—Elektra EKS 75069	2
59	51	TOMORROW NIGHT CHARLIE RICH—RCA APL1-10238	19
60	65	SWEET HONKY TONK FERLIN HUSKY—ABC ABCX 803	2
61	62	CHARLEY PRIDE PRESENTS THE PRIDESMEN—RCA APL1-0315	5
62	68	CLASS OF '73 FLOYD CRAMER—RCA APL1-0299	2
63	59	GOODTIME CHARLIE CHARLIE MCCOY—Monument KZ 32215	29
64	—	THIS IS BRIAN COLLINS—Dot DOS 26017	1
65	64	MARTY ROBBINS—MCA 342	16
66	61	DOYLE HOLLY—Barnaby 15010	9
67	67	CHARLIE TOMPALL GLASER—MGM SE 4918	7
68	54	LORD, MR. FORD JERRY REED—RCA APL1-0217	25
69	66	HONKY TONK HEROES WAYLON JENNINGS—RCA APL1-0240	18
70	71	CAL SMITH—MCA 344	17
71	60	DON WILLIAMS, VOL. 1—JMI 4004	23
72	70	MR. LOVEMAKER JOHNNY PAYCHECK—Epic KC 32272	18
73	69	THE HAND OF LOVE BILLY WALKER—MGM SE 4908	7
74	72	JUST PICKIN' NO SINGIN' HANK WILLIAMS, JR. & CHEATIN' HEARTS—MGM SE-4906	8
75	74	RHYMER & OTHER FIVE AND DIMERS TOM T. HALL—Mercury SRM 1-668	31

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THE COUNTRY SINGLES CHART

NOV. 24	NOV. 17		WKS. ON CHART
1	2	THE MOST BEAUTIFUL GIRL CHARLIE RICH— Epic 5-11040	9
2	1	COUNTRY SUNSHINE DOTTIE WEST—RCA APBO-0072	11
3	3	PAPER ROSES MARIE OSMOND—MGM 14609	11
4	6	I'M YOUR WOMAN JEANNE PRUETT—MCA 40116	10
5	8	SING ABOUT LOVE LYNN ANDERSON—Columbia 4-45918	9
6	4	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic 5-11031	12
7	7	TIL THE WATER STOPS RUNNIN' BILLY CRASH CRADDOCK— ABC 11379	12
8	10	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 40101	12
9	11	I'LL NEVER BREAK THESE CHAINS TOMMY OVERSTREET— Dot DOA 17474	10
10	12	LITTLE GIRL GONE DONNA FARGO—Dot DOA 17476	8
11	13	AMAZING LOVE CHARLEY PRIDE— RCA APBO-4073	6
12	14	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol 3730	7
13	15	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS— Mercury 73520	8
14	5	SAWMILL MEL TILLIS—MGM 14585	13
15	18	YOU ASK ME TO WAYLON JENNINGS—RCA APBO-0086	7
16	9	RIDIN' MY THUMB TO MEXICO JOHNNY RODRIGUEZ— Mercury 73416	14
17	24	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol 3746	4
18	20	THE WHOLE WORLD'S MAKIN' LOVE BOBBY G. RICE—Metromedia Country BMBO-0075	9
19	22	STAY ALL NIGHT WILLIE NELSON— Atlantic 45-2979	9
20	25	ALL IN THE NAME OF LOVE NARVEL FELTS—Cinnamon C771	6
21	26	LOVE ME MARTY ROBBINS—MCA 40134	7
22	28	LILA DOYLE HOLLY—Barnaby 85027	6
23	32	THE LAST LOVE SONG HANK WILLIAMS, Jr.— MGM K14656	4
24	31	GOT LEAVIN' ON HER MIND NAT STUCKEY—RCA APBO-0115	5
25	19	CARRY ME BACK STATLER BROTHERS— Mercury 734115	10
26	16	DON'T GIVE UP ON ME JERRY WALLACE—MCA 40111	14
27	27	TOO MUCH HOLD BACK 10 DAVID WILKINS—MCA 40115	10
28	17	SUNDAY SUNRISE BRENDA LEE—MCA 40107	15
29	21	TALKIN' WITH MY LADY JOHNNY DUNCAN— Columbia 4-45917	10
30	39	SOMWHERE BETWEEN LOVE AND TOMORROW ROY CLARK—Dot DOA-17480	4
31	34	WRAP YOUR LOVE AROUND ME MELBA MONTGOMERY— Elektra EK 45866	6
32	41	I LOVE TOM T. HALL—Mercury 73436	3
33	33	THAT'S WHAT I'LL DO DON GIBSON—Hickory 306	7
34	37	LAY A LITTLE LOVIN' ON ME DEL REEVES—United Artists UA XW308-W	10
35	38	STILL LOVIN' YOU BOB LUMAN—Epic 5-11039	5
36	44	WHEREFORE AND WHY GLEN CAMPBELL— Capitol P3735	5
37	40	PRECIOUS MEMORIES, FOLLOW ME JOSIE BROWN— RCA APBO-0042	8
38	45	SONG AND DANCE MAN JOHNNY PAYCHECK— Epic 5-11046	4
39	23	THE MIDNIGHT OIL BARBARA MANDRELL— Columbia 4-45889	15
40	43	SOME OLD CALIFORNIA MEMORY HENSON CARGILL— Atlantic CY 4007	5
41	48	JOLENE DOLLY PARTON— RCA APBO-0145	4
42	46	I CAN'T GET OVER YOU (TO SAVE MY LIFE) LEFTY FRIZZEL—ABC 11387	7
43	50	TOO MANY MEMORIES BOBBY LEWIS— Ace of Hearts 0472	4
44	56	HEY LORETTA LORETTA LYNN—MCA 40150	2
45	49	LADY OF THE NIGHT DAVID HOUSTON—Epic 5-11048	3
46	54	LOVIN' ON BORROWED TIME MEL STREET—Metromedia Country BMBO-0143	3
47	52	SECRET LOVE TONY BOOTH—Capitol 3723	5
48	57	THE BAPTISM OF JESSE TAYLOR JOHNNY RUSSELL— RCA APBO-0165	3
49	53	SOUL DEEP GUY SHANNON—Cinnamon 769	5
50	55	DIXIE FRIED CARL PERKINS—Mercury 73425	4
51	59	LOVIN' SOMEONE ON MY MIND BOBBY WRIGHT—ABC 11390	4
52	51	YOU'RE WEARING ME DOWN KENNY PRICE— RCA APBO-0083	8
53	58	ROSIE CRIES A LOT FERLIN HUSKY—ABC 11395	3
54	61	AIN'T LOVE A GOOD THING CONNIE SMITH— Columbia 4-45954	2
55	74	ATTA WAY TO GO DON WILLIAMS—JMI 32	2
56	62	CALIFORNIA BLUES COMPTON BROTHERS— Dot DOA 17477	5
57	64	RELEASE ME CHARLIE McCOY— Monument Z57-8589	4
58	65	RAMBLIN' MAN JIMMY PAYNE—Cinnamon 772	3
59	66	IT'S RAIN' IN SEATTLE WYNN STEWART— RCA APBO-0114	2
60	67	ROLLIN' RIG DAVE DUDLEY—Rice RR 5064	3
61	70	BLEEP YOU/AN HOUR AND A SIX PACK CAL SMITH—MCA 40136	2
62	—	I BELIEVE IN SUNSHINE ROGER MILLER—Columbia 4-45948	1
63	73	GIRL WHO WAITS ON TABLES RONNIE MILSAP— RCA APBO-0097	2
64	69	SWEET BECKY WALKER LARRY GATLIN— Monument Z57-8584	3
65	68	SOUTHERN QUEEN EDDY RAVEN—ABC 11392	3
66	—	BIFF, THE FRIENDLY PURPLE BEAR DICK FELLER—United Artists UA XW316-W	1
67	72	I'M GONNA KEEP SEARCHING PAT ROBERTS—Dot DOA 17478	3
68	—	PICK THE WILDWOOD FLOWER JOHNNY CASH—Columbia 4-45938	1
69	—	LET'S GO ALL THE WAY MEL TILLIS & SHERRY BRYCE —MGM K14660	1
70	75	ALL OR NOTHING FOR ME SUSAN ST. MARIE— Cinnamon 768	2
71	—	I'VE GOT MINE ANTHONY ARMSTRONG JONES —Epic 5-11042	1
72	—	GREEN DOOR MAYF NUTTER—Capitol 3734	1
73	—	ONCE YOU'VE HAD THE BEST GEORGE JONES—Epic 5-11053	1
74	—	SUNSHINE FEELING LA WANDA LINDSEY— Capitol 3739	1
75	—	GOODBYES DON'T COME EASY WARNER MACK—MCA 40137	1

BUCK OWENS IS



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Joe Williams "Live" (Fantasy 3441)
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Fantasy's Berkeley studios.

JOE WILLIAMS LIVE

Mississippi (Fantasy 9438)
The American debut of one of the top
groups of Australia. Contemporary rock
music for the airwaves and the home,
designed for Top 40 and
instant replay.

Mississippi



Redwing "Take Me Home"
(Fantasy 9439)
The new LP by the group that set the
Rolling Stone critics to dancing. Original
material performed with excitement,
warmth, and lots of class.

REDWING



Funk Inc. "Superfunk" (Prestige 10071)
Their association with producer David
Axelrod opens new vistas for this powerful
group that will take them far beyond
even their previous achievements.



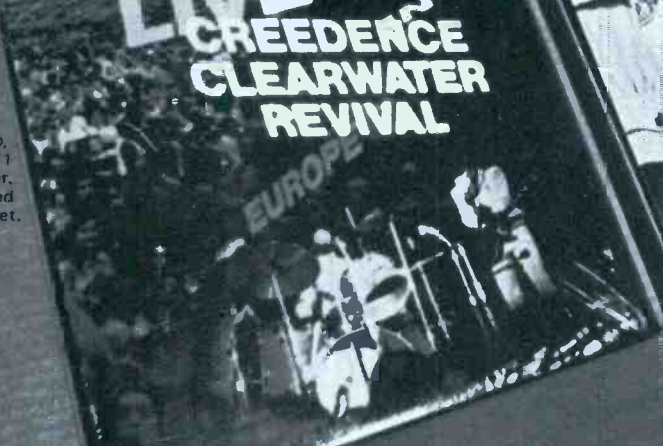
Merr Saunders/
Jerry Garcia/
John Kahn/Bill Vitt
"Live at Keystone"
(Fantasy 79002)
The best good time
San Francisco group
recording in a super-
groovy location with
Garcia's vocals and
guitar featured.
A specially priced
two-record set.

Merr Saunders/
Jerry Garcia/
John Kahn/
Bill Vitt
"Live at
Keystone"



Creedence Clearwater Revival
"Live in Europe" (Fantasy CCR-1)
The first live recordings by
the group as a trio,
from their historic 1971
European tour.
A specially priced
two-record set.

LIVE
CREEDENCE
CLEARWATER
REVIVAL



Sonny Rollins "Horn Culture"
(Milestone 9051)
This is an event in contemporary
music as is every new
recording by the master
saxophonist and winner of the
1973 Down Beat Critics' Poll,
1973 Down Beat Readers' Poll
and elected to the Down Beat
Hall of Fame, 1973. Rollins
at his best, playing his own
music in his own sweet way.

SONNY
ROLLINS
"HORN
CULTURE"



From Fantasy  Prestige  Milestone 