WHO IN THE WORLD:

BETTE MIDLER


HITS OF THE WEEK

ISLEY BROTHERS, "WHAT IT COMES DOWN TO" (prod. by R. Isley/ O. Isley/R. Isley) (Bovina, ASCAP). The Isleys follow their smash hit "That Lady" with another melodic rocker featuring fine vocals and an insistent rhythm section. Another pop monster! T-Neck ZST 2252. (Columbia).

JOHNNY MATHIS, "LIFE IS A SONG WORTH SINGING" (prod. by Thom Bell) (Mighty Three, BMI). Thom Bell has created a marvelous musical atmosphere around Mathis' magical voice with superb orchestral segments and expertly controlled production. Columbia 4 45975.

JOHN FOGERTY, "COMIN' DOWN THE ROAD" (prod. by John Fogerty) (Grease King, ASCAP). Fogerty's great song about a return of good old rock and roll is a perfect vehicle for his return to the tough rock style he perfected in Creedence. Comin' up the charts! Fantasy F-717.

PAUL McCARTNEY & WINGS, "BAND ON THE RUN." This is the album everyone has always hoped McCartney would make. Filled with shimmering melodies, sensational vocals and incredibly tasty instrumentals. Great cut follows great cut as Paul goes from the hard rock of the 'Helen Wheels' single to sweet soft stuff in an album triumph. Apple SO-3415 (5.98).

JIM CROCE, "I GOT A NAME." The last album made by the late great Jim Croce contains all of the wonderful elements that made him a major star worldwide. His songs were filled with his warm wit, emotive romanticism and stirring sense of melody. His single hit "I Got A Name" is but one of the album's many lovely songs. ABC X-797 (5.98).

"HENRY GROSS." Artist's first A&M album is a triumph of fine songs, excellent Cashman & West production and truly spectacular vocalizing from this ex-Sha Na Na-man. Picking a single will be tough because there are a good half-dozen songs that could break wide open. Personal favorites include "Come On And Say It" and "Simone." A&M SP-4416 (5.98).

"STU NUNNERY." Singer/songwriter Stu Nunnery's debut album is probably the finest product his label has ever had. He combines truly interesting songs with a fine voice and outstanding production from Al Gorgoni. "Sally From Syracuse" is a hit single and the album is packed with strong follow-ups. Nunn finer! Evolution/Stereo Dimension 3025 (5.98).
We'll give you the business this Christmas!

This year when those Christmas-crazy, last minute shoppers trap you in a corner and ask you what albums their kids want most, you'll have the answers all wrapped up with twelve of the biggest-selling, most asked-for albums of the year. So check your stock now. You can't give them what they want, unless you have what it takes.

RCA Records and Tapes
Retailers Say Lack of 'Super-Package' Will Create Strong Christmas Sales

By GARY COHEN

New York—informal discussions with buyers for some of the nation's leading retailers and rack jobbers indicate that there will be no single "monster" album this Christmas, but that albums that have been consistent sellers during the year, recent releases, along with the usual amount of seasonal Christmas merchandise, will constitute the majority of this year's Christmas business. As a result, Christmas sales should be strong.

What this means, according to the retailers surveyed, (barring the Christmas-week release of a four-record superstar set) is that there will be an even flow of sales during the Christmas period. This is advantageous, they say, for a number of reasons:

- It gives the retailers a chance to "shove out" product that has been gathering dust in browser boxes over the year, especially albums that have marginal appeal. If no one album catches the attention of consumers, retailers say, they have a better chance of selling the marginal product. "You wouldn't believe what sells at Christmas," was the way one retailer described his Christmas business. "We sell everything that isn't nailed down."
- Without the one blockbuster album that can be heavily discounted by mass merchandisers to a loss, it would be harder for the discounters to discount certain which albums would be the best draw, and therefore, which ones to discount.

(Continued on page 45)

Pickwick to Purchase Certain TMC Assets

New York—It was announced last week that Pickwick International and Omega-Alpha Corpora
tion had executed a letter of intent for Pickwick to purchase certain assets of Omega-Alpha's Transcontinental Music Corporation. The purchase is subject to the approval of the Boards of Di
tectors of both companies. Total purchase price for the deal was estimated at between nine and
twelve million dollars.

(Continued on page 45)

New Vinyl Compound Being Tested Out

At press time, Record World learned that test pressings of albums containing a new extender have been distributed to a number of record labels, and that initial shipments of the new vinyl/mixture compound will be made to plants in the next two or three weeks. In addition, there has been some progress in the search for alternative materials for vinyl.

(Continued next week)

Gallagher to Sunbury-Dunbar?

New York—It was strongly rumored last week that Bill Gallagher would be named Vice President of Sunbury-Dunbar Music, the publishing arm of RCA. Gallagher, it was rumored, will assume his position shortly, pending corporate approval. It was further learned that Gallag
her had been working in a consultant capacity for RCA in various financial areas.

WEA Execs Parley in NY; Plan LP Price Increases

By GARY COHEN

New York—Key executives of Warner Brothers, Elektra/Asylum and Atlantic Records, along with key personnel of WEA Distribut-
ing Corporation and Warner Communications Inc. gathered here last week for their annual budget and sales projection meetings. One of the topics discussed at those meetings was price increases, about which Record World has learned the following details.

The expected increase to $6.98 for albums by selected, estab-
lished artists, was agreed upon by those present. In a related developed,
a survey of some of the nation's leading wholesalers indicated that the majority approved of the $6.98 list price for albums. They had been on list, to take effect soon after January 1, will apply to new releases only, and not to catalogue product; albums already released at $5.98 will remain at that price. According to an official of one of the afore-men
tioned companies, that increase to $6.98 is being applied for to the Cost of Living Council. "It is in the hands of the lawyers now," source said.

There was, however, disagreement on the need for raising tape prices $1 to $7.98. That decision, according to informed sources, has not been made yet, and should be made on Monday, December 3.

(Cont. on page 45)

Retail Study Examines Shoplifting Problems

By GARY COHEN

New York—American families pay a "hidden tax" of more than $150 a year because of merchand
dise and cash stolen from stores, according to information in a copyrighted report recently released by the Mass Retailing Institute. The survey, covering both shoplifting and internal employee theft, was based on the records of 1,188 self-service general mer-
chandise stores in the country, which represent about one-sixth of all such retail outlets in the country.

Kurt Barnard, Executive Vice President of MRI, declared in the report that "no store in the country can absorb losses caused by thieves. Eventually, the losses are reflected in a higher price for

(Continued on page 24)

WARNERS TO DISTRIBUTE BOGART'S CASABLANCA LABEL

Los Angeles—Warner Bros. Chairman Mo Ostin and President Joe Smith have announced the completion of negotiations to dis-
tribute the product put out by former Buddah Records President Neil Bogart's new company, Cas-
ablanca. Although Casablanca will have its own promotion men, they will work hand in hand with Warner own national promotion department as well as utilizing the WBC creative services and mer-
chandising staffs.

In 1967, when Bogart joined the loose conglomerate that would eventually become The Buddah Group, he was already an industry marvel, having sold fourteen million records as an executive before he was 25. Time Magazine had crowned Neil Bogart "King of Bubblegum," and though bubblegum music fed the coffers of Bud-

dah after he joined, the plans Bogart had for expanding the company's album sales were soon blooming as well. In the five years that Bogart was associated with Buddah, the company piled up 36 gold records, including 5 gold lips in 1973, and started to attract more and more prestigious artists to their labels.

Temporary headquarters for Casablanca were at 1155 North La Cienega in Los Angeles, (213) 657-6360, with a New York office at 116 Central Park South, Penthouse A (212) 582-5790.
Weisner to Head Buddh on Coast

NEW YORK—Ron Weisner, Vice President of The Buddh Group, has been appointed to head the company's west coast offices, it was announced by Art Kass, President of The Buddh Group. In the coming weeks, Weisner will leave New York to center his operations out of Buddh West, in Los Angeles.

More Gold For CBS Records

NEW YORK — Columbia, Epic and Columbia custom label acts struck gold four times this week, bringing to eight the number of records that have gone gold in the last two weeks.

This past week the recipients of gold records were Earth, Wind & Fire's Richard Rich for his lp "Behind Closed Doors," Enterprise's Isaac Hayes for his lp "Joy," Monument's Kris Kristofferson for his lp "Jesus Was A Capricorn" and Columbia recording artists Santana for their lp "Welcome." These four discs were certified gold by the RIAA this week.

In the previous week, Kris Kristofferson received two gold records, and the Isley Brothers on T-Neck and Earth, Wind and Fire on Columbia received one each.

Tentative Agreement In Musicians Strike

NEW YORK — A ten week old musician strike that had forced the cancellation of performances by New York Philharmonic since September 25 has been ended by a tentative five-year agreement, which includes more than 600 of the American Federation of Musicians. The members met Wednesday (28) to vote on the proposed contract, hopefully ending the longest strike in the history of the orchestra.

The proposed contract offers base pay increases amounting to $50 over the course of the next three years.

A&M Moves

NEW YORK—A&M Records has announced that it is moving its offices here to the Fuller Building, 595 Madison at 57th Street.
Genesis: Enlarging the Boundaries of Rock

A highly creative, individualistic English group with its own strong vital music, influenced by rock, classical and jazz. Peter Gabriel, vocals; Steve Hackett, guitars; Tony Banks, keyboards; Mike Rutherford, bass; and Phil Collins, drums, are the members of this extraordinary group who have enlarged the boundaries of rock.

Genesis new album, 'Selling England By The Pound,' is available on the famous Charisma label.
Gala Feast Honors Anne Murray

The recent opening of the Anne Murray Show at Doug Weston's Troubadour in Los Angeles was held in the style of a traditional Thanksgiving dinner, featuring hots and hostesses dressed in the garb of colonial soldiers and Indians, with heaps of holiday food being served. Shown at the gala affair (from left) are John Lennon, Anne Murray, Harry Nilsson, Alice Cooper and Mickey Dolenz.

ABC/Dunhill Scores on Singles Chart

■ LOS ANGELES—Led by the late Jim Croce's "IGot a Name," ABC/Dunhill's singles have been making a marked surge up the charts in the over the last few months. Many chart veterans, such as Three Dog Night with their "Let Me Sere nade You" or Croce with his "Tined Bottle," are high within the Top 100, but more important are the new names moving up the charts.

Sonoma, a new goodtime music group, is seeing action with "Love For You." ABC Records attributes much of this record's success to the three week promotion tour that Sonoma went on recently covering areas from the East coast through the Northwest.

Christensen Joins Elektra/Asylum

■ NEW YORK—Glenn Christensen has been appointed director for Elektra/Asylum Records, it was announced by Mel Posner, President of the label. Christensen was previously art director for Buddah Records.

Mason Foms Indaba Mgmt.

■ NEW YORK—Dave Mason, Columbia recording artist has announced the formation of his own management company, Indaba Enterprises Corp. For his exclusive representation, Mason has appointed Avorni St. Michel as personal assistant and liaison handling all managerial areas. Indaba Enterprises will be located at 209 E 48 Street, New York, New York 10017. Telephone (212) 371-6883.

Bobby "Blue" Bland, a legend in the blues field, is breaking strongly onto the pop charts with his first single for ABC/Dunhill, entitled "This Time I'm Gone For Good." Part of Bland's success on the charts is due to his national tournage to popular rock clubs like the Whisky in Hollywood and Max's Kansas City in New York.

Steel Dan's "My Old School," taken from the group's hit "Countdown to Ecstasy," has been supplemented by Steely's national touring. And Joe Walsh has picked "Meadows" as the second single to be cut from his gold lp "The Smoker You Drink, the Player You Get." Lamont Dozier, a new artist at ABC/Dunhill, has made the crossover from r&b to pop with his new single "Out Here On My Own."

Motown Sets Film Expansion

■ HOLLANDHOLLYWOOD—Motown Industries has announced detailed plans for the company's increased expansion into the fields of motion pictures, television and legitimate theater. According to Motown creative Vice President Bob Cohen, the firm has earmarked $24,000,000 to produce 10 feature films, three Broadway shows and one television special within the next year.

Among the projects are a major film, "Mahogany," starring Diana Ross, the superstar songstress who became a film star in Motown's first feature film, "Lady Sings the Blues," a film biography of the late Billie Holiday. Motown will collaborate on film production with major motion picture companies as they did with Paramount Pictures on "Lady Sings the Blues."

In addition to "Mahogany," Motown will begin filming "Theingo Long Travelling All-Stars And Motor Kings," which will star Billy Dee Williams in a story about a black baseball team barnstorming in the 1930s. An original screenplay is being written to star Marvin Gaye in a film called "Skeeter Moge" and Michael Jackson is slated for a children's film based on Gertrude Chandler Warren's "The Boxcar Children."

Several other projects are being planned for the duo of Mr. Ross and Williams, who co-starred in the Billie Holiday bio, including an original screenplay entitled "Ses ame Lindy," and other untitled (Continued on page 38)

New Tour, Band For Lou Reed

■ NEW YORK—Back in the U.S.A. fresh from his most successful tour of Europe ever, Lou Reed will bring a new show and a new band to at least ten major American cities in a 1973 tour that tentatively includes Boston, Philadelphia, New York, Washington, D.C., Atlanta and Chicago among others, announced Transformer Enterprises.

The show, which Reed premiered in America in Akron on December 1, bears little sonic resemblance to the almost orchestral splendor of his latest RCA album, "Berlin." Trading finesse for forcefulness, Reed's new direction parallels his growth as the first and foremost of the so-called "Deca-rockers" among which Lou has been a trendsetter since his days as founder of the Velvet Underground. Reed's approach with his current band is something of a return to the basic electric energy of the Velvets combined with the musical progression that marked his solo efforts.

Lou Reed

Having discarded his rhythm guitar, Reed has re-focused his talents as an actor and begun to move freely and unpredictably over the stage and, where staging permits, into the audience. Reed will be backed on the new tour by a rock quintet.

Seek Injunction Vs. E-C Tape

■ MILWAUKEE—A motion for an injunction brought by nine record manufacturers in state court here, against E-C Tape Service, Brookfield, Wis., has been taken under advisement by the judge in the case, who reserved decision. The class action suit by the labels is against David Heilman, President of the E-C Tape Service, an admitted unlicensed duplicator. Heilman was the subject of a story in Record World (October 14, 1972) in which he admitted that he had not obtained clearance before using the material for his tape packages.

E-C Tape Service offers 17 different tapes, either 8-track or cassette, each one featuring the "greatest hits of the year." The tapes sell by mail for close to $6 each, and the service accepts BankAmerican and Master Charge credit cards.

In the action against E-C, among those who testified against the service were Paul Simon and Tammy Wynette. Sources present in the court said both Wynette and Simon made a good impression on the court, and were well-received. Also testifying for the nine labels was William Krasilovsky, noted attorney and author of "This Business of Music" — the standard book about the industry and its policies. All three said that the actions of the E-C Tape Service were hurting the business and the performers.

ASCAP Presents Case

■ NEW YORK — Witnesses presented ASCAP's side last week in the case being tried between CBS and ASCAP in the matter of blanket licensing. Witnesses appearing for ASCAP in the case tried before Judge Morris Lasker included Salvatore Chiantia, head of MCA Music; Alan Shulman, of Belmont Mills, ex-CBS executive Mike Dann; and ASCAP members Johnny Green and Aaron Copland.

ASCAP Goes South

Some of the principles in ASCAP who attended the first General Membership Meeting in the South held in Nashville recently are, from left, Arnold Brand, Board Member and President of Theang Press Company, President Stanley Adam; southeast regional executive director, Ed Shea; Director of Opera tions, Paul Marks; and Bernard Kassman, who will become ASCAP's General Counsel January 1, 1974.
"You come on like a dream, peaches and cream,
Lips like strawberry wine,
You're sixteen, you're beautiful and you're mine." *

RINGO'S NEW SINGLE, "YOU'RE SIXTEEN."

1870
Produced by Richard Perry

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Producing the Country Everyone Wants to Hear

By DAN BECK

The amazing track record of Billy Sherrill has made him a legend as a country music producer in only eight years. The Columbia Epic Vice President has mentored the recording success of Tammy Wynette and Tanya Tucker from the beginning of their careers. His songwriting ability and production talents have elevated the career of Charlie Rich to new heights. Sherrill’s own “The Most Beautiful Girl” is currently repeating Rich’s “Behind Closed Doors,” success. Surrounded by mystique, Billy Sherrill is one of the most talked about and highly praised producers in the history of country music. Record World spoke to Sherrill, a most private man, for this week’s Dialogue.

Record World: What was your first job in the music business?

Billy Sherrill: My roots in the music business would have to be gospel music. My father was an evangelist preacher. I played the piano and sang from the time I was about five or six years old. He traveled with a tent through Alabama, Texas, Mississippi and Arkansas and I would imagine that music had more influence on me than anything else. I still find that a lot of things I do come all the way back from the old church hymns and gospel music that we did back then.

RW: When did you really begin as a professional in the music business?

Sherrill: If you call making your living playing a saxophone, professional, I played a sax in a rock and roll band from the time I finished high school to the time I moved to Nashville and some were down the line I made the transition to country music. Another transition that happened, I remember, I played in a band with Rick Hall. I played the rock and roll segments, Rick played the country segments. He was a country hoedown fiddler and I was the blues man. Somewhere down the line, we made a complete turnaround, and now he records soul music, and I record country music.

RW: Was this in Muscle Shoals?

Sherrill: It was in North Alabama—Hamilton, Fayette, Florence and then we played in Fort Campbell, Kentucky at the air base for a couple of years. After that we started a little demo studio in Nashville and after about a year of making demos that brought in no revenue at all, and playing to stay alive, Sam Phillips came by and bought the studio and everybody left but me. I stayed on as a mixer. Then I worked for Sam three or four years and I stopped playing in bands and just worked in the studio. I played with the equipment a lot and made a lot of records by myself, playing several parts, cause it didn’t cost anything.

Most were instrumentals. I leased things from several labels. The CBS people heard them; the Epic people heard them and asked me if I’d like a job as a producer and here I am.

RW: How long ago was this?

Sherrill: I think it was about 1964 or 1965, eight or nine years ago.

RW: When you first came here, who were your first acts to produce?

Sherrill: They were rhythm and blues acts and pop flavored acts. At this point Epic was not at all in the country business with any significance. The only people on the roster that were country were signed by Jerry Kennedy, who is now at Mercury, and they were David Houston and Jim & Jesse. I didn’t enjoy the country thing. I was still a little too hip, I thought, to enjoy country music. I didn’t realize the significance of a country song or what it meant. I don’t know how to say it, but at that point all country music sounded alike to me because I never took time to listen to what the people were saying.

I recorded acts like Ted Taylor and the Staple Singers and I really enjoyed those. and we had some fairly decent sales. One day I did a thing with David that ended up selling close to a million records. I think it kind of turned our heads around as to the force and strength of country music, when you connect with a hit piece of material. That was “Almost Persuaded,” and it sort of changed my life as far as what I like to do and what I could sell records with and I think I began to like country music from then on.

RW: Were you writing at this point?

Sherrill: Not really. Glen Sutton and I wrote “Almost Persuaded” as a kind of a joke and it came off as a “B” side. I’d always heard that untopped sides were what they always played so we just put it on the back side of the record. WPLD in Atlanta started playing it and one day they ordered 10,000 or 15,000 records out of the Atlanta branch and that’s usually all they ever sold on a record, and the label realized that it was the “B” side of a thing called “We Got Love” called “Almost Persuaded.” I think they saw the writing on the wall. Country music, it can happen and make a lot of money, or sell a lot of records, rather.

RW: At that point, did you begin to develop the roster?

Sherrill: Yes, I found I was personally more satisfied recording country music. After that, the others came along, Tammy Wynnette and a lot of other huge selling country artists.

RW: What do you find are the problems in producing a somewhat large roster of talent?

Sherrill: Well, it’s the same old problem of quantity as opposed to quality. The biggest problem of all is finding material. That’s always the huge and outstanding problem of country music. I really can’t speak for types of music other than country, but I’ve found that the huge overriding problem of all is finding a good song, which in my opinion is more important than the producer, artist or record company. It only follows that if you’ve got 20 artists, it’s 20 times harder to find a good song for each artist than if you had one artist.

RW: What acts are you producing?

Sherrill: Tammy Wynnette, George Jones, David Houston, Charlie Rich, Johnny Duncan, Jody Miller, Tanya Tucker, Freddie Weller. I’m sure there are others.

RW: Bobby Vinton?

Sherrill: Off and on, Bobby Vinton. I know there are others. Johnny Paycheck, I know I’ve missed somebody.

RW: What are your basic duties?

“A great singer is nothing without the right song to sing…”

Sherrill: I guess my duty is to acquire hit country acts for the label and to sustain and build the acts that are on the label.

RW: Let’s take Tanya Tucker, for example. Now, not at this point, but in the beginning, going in to record the first one but attempting to plan a career rather than one hit record, were you shooting for a basic style with her?

Sherrill: No, I really wasn’t shooting for anything. I signed Tanya, I heard a tape in Las Vegas of Tanya doing some old standards and I thought it was unique, the fact that she was 14 years old and had a voice like that. The whole thing was kind of in limbo until such time as I would hear some sort of a song that she could do, which is back to my original belief that the song makes the artist. Tanya really didn’t mean anything as an artist to me until one night I heard Betty Midler do “Delta Dawn” on the Tonight Show. I saw the marriage of the artist and the song and we cut it the next day and had dubs out that afternoon.

Nothing really means a lot to me until I hear a song and artist combination. As great a singer as Tammy Wynette is, I didn’t go home and lose sleep the first day she came in and sang me songs, until I heard a record called “Apartment #9” which I thought would be a fantastic thing for Tammy to do, and naturally when I heard her do it in the studio, we had something. A great singer is nothing without the right song to sing and from them on we have been lucky enough to find something.

(Continued on page 31)
All the reasons Carpenters have sold over 20 million records are right here:

We’ve Only Just Begun
Top Of The World
Ticket To Ride
Superstar
Rainy Days And Mondays
Goodbye To Love

The Singles, 1969-1973
SP 3601

Yesterday Once More
It’s Going To Take Some Time
Sing
For All We Know
Hurting Each Other
Close To You

The albums, 1969-1973:

Ticket To Ride
SP 4205

Close To You
SP 4271

Carpenters
SP 3502

A Song For You
SP 3511

Now & Then
SP 3519

A&M Records
BOOK REVIEW

‘Rock Music’ Succeeds

NEW YORK—Brian Van der Horst’s “Rock Music” (Franklin Watts, Inc.; A First Book) is an introduction to rock music intended for, one would guess from the writing style, young people from about twelve years old up. As such, it succeeds admirably, for it takes rock from its early roots in the blues and country music through all of its various phases, from the early urban vocal-group sounds through Elvis, the Beatles, the San Francisco Sound, psychedelic, country-rock up to today’s music.

Van der Horst, former publicist for Atlantic, offers a wide view of his subject. Designed to be a survey of almost every artist and act that has come down the pike, “Rock Music” is never more nor less than what it set out to be—a lucid introduction to a most vibrant subject.

Allen Levy

Look Who’s Back!

MCA celebrated the return of The Who at a party following their Nov. 23 appearance at the Forum. Seen at the party, clockwise are Mr. and Mrs. Artie Magull with Helen Reddy; Debbie Gray and guest; Mrs. Artie Magull, Peter Townsend and MCA President, J. K. “Mike” Mailand; Keith Moon, Artie Magull and Harry Nilsson.

Lily Joins Denver TVer

LOS ANGELES—Executive Producer Jerry Weintraub has announced the signing of comedienne Lily Tomlin for a guest appearance on the forthcoming John Denver ABC-TV special, “The First John Denver Picture Show.” Ms. Tomlin joins Denver and fellow guest star David Carradine in the special which begins shooting in mid-January, to be aired March 11.

Jerry Farver

Christmas Singles

“STEP INTO CHRISTMAS,”
Elton John.
MCA 65018 (Leeds/Dick James) (ASCAP/BMI)
“COMING HOME CHRISTMAS,”
Edward Bear.
Capitol P-3780 (Eeyor/Potato CAPACI)
“RUDOLPH THE RED NOSED REINDEER,”
Harry Simeone Chorale.
Omni N-1003A (St., Nicholas, ASCAP)
“AN OLD FASHIONED CHRISTMAS,”
Ben Arrigo.
GP 527 (Terry/Swiss Hill) (ASCAP)
“ALFIE, THE CHRISTMAS TREE,”
The Frogs.
Mums ZS7 6025 (Landers/Roberts/April, ASCAP)
“CHRISTMAS IS CHRISTMAS,”
Arthur Godfrey.
Listen 2 GS 752 A (Spiral, ASCAP)
“DADDY COME HOME FOR CHRISTMAS,”
Lucky Peterson.
Today T-1517-A (Patrick Bradley, BMI)
“SANTA’S LITTLE HELPER,”
Dingo.
Perspective PR-6002-M (Celtic, BMI)
“IT’S CHRISTMAS AGAIN,”
Shloh.
Paramount PAA-0250 (Elstokes, BMI)
“THE MISTLETOE AND ME”
Isaac Hayes.
Enterprise ENA-9006 (Scion/Press, BMI)
“THAT CHRISTMAS FEELING”
Johnny Cash & Tommy Cash.
Columbia 4-45979 (Moss-Rose, BMI)
“SANTA CLAUS IS ON HIS WAY AGAIN”
Louis Paul.
Enterprise ENA-9060
(Knee Deep/East/Memphis, BMI)

Christmas Albums

“A MOTOWN CHRISTMAS,”
Various Artists.
Motown M795V2

“THE TWENTY FIFTH DAY OF DECEMBER,”
The Staple Singers. Fantasy F-9442

“THE WORLD’S FAVORITE HYMNS,”
Various Artists.
Columbia C 32246

“CHRISTMAS WITH THE BIG BANDS,”
Various Artists.
Harmony KH 32552 (Columbia)

“A COUNTRY CHRISTMAS CARD,”
Various Artists.
Harmony KH 32549 (Columbia)

“JINGLE BELL JAZZ,”
Various Artists.
Harmony KH 32529 (Columbia)

“It’s Christmas Once Again,”
Harry Simeone Chorale.
Omni N-1001

CLUB REVIEW

Dawn Glows in Vegas

LAS VEGAS—Vaudeville is back in the form of Dawn, featuring Tony Orlando (Bell) with their light, airy and thoroughly enjoyable minstrel show now on view at the Riviera Hotel here. “Ragtime Follies” is a pleasant romp through the early ‘20s, featuring lively choreography, songs that are totally in place with either highly sentimental and romantic tunes or totally irrelevant lyrics, a bouncing ball (just in case you’ve forgotten the lyrics of one or all of their last three singles) and all the straw hats and canes you could want.

Universal Appeal

Orlando and the two girls who make up the “Dawn” part of the billing (Helena Hopkins and Joyce Vincent) are a fine trio whose material is nearly universally acceptable. Their act is firm and polished and they should be around for a very long time. The one slight disappointment were the several mentions by Orlando of his Brooklyn background. With the attention he paid to his roots, I expected at least a chorus or two of “Bless You.”

Don Rickles, the evening’s headline, was recently reviewed in Record World as simply the funniest man in the world. Since then he has gotten even funnier.

Jerry Farver
Having been a part of the music business for some 20 years, I don't make the following statement lightly ....... 

Stu Nunnery's first album is probably the best album I've ever been involved with ... and Stu the most exciting and yet sensitive talent!

His hit single "Sally From Syracuse" only gives the smallest hint of what Stu Nunnery is all about.

I hope everyone involved in programming and marketing will listen to this album carefully and most critically. When you do, I think you'll understand and share my excitement.

GUITARS:
BUZZY FEITEN
AL GORGONI
HUGH MCCRACKEN
ELLIO T RANDALL
DAVID SPINOZZA
JOHN TROPEA

BASS:
BUZZY FEITEN
KIRK HAMILTON

DRUMS:
RICK MAROTTA
ALAN SCHWARTZBERG

FIDDLE:
KEN KOSEK
ERIC WEISSBERG

KEYBOARDS & SYNTHESIZER:
PAUL GRIFFIN

SYNTHESIZER PROGRAMMING:
JIM ROBINSON

STU NUNNERY:
Piano, Guitar, Vocals

String & Horn
Arrangements by
Paul Griffin

Produced by Al Gorgoni

Evolution Records .... A Westinghouse Company
ISAAC HAYES—Enterprise ENA-9085

JOY (prod. by Isaac Hayes) (Incense East / Memphis, BMI)

From the album of the same title, 'Black Moses' has edited his great 18-minute burst of joy into two segments of more programmable length. Jocks will wail it and bring "Joy" to the world.

NEW SEEKERS—MGM K 14683

YOU WON'T FIND ANOTHER FOOL LIKE ME (prod. by Tommy Oliver ) (Geoff Stevens, ASCAP)

Steady hitters venture into the popular "soul" sound that has been so good for Dawn, with a bouncy tune penned by T. Macaulay and G. Stephens. Should seek the top of the charts.

AZTECA—Columbia 4-45942

WHATCHA GONNA DO (prod. by Mel Martin) (Micatone/Big Mama / Backsound, BMI)

A driving bit of Latin-edged fire that has the melody and drive to motor to the top of the heap. Super production keeps the energy soaring.

THE CAPTAIN & TENNILLE—Butterscotch Castle BC 001

THE WAY I WANT TO TOUCH YOU (prod. by Morgan Cavett)

A sensational 'ladies record' that should immediately garner tremendous pop and MOR airplay with super vocals, romantically explicit lyrics and a genuine hit sound. The way you'll want to play this!

MURRAY McLAUNCHAN—Epic 5-11071

HURRICANE OF CHANGE (prod. by Murray McLauchlan & Bernie Finkelstein) (Blackwing, CAPAC)

Canadian star should match his tremendous successes north of the border with new tune that has good melody, a solid rock beat and superb lyric. Should storm its way to the top.

CHRIS NEAL—Buddah BDA 396

DADDY DON'T GO (prod. by Home Mode) (Buddah, SB/ASCAP)

Story of a marriage on the rocks and a little boy's tearful plea to his father. Should rate three kleenexes on pop or country.

MAUREEN MCCORMICK—Paramount PAA-0246

LITTLE BIRD (prod. by Jackie Mills) (Kenny Nolan/Language of Sound, ASCAP)

A pleasant new song with a great hook and a fine vocal by yet another recording Maureen, this "Little Bird" should fly up pop and country charts and nest in the heights.

RONNIE DYSON—Columbia 4-45974

I THINK I'LL TELL HER (prod. by Thom Bell) (Associated/Bellboy, BMI)

Dyson's incredible voice is well suited to this Linda Creed/Thom Bell tune that is an easy flowing beauty. The production is typically excellent and Dyson's performance is tops.

SHARON RIDLEY—Silver Blue SB 805 (Polydor)

I CAN'T GET BY (prod. by Van McCoy) (Oceans Blue/Van McCoy, BMI)

A super hook will help launch a great new record on a song written, arranged and produced by Van McCoy. Sharon Ridley's vocals are fresh and delightful. Will be ridden with bullets.

MARTY COOPER—Barnaby B 5022

COWBOYS AND DADDIES (prod. by M. Cooper & K. Mansfield) (Wilber/Martin Cooper, ASCAP)

Cooper plays the heartstrings with a story of a father and son who are kept apart by the tragedy of divorce. Song deals eloquently with an all-too-familiar situation and should garner heavy listener support.

PERCY AND THEM—Playboy

SING A BAD SONG (prod. by O. McLaughlin) (McLaughlin & Lovelone, BMI)

A red hot chunk-o-funk that has the beat and the heat to eat up r&b and pop charts alike. Strong lead and backup vocals make it. Sing a hit song.

DEKE LEONARD—UA XW359-W

A HARD WAY TO LIVE (prod. by Deke Leonard & Dave Edmonds) (Union, BMI)

CHARLIE LOUVIN—UA XW-368-W

YOU'RE MY WIFE, SHE'S MY WOMAN (prod. by Karl Keaton) (Little David, BMI)

JAY GARDNER—Elm 104

BIG MOUTH WOMAN (prod. by Ron Simpson) (Eln, BMI)

GEORGE JACKSON—MG M 14680

WE'VE ONLY JUST BEGUN (prod. by George Jackson) (Living, BMI)

DON HOLMAN—MG M 14674

THAT'S WHY YOUR WOMAN NEEDS ME (prod. by Eddie Miller) (Acclaim, BMI)

DON GIBSON—Hickory HK 312 (MG M)

LOVE IS A LONESOME THING (prod. by Wesley Rose) (Acuff Rose, BMI)

DOCTOR LOVE—Sweet Fortune 2406 (Famous)

BIG FOOT (prod. by Richard Delvy & Ed Fournier) (Miralette, RBB&B, BMI)

THE CARPENTER'S SON—RCA APBO-0193

"EVERLASTING LOVE"—MARY MAGDALENE (prod. by Alex Zemba) (Jack O'Diamonds, BMI)

THE ESCORTS—Althia 6055

I'LL BE SWEETER TOMORROW (prod. by George Kerr) (Ziro, Florence, BMI)

LESTER & DENWOOD—Atco 6917

AMERICA (WHAT HAVE YOU DONE) (prod. and Apalo Prod.) (Radamus, ASCAP)

CECIL SHAW—Big-Mar 800

WHAT DO YOU WANT FROM ME, GIRL? (prod. by Sivy Davis, I-L) (Big-Mar, BMI)

LEE MORRIS—Ovation 1047

PRAISE AND DIGNITY (prod. by Henry Staszewski) (Sing Me, ASCAP)

LAURA YAGER—Ovation 1046

ANGEL SHE GETS BY (prod. by Brad Shapiro) (Screen Gems, BMI)

STORM—Pi, Kappa 500

I DON'T KNOW WHY I LOVE THE WAY I DO! (prod. by Kyse & Veltri) (Wondrink, BMI)

THE IMPALAS—Rite-On 101

OLD MAN MOSE (prod. by Dave Rick & Bob Jaffe) (Riva, BMI)

RICKY SEGALL—Polydor 45249

SOONER OR LATER (prod. by Wes Farrell) (Colgems, ASCAP)

ROY AYERS—Polydor 14212

BROTHER LOUIE (prod. by Jerry Schonbaum) (Buddah, ASCAP)

BRENDA PATTERSON—Playboy 50039

END OF THE ROAD (prod. by Jim Dickinson) (Fort Knox, BMI)

YUSEF LATEEF—Atlantic 2997

SUPERFINE (prod. by Joel Dorn) (Cunning, BMI)

BOBBY KING—Reprise 1186

LOOKING FOR LOVE (prod. by Russ Titelman & Ry Cooder) (Kags, BMI)

REX ALLEN, JR.—Warner Bros. 7753

THE GREAT MAIL ROBBERT (prod. by Larry Butler) (Tree, BMI)

DON MEREDITH—Dot 17489

TRAVELIN' MAN (prod. by Reveller Prod.) (Nellaire, Big O, BMI)

PHIL DAVIS—Ford 171

I SEE THE LIGHT LOVE IN YOUR EYES (prod. by Phil Davis) (Merry-Go-Round, Studio, BMI)

QUE SUNRYSY—Just Sunshine 514 (Famous)

FRIDAY THE THIRTEENTH (prod. by Buddy Scott & Johnny Robinson) (Mitsui, Higher, BMI)

R. DEAN TAYLOR—Warner Bros.-Tamerlane 1001

SWEET FLOWERS (prod. by R. Dean Taylor) (Wornen-Tambleana, BMI)

MT. AIRY—Thimble 007

LITTLE MAGGIE (prod. by Bob Hinkle) (Melody Lane, BMI)

THE SHIRELLES—RCA APBO-0192

DO WHAT YOU'VE A MIND TO (prod. by Randy Irwin) (Knollwood, Lether, ASCAP)
An important new single.

"Will you love me tomorrow?"

Produced and Directed by Peter Schekeryk

Neighborhood Records
Distributed by Famous Music Corporation
A Gulf + Western Company
SHOR'T STORIES
HARRY CHAPIN—Elektra EKS 75065 (5.98)
The master of the story/song has made his most imposing album to date, filled with rich images and a fascinating collection of characters. One especially fine portrait is of a radio deejay in an upcoming single "W.O.L.D." The drama and impact of Chapin's songs are excellently supported by Paul Leka's fine arranging and producing.

ELIJAH FANFARES
ELIJAH—Sounds of the South MCA 377 (5.98)
Elijah is the newest group to debut on Al Kooper's SOS label, and they are a sizzling rock band with a powerful and creative horn section. Manny Speranzza's lead vocals are tough and appealing on rockers like "It's Easy" and a fine "L.A. Nights" as well as on ballads like "You Don't Know Nothing About Love."

PAINTER
Elektra EKS-75071 (5.98)
"West Coast Woman" was a substantial single hit for these rock painters, but it barely prepares you for the startling excellence of this group. Cut after cut bursts forth with electric power, precision playing and great vocals. Doran Beattie has to be the best lead vocalist to hit the rock scene in ages. Color them smash!

WOVOKA
REDBONE— Epic KE 32462 (5.98)
Redbone has managed to mix modern melodies and harmonies with tribal rhythms without becoming excessively mannered or tedious. The title song is a fine example of this accomplishment while "Someday" is a conventional rock ballad that retains a distinct American Indian feeling. Strong stuff.

THUNDERMUG STRIKES
Epic KE 32464 (5.98)
Thundermug's debut album is a spectacularly well-paced set of first class rock and roll that is distinguished by consistently interesting songs, tight playing and a genuine sense of style. Group's Canadian hit singles, "Orbit" and "Africa" are super, though a classical "Victoria Muse" and a funky "Jane J. James" are just as fine.

ASS
BADFINGER—Apple SW-3411 (5.98)
Badfinger has combined the best sound of the '60s (the Beatles, who else?) with a really contemporary pop feel. "Get Away" and "Apple of My Eye" are fine excursions into Beatlemania, while "The Winner," "Constitution" and "Cowboy" are examples of the more original side of Badfinger.

SHOW AND TELL
Al Wilson—Rocky Road RR-3601 (Bell) (5.98)
The title tune is a smash hit for Al Wilson and the song's author, Jerry Fuller, produced Al's solid new album. Wilson's melodicious tones are finest on songs like the funky "I'm Out To Get You" and on "What You See," another song with big single potential. Win with Wilson.

LIVE IN JAPAN
SARAH VAUGHAN—Mainstream 2401 (9.98)
Sensational Sarah Vaughan has created one of her all-time best albums with a new double set of tunes recorded this fall in Japan. With a superb small combo Ms. Vaughan's superlative song stylings soar on such classic tunes as "A Foggy Day," "Misty," "Poor Butterfly," "Willow Weep For Me" and "Love Story." A priceless performance.

SHE IS A SONG
RICK ROBERTS—A&M SP 4404 (5.98)
Roberts' latest album is a delightful blend of the kind of country rock that the Burritos perfected, and a more modern musical sensibility. Featuring production by Chris Hillman and the playing of Hillman, Rusty Young, Joe Walsh and Paul Harris, Roberts' wonderful vocals make for a most satisfying album.

OZARK MOUNTAIN DAREDEVILS
A&M SP 4411 (5.98)
These sly devils strike right at the middle of the huge market for the bide, well-executed, country flavored rock. The David Anderle and Glyn Johns-produced album features lovely harmonies and excellent songs. All the cuts are eminently listenable but favorites include "Country Girl," "If You Wanna Get To Heaven" and "Black Sky."

THE PAYBACK
JAMES BROWN—Polydor PD 2-72007 (7.98)
The 'Godfather of Soul' is back again and the 'Hitman' still delivers the hottest funk this side of reality. The devastating double album set contains such cookin' items as the rocking "Sone to the Bone," "Mind Power," "Take Some Leave Some" and a shaking "Shoot Your Shot."

HAVE A GOOD TIME FOR ME
JONATHAN EDWARDS—Ato SD 7076 (5.98)
Edwards' surpassingly elegant voice is put in a gentle country setting in his new album, and he caresses good songs by Eric Lillequist, Joe Dolce and Malcolm McKinney. Fine support comes from George Grantham and David Bromberg and the entire album is a treat. You'll have a good time with him.

LIVE DATES
WISCONSINOEMCA 2-8006 (9.98)
Powerful rockers have scored heavily with a double album set of live concert cuts recorded on a tour-date tour in England. The group's production captures all the energy of the live audience while delivering sound quality that is rarely equaled. Best cuts: "Lady Whiskey," "Jail Bait," "Warrior" and "Rock 'n Roll Widow."

HAPPY CHILDREN
OSIBISA—Warner Bros, 65 2732 (5.98)
Osibisa's joyous sounds are filled with the exotic rhythms of the tropics and interesting melodies composed by the talented quintet. Among the most infectious tracks are: "Happy Children," "Adowa," "Bassa-Bassa" and "We Want To Know (Go)." Happy listening.
**Rocking ‘Raisin’**

Shown are several members of the cast and chorus of the show “Raisin,” putting the finishing touches on the soundtrack album for the show to be released by Columbia Records. Three of the stars of “Raisin” are shown: Ralph Carter (front, middle), Ernestine Jackson (behind Carter) and Virginia Capers (near). The soundtrack album is being produced for Columbia by Thomas Z. Shepard.

**Studio 3 Forms Sweetwater Label**

**BY LARRY LEBLANC**

**VANCOUVER** — Studio 3 Productions has announced the formation of a new independent label. The new label, joining the western studio's Stamp Records, will be Sweetwater Records. An important aspect of the new label's introduction is that its distribution will be handled nationally by Studio 3's New Syndrome Distribution, headed by Danny Forget, former marketing director with Pro-Sound Distributors. All promotion for Sweetwater will be handled by Brian Cassidy. Plans are underway for distribution of other independent, American and European product lines, with similar talks taking place for the international distribution of Sweetwater products.

First signing for the new label is rockabilly Buddy Knox—a Canadian citizen as of December 1. Knox and his group Nechako have completed an oldies rock medley album titled “Buddy Knox Rocks!!” which has been released along with a single, a Knox rendition of the rock standard “Bo Diddley.” Knox is currently on a two-month club and concert tour of the east and on his return to Vancouver will cut some original material for a later release.

Sweetwater's second release will be Michael Palmer, a songwriter-singer who was recently commissioned to write and perform the title song for the feature film “The Inbreaker.” Palmer's first single, “The One You Got,” will be released in early January. Palmer is currently working on an album set for February release.

**Halee-Nash Combine**

**NEW YORK**—“Loving You,” the new single by Epic Recording Artist Johnny Nash, was remixed by Columbia/Epic producer-engineer Roy Halee, the first result of an association between Nash and Halee which will have them co-producing all of Nash's future material.

**CONCERT REVIEW**

**Lightfoot Delightful**

**NEW YORK** — Reprise Records recording artist Gordon Lightfoot's appearance at Avery Fisher Hall (25) was indicative of a strange phenomenon in the realm of “folk” music. Singing about railroad and whaling men and mixing southerner humor and sensitive folk ballads has all but ceased to be part of the mainstream of American pop music, but across the border in the North country, the milieu still holds its own strong place alongside rock, jazz, blues and other of today's forceful musical forms.

The hall was packed with fans of the Canadian singer/songwriter, all ready to applaud at the first three bars of any of Lightfoot's familiar tunes. Backed by electric bass and a second quite competent but under-miked guitarist, the long-time folkie alternated between twelve and six string guitars, turning from ballad to country-folk and back again. Standout tunes during the evening included a fine rendition of Hamilton Camp's “Pride of Man,” “Alberta Bound,” which was backed with some quiet but quick guitar licks from Terry Clements, and everybody's Lightfoot favorite, “Early Morning Rain.”

The show may at times have seemed tedious to those unfamiliar with his repertoire, as much of Lightfoot's work follows the same rhythms and melody lines, but for a major portion of the audience the evening was sheer delight from the opening tune down to the foot-stompin' strains of “The Auctioneer.”

Howard Levitt

**MCA Basks In Sunshine**

**UNIVERSAL CITY, CALIF.** — MCA Records has initiated an additional promotional and merchandising campaign for the original soundtrack album from the movie made for television film “Sunshine.”

MCA's special projects team covered the country on a city-a-day basis with 16mm prints of “Sunshine” and set up screenings in every major city. MCA's Rick Frio attributed the strong sales response to the television spot which immediately followed the special and announced the availability of the soundtrack album.

**Franks to ASR**

**NEW YORK** — Brut recording artist Michael Franks has signed with ASR Enterprises for worldwide management, it was announced by Al Ross, President of ASR.

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**LANA CANTRELL**

Sings

“REMEMBERING”

Theme from the new motion picture

“ENGLAND MADE ME”

available on

East Coast Records
Single 1060-S
Soundtrack Album 1062-S
Publisher, Dick James Music

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**Rock N Roll History**

**MAISONETTE AT THE STREGS**

**DEC. 3 THRU DEC. 22**

**MANAGEMENT:**

**CMA**

**BETSY HOLLAN PUBLIC RELATIONS INC.**
Dory Moving At Bitter End

■ NEW YORK — UA recording artist Dory Previn's recent appearance in the intimate surroundings of the Bitter End made two points outside of her well–evident abilities. First, Ms. Previn presents her repertoire in a manner that fairly oozes sincerity; secondly, the crowd response was all the indication needed to demonstrate that she has a rabid following here in Gotham.

Accompanying herself on guitar, and aided by more than competent back-up work, Dory's music, more often tending towards ballads than any other milieu, is evocative both instrumentally and lyrically. "Cold Water Canyon" was totally pleasing to the ear, and "Brando," an uptempo tune, subtly deals with the arrogance and machismo so present in today's life and times. Ms. Previn never hesitates to inject a little humor into her repertoire, directing her wit at everything from obvious phone calls to God. There is much, much more to be heard from Dory Previn.

Howard Levitt

LTM Firm Opens

■ ATLANTA—Leisure Time Marketing, Inc., has opened offices here. LTM is headed by Tom Beckwith and Tom Ellison. LTM offers its services to manufacturers, artists, artists' managers or those who feel their product needs total marketing. "Marketing, promotion, display, retail outlet contact, rock jockey contact, one stop shop, in-store play—the basics of making a particular artist or album happen is what we're offering," said Ellison.

Focus Fete

Sire Records hosted a dinner party for Focus recently to celebrate their sold out appearance at Madison Square Garden's folk forum. Sire also used the occasion to present Focus with their second album of the year, "Focus 2." Pictured at the presentation are, from left, Bert Ruiter (beas), Thijs van Leer (organ/flute), Jan Akkerman (guitar), Seymour Stein (Sire Records managing director), Colin Allen (Focus' new drummer), Richard Carthew (Sire Records co-director), Tade de Jong (Focus' personal manager), Steve Leber (Leber-Krebs, Inc.), Tony Martell (President, Famous Music Corp.) and Hubert Terheggen (group director, Radio-Tele Music and head of Focus' international management team).

Three to Theatre Hall of Fame

■ NEW YORK — Otto Harbach, lyricist and former Board Member and ex-President of the American Society of Composers, Authors and Publishers, ASCAP composer Kurt Weill and ASCAP composer–lyricist John Golden have been elected to the Theatre Hall of Fame, Drama Desk President Henry Hewes has announced.

Chess / Janus Makes Distributor Changes

■ NEW YORK—Chess/Janus Records has made several new distributor affiliations, announced Stan Hoffman, Executive Vice President. Taylor Electric in Milwaukee now distributes both Chess and Janus Records and Music Sales of Florida in Miami is now handling the total Chess/Janus line. Big State in Dallas, H. W. Daily in Houston and Record Sales of Colorado in Denver now distributes the entire Chess/Janus catalog. Malverne in New York has the Eastbound label, but Alpha remains the Chess/Janus distributor in New York.

John R. Funk Dies

■ NASHVILLE.—John Robert Funk, Vice-President and secretary of the Crescent Company, died on November 26, at Baptist Hospital in Nashville after a prolonged illness. Funk joined the old Crescent Amusement Company as comptroller in 1946. He was chairman of the board of the company's subsidiaries, Woodland Sound Studios, Excellorec Music Co., Nashboro Records Co. and Ennie's Record Service.

Funk was a member of NARAS as well as many community organizations in Nashville.
The new STEALERS WHEEL single from the group who brought you "Stuck In The Middle With You."

From their newest album, "Ferguslie Park"
A Leiber/Stoller Production

"Star" stars
Gerry Rafferty and Joe Egan, otherwise known as Stealers Wheel.
Cover Story: Bette Midler — Superstar

By HOWARD LEVITT

NEW YORK — "The Divine Miss M" was the title of Bette Midler's first Atlantic album, and the title may well have been an underestimate of both her abilities and charisma. With that first release moving some three quarters of a million pieces and still selling, releasing three chart charging singles from it including "Do You Wanna Dance" and "Boogie Woogie Bugle Boy," and attracting audiences wherever she appears, Ms. Midler has yet to see the zenith of her fame and fortune.

Her recent release of a second album titled simply "Bette Midler" (36 with a bullet in its first week on the Billboard chart and salesemaker in the Retail Report) appears platinum bound, but that is but a small part of the clamor that has risen around her. Bette's upcoming engagement at New York's Palace Theater has had eyebrows rising around the industry for several weeks. Originally scheduled for two weeks, the engagement sold out in less than a day, forcing the booking of an additional week, which in turn sold out before advertisements for the show ever had a chance to appear. It is, according to informed sources, the largest one-day gross in Broadway's history, and has to be extremely gratifying to the woman who waited in the wings for the big break to come.

There has been a Bette Midler cult in and around New York for some time, but the "break-out" point in her career may well have been an appearance some two years ago at the Continental Baths in Gotham's west side. People left the Baths entranced that evening and her present tour is the pure proof that it was no fluke, one-night good time. The current go-round kicked off at the Universal Amphitheater in Los Angeles, breaking all records at that hall. From there Bette Midler has Barn-stormed thirty-five cities across the country, all of it culminating at the Palace December 3-22. And this is far from the finish. There has been talk of numerous Broadway and film offers from yet unnamed show business notables, indicating that more than just the record business sees something truly "divine" about Miss M.

She's Amazing

Stepping by the Record World offices to steal the staff's collective heart was Disc/Rek recording artist Kathy Dalton. Kathy's recent album release is entitled "Amazing," just completed a five-week tour with Frank Zappa and was in New York for a stint at Max's Kansas City. Pictured with Ms. Dalton are RW's Howard Levitt (left) and Warner Brothers Records promotion staffer Mike Olivieri.

FBI Seizes Tapes

CHARLESTON, W. Va. — More than 15,000 pirated tapes were seized by FBI agents from a distributor here who had been previously indicted by a Federal Grand Jury on 40-counts of copyright infringement.

Assistant U.S. Attorney Ray L. Hampton said that the new batch of allegedly infringing tapes was found on the premises of Mackie, Inc., whose President, Norman Brown, is slated to go to trial on February 12 on the earlier charges of copyright law violations. The tapes were said to have been price-marketed at from $1.99 to $3.99.

Hampton also disclosed that teams of FBI agents and men from the U.S. Attorney's office had fanned out throughout the state visiting dealers and informing them that the manufacture, distribution and/or sale of pirated versions of copyrighted sound recordings was a violation of the Copyright Law and made those dealers liable to prosecution under Federal Law.

Richmond Joins National Features

LOS ANGELES — Stephen B. Strout, President of National Features Corporation, has announced the appointment of Mel Richmond as general manager of a newly-formed music division. This division will expand National Features into the music publishing, recording and record exploitation fields.

National Features, a west coast-based advertising and publicity firm, has also recently announced moves into the television syndication field.

Richmond has been associated with Irving Berlin Music, United Artists Music, London Records and National General Pictures, working out of New York. In his new duties he will relocate to the Century City offices of National Features Corporation.

Grant Injunction Vs. Cartridge Club

BOSTON — Judge Frank H. Freedman, of the U.S. District Court for the District of Massachusetts, has granted a preliminary injunction barring Cartridge Club House of America, Inc., from duplicating copyrighted tape recordings and selling them to the public without permission of the copyright owners.

Cartridge Club House was accused in a suit brought here by four record companies of promoting itself as a club which anyone could join for an annual fee of $2.00 and could thereafter purchase duplications of any pre-recorded tapes stocked at any one of the company's retail outlets for about half the normal retail price charged for the same tapes at legitimate retail stores.

Judge Freedman noted in his order that the defendant had not appeared before the Court to defend itself or to deny the charges of copyright infringement and that, after a U.S. marshal and a special process server failed to serve the defendant with a notice of the hearing, the Court had ordered service upon the State Secretary in accordance with the provisions of the Massachusetts General Law.

The suit was brought by Atlantic Recording Corp., CBS, Inc., Bell Records, a division of Columbia Pictures Industries, Inc., and Warner Bros. Records, Inc.

Club Review

Billy Joel Scores

NEW YORK — Columbia artist Billy Joel rocked Max's here last week (21) as he proved that he is an excellent songwriter, a per- cussive pianist and an expressive singer. Joel waited for the crowd to quiet down, playing some of "New York, New York" as an ironic comment on his audience, and then launched into a spirited set, beginning with "The Ballad of Billy the Kid," a song which begins with loping country rhythm and then explodes into rock. The song lyrically turns from a tune about the Old West to a song about Joel himself, a fascinating and intelligent touch.

Joel also included an old song of his, "Everybody Loves You Now," taken at superheated tempo filled with Beatle-y harmonies. The highlight of his set, and by far the best tune on both his "Piano Man" album and in live performance, was "Captain Jack," an unspiring song about growing up in the suburbs, with a devastating hook. Though the lyrics are just a little dated, the song is absolutely superb. As is piano man Billy Joel.

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Allen Levy
"I Can't Stand The Rain" by Ann Peebles:
HISTORY IN THE MAKING.

Ann Peebles once sang to us about "99 pounds of soul." Of course, the R&B world discovered that a long time ago. But now the rest of the world is discovering her unique talent. And "I Can't Stand The Rain," her current smash single, is the reason.

Ann wrote the song late one night, took it to her friend and producer Willie Mitchell... and the Mitchell Magic began. Into the studio they went, putting together her haunting, soulful delivery with his funky Memphis rhythm, and they came up with a winner. A new proven winner!

In short, "I Can't Stand The Rain" has crossed over. It started on the West Coast, in San Francisco, where the song is now a top ten hit on KYA and KFRC. It has spread to San Jose—KLIV, Stockton—KJOY, and Seattle—KJR. In Los Angeles it's on KRLA and KKJAZZ. The Midwest has discovered it, top ten on both CKLW and WDRQ in Detroit, and just went on WCOIL in Columbus. Exploding in the Southwest: on KILT in Houston, KJZ in Ft. Worth, and KAKC in Tulsa. WMAK in Nashville and WHBQ in Memphis are just starting the excitement in the South.

The Tip Sheets are telling it:
FRONT PAGE PICK, Rockin' Week's Friday Morning Quarterback (1/24-'73).

..."I pop monster... I equate it with the first Al Green. 'Tears Of Being Alone...'"

The far-reaching talent of Miss Ann Peebles has gained the recognition of such music giants as John Lennon. In his recent RECORD WORLD DIALOGUE (11/17-'73), when asked if he is influenced by other performers, he replied, "I throw my ears to the ground as they say. Sometimes it gets a bit off the beaten path, but I try to keep in touch. I like Ann Peebles. Oh, it's great. What is it? "I Can't Stand The Rain," produced by Willie Mitchell, with a sort of backing Al Green backing. Greatest record. Best record since "Love Train."

RINGO STARR was quoted as saying, "I agree," after reading Lennon's comments.

STEVE MARRIOTT, HUMBLE PIE, said, "To me, Ann Peebles represents what's happening today. She's incredible. Humble Pie has just recorded "I Can't Stand The Rain" and "99 Pounds."

So, we proudly repeat..."I CAN'T STAND THE RAIN" BY ANN PEEBLES: HISTORY IN THE MAKING.

Ann Peebles will perform "I Can't Stand The Rain" on SOUL TRAIN, Saturday, December 8. (See your local newspaper for time.)
Cruisin’ Series Rocks On

LOS ANGELES — One of the problems in radio is that once most shows go out over the airwaves, they're gone forever. Of course there are air-checks, but generally they're not of good enough quality to be played for the general public. That thought was one of the flashes that came to Ron Jacobs back in 1970 after he'd split from KHI and was involved in starting Watermark. He thought of the value and the fun of being able to have a complete re-creation of shows and stations responsible for contemporary radio as we now know it. Initially, the idea was to produce tapes for the laymen who could in his car “be able to project himself into another time and space and hear really good representative radio,” as Jacobs, now PD at KGB-AM/FM in San Diego, explained.

That's how the “Cruisin’” series project first started. Jacobs consulted other people in the industry about which people and which stations would be the most representative of the times. It was decided to keep to the large markets which had had the greatest influence, and the first set included 1956: Robin Seymour, WKMH/Detroit, 1957: Joe Niagara, WIBC/Philadelphia, 1958: Jack Carney, WIL/ST. Louis, 1959: Hunter Hancock, KFLL/Los Angeles, 1960: Dick Biondi, WKBW/Buffalo, 1961: Annie “Woo Woo” Ginsburg, WMEX/Boston and 1962: Russ “Weird Beard” Knight, KLIF/Dallas.

The series was produced by Jacobs on Increase Records and GRT Tapes with the aid of as Jacobs described it, “a great and groovy team” with Tom Bonetti, President of GRT handling the legal clearance of the songs needed, Ellen Johnson climbing the mountains of research details including news of the particular time period needed, including promotions, jingles and IDs of the station, and art director Paul Gruvell and artist Mike Royer, who are responsible for the album covers, which themselves are a continuing cartoon re-creation of the various years in the series. The engineers, John Horton (the first seven) and Bill Hergenson (the next six), and Jacobs traveled wherever it was necessary to work with and record the jocks involved. “Every one has its own particular story, but since my idea was to make it completely accurate in its re-creation, each situation and program had to be worked out in every detail in advance. We had to be aware of which expressions were coming in use yet so that we didn’t trip ourselves, because I wanted the series to be of use to people interested in studying radio and where it had all come from.”

That meant that Jacobs came armed with reams of facts and figures and old airchecks, and sat down and rapped with the jock in question for hours, setting the mood back to whatever they were recording. The effect was so real on record that Johnny Holiday thought that just actual tapes had been used, and was shocked to see Ron Jacobs arrive ready to record. Occasionally there were problems of a station not wanting to cooperate and participate, but that was rare. Most realized the value both historically and in publicity. The second and third releases included 1955: “Jum impoverishing George Oxford KSAN/San Francisco, 1963: B. Mitchell Reed WMAQ/New York, 1964: Johnny Holliday WHK/Cleveland, 1965: Robert W. Morgan KHI/Los Angeles, 1966: Pat O’Day KJR/Seattle and 1967: Dr. Don Rose QXI/Atlanta.

Generally Jacobs traveled where the jock was, but Annie Ginsburg came to the west coast equipped with a suitcase of whistles and sirens ready to make his original “Woo Woo” sounds, and occasionally Jacobs worked in an available attic or crouched in a control booth. With most of the albums, he was re-creating a (Continued on page 40)
Dear Broadcaster:

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Hard drug abuse is of deep human concern. NAPRA, as a non-profit professional organization, offers "Get Off" in the hope that media will continue to use music to the benefit of the public and the cause of life.

for information contact:
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This ad was donated by CRYSTAL CORN Records Inc.
Shoplifting Problems

(Continued from page 3)

every merchandise item sold.” In analyzing the 1972 figures (based on the 1,100 stores surveyed) 148,525 customers were caught stealing, while 3,000 employees, out of a total of 91,000, were caught. Describing these figures as “devastating,” Barnard emphasizes that “the findings may represent just the tip of the iceberg. The study obviously focuses only on those who got caught and whose loot was at least partly recovered. Nor will we ever know anything about the many who stole and got away.”

The survey also noted that employee thefts were shown to range in value up to $75,000, and in many stores up to 10 percent of the staff were participating in such thefts. In addition, 47 percent of all apprehensions were adults, while 53 percent were juveniles.

The information in this report should be closely analyzed by members of the record industry’s retailing segment, where theft, especially when dealing with tapes or 45’s, has necessitated changes in the retailers’ marketing procedures. Few retailers, as evidenced in a study taken by Record World last year (December 30, 1972), leave their tapes out in the open. Most keep them locked up in a cabinet, or employ the locked cabinets for 8-tracks where the customers can place their hand through the hole, feel the tape, but cannot remove it. Others also employ “spaghetti boxes” to make the tapes more difficult to conceal. There is still theft of tapes, though, especially in stores where the tape department is either understaffed or overly busy.

Many discount operations and record stores have also taken to either locking up singles in cabinets or inside browser boxes, or simply keeping them behind a counter. In order to make a purchase of tapes or 45’s, therefore, a clerk is necessary—an extra expense for the stores. But store managers say that they would rather bear this extra expense than leave the merchandise out in the open, and thereby invite shoplifters.

As remedies for the shoplifting problem, the study recommends increased prosecutions for those caught, increased use of plainclothes detectives posing as shoppers or employees, and use of TV surveillance and one-way mirrors, which may aid large, discount centers in detecting shoplifters. Smaller retail operations, like record stores, unable to afford sophisticated equipment, must simply rely on employees to detect theft. There is no answer, though, for the store whose employees steal.

Golden Age of Sha Na Na

Sha Na Na hit the streets of Hollywood, performed to a sell-out, star-studded audience at the Rodeo Theatre in L.A., and then went backstage to receive their first gold album for the Kama Sutra “The Golden Age of Rock ‘N Roll.” Seen are, from left, Bowers, Don Kingswell (the Sha’s road manager), Captain Scott Powell, Frederick Dennis Greene, Jacko and Dave “Chico” Ryan. (Middle row from left) Lenny Baker, Buck Reingold (Buddah’s national promotion director), Jerry Doughman (West Coast regional promotion for Buddah), Art Koss (President of The Buddah Group), Ron Weisner (Buddah’s VP and head of Buddah West), Chris Donlad. (Top row, from left, Dick Bowman (Buddah’s west coast regional sales manager), Don York, Johnny “Kid” Contande and Elliot Randall.

Silk, Vulturo Join Springboard

LINDEN, N. J. — Springboard International Records has announced that Stan Silk and Vince Vulturo have joined the company. Silk has been appointed production and inventory control manager. Vulturo has been named to head the royalty department.

Kelleher Joins Schekeryk Ent.

NEW YORK — Peter Schekeny has appointed Ed Kelleher to the newly-created position of director of publicity for Schekeryk Enterprises.

In this capacity, Kelleher will be involved in all areas of publicity and public relations for Neighbor Records Neighborhood Music Publishing and Neighborhood Management. His responsibilities will include the directing of all publicity for Melanie. He will headquarter in New York and report directly to Peter Schekeny.

Hawkwind Flies At Academy

NEW YORK — UA’s space-rock group Hawkwind flew into the Academy of Music here last week (23) and proceeded to delight an audience that was impressed by the group’s musical virtuosity, visual effects and their featured dancer, Stacia.

Planetarium Show

The show opened with a film and slide show presented by the Hayden Planetarium about the upcoming visit (the first in five million years) of the comet Kahoutek. Couching the presentation in space jargon (complete with “countdown”), the group then came out and proceeded to raise the celestial level at the old Academy by several levels while their light show (shades of Psychedelia) made an interesting visual counterpart to all the musical goings-on.

It was a highly impressive performance — and Hawkwind is literally a group to watch as well as listen to.

Allen Levy

The Coast

(Continued from page 10)

. . . On the 19th Maria Muldaur will open for Loggins & Messina at the Dorothy Chandler Pavilion . . . Phil Ochs will play Max’s, Dec. 26-31 . . . Stax’s Eddie Floyd, with his new album a month old, returned to the limelight Sunday when he taped a “Soul Train” here . . . And next month, in England, Mott the Hoople’s Ian Hunter will have his first book published. It’s called, humbly, “Diary of a Rock Star.”

CLUB REVIEW

Campbell, Strunk Five at Hilton

Las Vegas—Glen Campbell is a master showman. Opening his Las Vegas Hilton show with “I Believe in Music,” the Capitol artist takes immediate control and holds his audience spellbound for the duration.

The Campbell show is wide and varied, including his most recent single “I Knew Jesus (Before He Was a Superstar),” recent material from other artists (“Behind Closed Doors” was a particular standout), a hilarious imitation of Elvis doing “Teddy Bear,” songs from his upcoming Hank Williams tribute album, several instrumental numbers (accompanied by Carl Jackson, a simply sensational banjo player), a roving rendition of “Proud Mary,” a medley of his hits (“Galveston,” “Wichit Lineman,” “By The Time I Get To Phoenix”) and, among other things the “Soliloquy” from “Carousel.”

Campbell is a very strong entertainer, and he strings everything together with just the right touches of country humor and city fun. He is indeed one of today’s legitimate superstars.

Opening the show for him was bud Strunk (MGM) whose recent smash “Daisy A Day,” was the highpoint of a low-keyed, somewhat overdone mixture of “down home” humor and music.

Jerry Farver

Mercury Signs LaCroix

Jerry LaCroix (center) former lead vocalist with Edgar Winter’s White Trash, has signed an exclusive recording contract with the Mercury label of Phonogram, Inc. Plans call for his debut album with Mercury to be recorded during December in New York with release planned for February. Shown with LaCroix are Danny Rosenkrantz (left) west coast A&R director and Buddy Epstein, attorney for ATI, LaCroix’s booking agency.

www.americanradiohistory.com
Four channel sound is a temptation to music lovers of all tastes and ages, and four channel sounds best in Sansui QS Regular Matrix. That's why DICK SCHORY, "The QUADFATHER" produces all his OVATION and BLACK JAZZ releases in QS Compatible STEREO/QUADRAPHONIC sound. With hundreds of thousands of new 4-channel units equipped to handle QS Regular Matrix already in consumers' hands, and demand still growing, more and more record dealers are stocking the full catalog from OVATION and BLACK JAZZ, the first and only 100% four channel record labels.

OVATION's exciting new FALL releases cover all the musical bases with Blues/Rock by WILLIE DIXON, "Catalyst;" Pop/R & B by GEOFFREY STONER, "Watch Out!"; Jazz and Jazz/Rock by THE AWAKENING, "Mirage" and DOUG CARN, "Revelation;" Pop/Rock by JOHNSON & DRAKE, "Carry It On;" and Easy Listening with two specially priced double record sets by the QUADRASTRINGS, "Hollywood Gold Vols. I & II." OVATION and BLACK JAZZ records are going after heavy "chart" action with these releases and are giving it to you in the latest "state-of-the-art" 4-Channel LP's, Stereo 8 and QS Cartridges and Quad Open Reel tapes.

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ALPHABETICAL LISTING
SINGLES CHART
PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

DECEMBER 8, 1973

101 SOMEWHERE OVER THE RAINBOW LIVINGSTON TAYLOR—Capitol 3002 (WB) (Leo Fest, ASCAP)
102 I'M A ROCKER THE RASPBERRIES—Capitol 3765 (CAM-USA, BMI)
103 SORROW DAVID BOWIE— RCA 12190 (Pepeamar, BMI)
104 LET ME GET TO KNOW YOU PAUL ANKA—Fame XS345-W (UA)
105 LAST KISS J. FRANK WILSON—Virgin 506 (Roulette) (Framb, BMI)
106 MY SWEET LADY CLIFF DE YOUNG—MCA 40156 (Cherry Lane, ASCAP)
107 STORMY MONDAY LATINMORE—Glodes 1716 (WB, ASCAP)
108 TRY TO FALL IN LOVE COOKER—S espect 12388 (Unichappell, BMI)
109 QUICK, FASTER IN A HURRY NEW YORK CITY—Chelse BCEBO-0150 (RCA

ASSORTED, Bellboy, BMI)
110 THE DAY THAT CURLY BILL SHOT CRAZY SAM MCGEE THE HOLLIES— Epic 511051 (Forest, ASCAP)
111 THIS IS YOUR SONG DON GOODWIN—Silver Blue 806 (Spunka, BMI)
112 MANDO POLYMAND—Polydor PD 14200 (Mandrill/International U.S., ASCAP)
113 TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER—ABC 11407 (Bullet Proof, BMI)
114 I'M NOT GONNA SPEAK CLARENCE CLEMONS—Fame XM330-W (UA, (Fame, BMI)
115 WHAT CAN I TELL HARRY THOMAS—Glodes 1717 (Sherlyn, BMI)
116 I MISS YOU DELLS—Ced 3700 (Groovesville, BMI)
117 MAKE IT ALL WORTHWILE JAMES LEROY—Janus 266 (Big Leech/Mad

ABC)
118 BETWEEN YOUR LOVE AND TOMORROW ROY CLARK—Or 297006 (Charles, BMI)
119 PLEASE DADDY JOHN DENVER—RCA APB-0182 (Cherry Lane, ASCAP)
120 SUNSHINE LAUGHS ROBE HUTCH—ATV-0129 (Pepeamar, BMI)
121 REASON TO FEEL SCUFFY SHEW—Metromedia BMOD-0043 (RCA)
122 I LOVE TOM HALL—Mercury 73436 (Hollinite, BMI)
123 CAN'T SAY NOTHING CURTIS MAYFIELD—Curd 1993 (Butterfield, BMI)
124 FOR YOUR LOVE GLEN McCRAE—Cot 1969 (Beechwood, BMI)
125 WALKING IN THE GEORGIA RAIN SONNY GERACI and CLAXC—New

Rock 30074 (Bell, Unichappell)
126 ERES TU MOCEDOS—Toro 100 (Famous, BMI)
127 VADO VIAJO—GAF 6923 (PAV, BMI)
128 COME CAY SOME LOVIN' ON ME MARGIE JOE—Atlantic 2988

(Tree, BMI)
129 DOWN DRINKING AT THE BAR LOUDON WAINWRIGHTIII—

Columbia 45-4259 (Snowman, BMI)
130 MIRACLE MAKER HUES CORPORATION—RCA APB-0139 (Screen

Columbia/Sunmerhill, BMI)
131 STREETWALK FAT BACK BAND—Perception 540

(Chloroform, BMI)
132 INSPIRATION PAUL WILLIAMS—AMA 1479 (Alma, ASCAP)
133 GOOD OLD SONG DOBIE GRAY—MCA 40153 (Alma/Living, ASCAP)
134 BOTH ENDS AGAINST THE MIDDLE JACKIE MOORE—Atlantic 2989

(Chillum) Cookie Box, BMI)
135 PICK UP THE PIECES HUDDSON-PARD—AMA 1471 (Living, BMI)
136 KNOW YOU ANYWHERE ASHOF and SIMPSON—Wran Bros. 7745

(Nick-O-Vel, ASCAP)
137 MY GIRL WOLFPACK JACK—Wooden Nickel WBWO-0110 (RCA)
138 FEEL GOOD RUFUS—ABC 11394 (ABC/Dunhill, BMI)
139 IF YOU DON'T GET IT THE FIRST TIME FRED WESLEY & THE J.B.S—

People 627 (Polydor) (Diatetone/Belinda/Unichappell, BMI)
140 IT'S SO NICE SAM PLESSL—Playboy 54459 (Alto, BMI)
141 I NEED SOMEONE LINDA PERRY—Mainstream 5550 (Lifestyle, BMI)
142 DETROIT EMERALDS—Warbound 220 (Jonus) (Bridgeport, BMI)
143 GET INVOLVED GEORGE SOUFF—Fame XM3202-W (UA, (Fame, BMI)
144 WHAT IS HIPP TOWER OF POWER—Wran Bros. 7748 (Kupfala, BMI)
145 LE THERE BE INNOCENT BAND INGEBAND—MGM 14635

(Trois, BMI)
146 SHIPS IN THE NIGHT VICKI LAWRENCE—Bell 45409 (Panex, ASCAP)
147 CALICO TOM KID WATT—RCA 7417 (Big Seven, BMI)
148 POUR ME A LITTLE BIT MORE WINE WAYNE NEWTON—Chelse

BCBO-0091 (RCA) (Transale, BMI)
149 TAKE THE HIGHWAY MARSHALL TUCKER BAND—Capricorn 0030 (WB, (Comet, BMI)
150 STOP THIS MERRY-Go-ROUND JOHN EDWARDS—Aware 035 (GRC)

(Moonson, BMI)
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ABCX-749
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DSX-50158
Cyon
THREE DOG NIGHT

ABCX-779
Till The Water Stops Runnin'
BILLY "CRASH" CRADDOCK

ABCX-785
I Can't Get Over You
To Save My Life
LEFTY FRIZZELL

ABCX-799
Countdown To Ecstasy
STEELEY DAN

ABCX-795
Can't Buy A Thrill
STEELEY DAN

ABCX-924
Concert In Japan
JOHN COLTRANE

BR-628
I'd Rather Be Blind
O. V. WRIGHT
DSX-50130
Barnstorm
JOE WALSH

ABCX-11992
Southern Queen
EDDIE RAVIN

ABCX-11400
The River's Too Wide
JIM MUNDY

ABCX-788
Mr. Country Rock

BILLY "CRASH" CRADDOCK

SBLP-276
Lord Don't Move That Mountain
INEZ ANDREWS

PLP-178
We Love You Like A Rock
DIXIE HUMMINGBIRDS

ABCX-802
Sweet Honky Tonk
FERLIN HUSKY

ABCX-805
I Got A Name
JIM CROCE

ABCX-804
Time In A Bottle
JIM MUNDY

ABCX-801-2
16 Greatest Hits
THE JAMES GANG

ABCX-11395
Rosie Cries A Lot
FERLIN HUSKY

* Denotes Pop & Soul Charts
** Denotes Pop & Jazz Charts

Available on ABC Records and GRT tapes

THE CURRENT BOX SCORE FROM THE NATIONAL CHARTS AS OF THIS WEEK

Total Singles on Charts = 22
Pop = 9
Soul = 7
Country = 6

Total Albums on Charts = 32
Pop = 15
Jazz = 4
Country = 2
Gospel = 6
Classics = 2
Soul = 3

THEIR IS A DIFFERENCE

Available on ABC Records and GRT tapes

www.americanradiohistory.com
2  GOODBYE YELLOW BRICK ROAD  ELTON JOHN  MCA 40148  8
3  PHOTOGRAPH  RINGO STARR/Apple 1865  10
4  TOP OF THE WORLD  CARPENTERS/Atlantic 1468  10
5  JUST YOU AND ME  CHICAGO/4-45933  11
6  THE MOST BEAUTIFUL GIRL  CHARLIE RICH/Epic 5-11040  11
7  HELLO, IT'S ME  TODD RUNDGREN/Bearsville 0009 (WB)  10
8  THE LOVE I LOST  HAROLD MELVIN & THE BLUE NOTES/Phila. Int'/LP 257 3553 [Columbia]  11
8  LEAVE ME ALONE (RUBY RED DRESS)  HELEN REDDY/Capitol 3768  6
9  SPACE RACE  BILLY PRESTON/A&M 1463  13
10  HEARTBEAT — IT'S A LOVEBEAT  DUFFRENOY FAMILY/20th Century TC 2030  16
11  IF YOU'RE READY (COME GO WITH ME)  STAPLE SINGERS/Stax STA 0170  7
12  THE JOKER  STEVE MILLER BAND/Capitol 3732  8
13  TIME IN A BOTTLE  JIM CROCE/ABC 11405  4
14  MIND GAMES  JOHN LENNON/Apple 1866  5
15  LET ME SERENADE YOU  THREE DOG NIGHT/Dunhill D 4370  7
16  I GOT A NAME  JIM CROCE/ABC 11389  11
17  SHOW AND TELL  AL WILSON/Rocky Road 30073 (Bell)  9
18  HELEN WHEELS  PAUL McCARTNEY/A&G 1869  4
19  NEVER, NEVER, GONNA GIVE YA UP  BARRY WHITE/20th Century TC 2058  6
20  COME GET TO THIS  MARVIN GAYE/Tamla T 54241F [Motown]  6
21  KEEP ON TRUCKIN'  EDDIE KENDRICKS/Tamla T 54238F [Motown]  16
22  LIVING FOR THE CITY  STEVIE WONDER/Tamla T 54242F [Motown]  5
23  ROCKIN' ROLL BABY  STYLISTICS/Arco 4625  8
24  D'YER MAK'ER LED ZEPPELIN/Atlantic 2986  8
25  MIDNIGHT TRAIN TO GEORGIA  GLADYS KNIGHT & THE PIPS/Buddah 383 16
26  SMOKIN' IN THE BOYS ROOM  BROWNsville STATION/Big Tree 16011 (Bell)  9
27  MY MUSIC LOGGINS & MESSINA/Columbia 4-45952  7
28  WHO'S IN THE STRAWBERRY PATCH WITH SALLY  TONY ORLANDO & DAWN/Bell 45424  5
29  PAINTED LADIES  IAN THOMAS/Janus 224  9
30  CORAZON CAROLE KING/Ode 66039  3
31  BE NEIL DIAMOND/Columbia 4-45942  10
32  OOH BABY GILBERT O'SULLIVAN/MAM 3633 (London)  3
33  DREAM ON AEROPLASM/Columbia 4-45894  10
34  ME & BABY BROTHER  WAR/United Artists XV350-W  4
35  I'VE GOT TO USE MY IMAGINATION  GLADYS KNIGHT & THE PIPS/Buddah 393 3
36  PRETTY LADY  LIGHOUSE/Polydor 14198  9
37  SOME GUYS HAVE ALL THE LUCK THE PERSUADERS/Ato 6943  8
38  ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE  DONNY OSMOND/MGM 1467  3
39  MAMMY BLUE STORIES/Keith Suro 584 (Buddah)  7
40  TELL HER SHE'S LOVELY  EL CHICANO/MCA 40104  11
40  CHEAPER TO KEEP HER  JOHNNIE TALYOR/Star ST 0176  10
40  LET ME BE THERE  OLIVIA NEWTON JOHN/MCA 40101  5
41  PAPER ROSES  MARIE OSMOND/MGM 14609  13
41  ANGIE ROLLING STONES/Rolling Stones RS 19105 (Atlantic)  14
42  A SPECIAL PART OF ME  DIANA ROSS & MARVIN GAYE/Ato/Motown M1280F  11
42  NUTBUSH CITY LIMITS  IKE & TINA TURNER/UA WX209-W  15
42  SMARTI PARTS FIRST CHOICE  Phil Groove 179 (Bell)  7
42  SISTER MARY ELEPHANT CHEECH & CHONG/Ode 66041 (A&M)  4
50  SWEET UNDERSTANDING LOVE  FOUR TOPS/Dunhill D 4366  9
51  WHY ME KIS LOUISE/Monument 257 8571 (Col)  27
51  CAN'T STAND THE RAIN  ANN PEEBLES/Hi 2248 (London)  12
53  LIVING FOR YOU  AL GREEN/Hi 2257 (London)  3
54  THIS TIME I'M GONE FOR GOOD  BOBBY BLUE BLAND/Dunhill D 4369  3
55  UNTIL YOU COME BACK TO ME  ARETHA FRANKLIN/Atlantic 2949  5
56  RIVER JOE SIMON/Spring 141 (Polydor)  6
56  I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY  RIPPLE/GRC 1004  5
56  WE MAY NEVER PASS THIS WAY (AGAIN)  SEALS & CROFTS/Warner Bros. 7740  12
58  SPIDERS AND SNAKES  JIM STAFFORD/MOM 1466  8
58  CHECK IT OUT  TAVARES/Capitol 3674  14
59  NEVER LET YOU GO  BLOODSTONE/London 1051  14
59  Knockin' on Heaven's Door  BOB DYLAN/ Columbia 4-45914  15
64  WALK LIKE A MAN  GRAND FUNK/Rand Funk 3760 [Capitol]  4
65  THAT LADY ISLEY BROTHERS/T-Neck 257 2251 (Columbia)  21
66  ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)  KEVIN JOHNSON/Mainstream 5548  8
75  AFRICAN AMERICAN  PAUL SIMON/Columbia 4-45900  2
68  LAST KISS  WEDNESDAY/Sussex 507  5
69  BASKETBALL JONES  CHEECH & CHONG/Ode 66038 (A&M)  21
70  FRISKY SLY & THE FAMILY STONE/Epic 5-11060  2
61  BLUE COLLAR  BACHMAN TURNER OVERDRIVE/ Mercury 73417  3
72  ROCK ON  DAVID ESSEX/Columbia 4-45940  4
73  THE RIVER OF LOVE  B. W. STEVENSON/RCA APBO-0171  3
74  AIN'T GOT NO HOME THE BAND/Capitol 3758  3

CHARTMAKER OF THE WEEK
75  1 FOUND SUNSHINE  CHILI-LITES  Brunswick 55003  1
76  BABY COME CLOSE  SMOKEY ROBINSON/Tamla T 54239F [Motown]  6
83  LOVE HAS NO PRIDE  LINDA RONSTADT/Asylum 11026  3
78  MY OLD SCHOOL  STEELY DAN/ABC 11396  4
79  LOVE'S THEME  LOVE UNLIMITED/20th Century TC 2069  2
81  SALTY FROM SYRACUSE  STU NUNNERLY/Evolution 1084  5
81  STONE TO THE BONE  JAMES BROWN/Polydor 14210  3
82  THERE AIN'T NO WAY LOBO/Big Tree BT 16012 (Bell)  7
83  HALF BREED  CHICAGO/Columbia 40102  19
84  COME LIVE WITH ME  RAY CHARLES/CrossOver 973  6
93  SHOW DOWN ELECTRIC LIGHT ORCHESTRA/United Artists WX337-W  3
94  THE WAY WE WERE  BARBRA STREISAND/Columbia 4-45944  2
95  A SONG I'D LIKE TO SING  KRIS & RITA/A&M 1475  2
96  WILL YOU LOVE ME TOMORROW  MELANIE/Neighborhood RRA 4213 (Famous)  3
89  I WANNA KNOW YOUR NAME  INTRUDERS/Gamble 257 2508 (Columbia)  4
90  HALF A MILLION MILES FROM HOME  ALBERT HAMMOND/Mums 257 6024 (Columbia)  2
91  —  LOU REIN OH ME THE WHO/MCA 40152  2
92  KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE/Columbia 4-45953  2
93  IF WE MAKE IT THROUGH DECEMBER  MERLE HAGGARD/Capitol 3746  2
94  IT'S ALL OVER INDEPENDENTS/Wond 11263 (Scepter)  2
95  TAKE ME TO YOUR HEART  MONKEY MEKS/Rexbury BRB-0123 (RCA)  1
96  BIG TIME OPERATOR  KEITH HAMILTON/AM 1486  2
97  COULD YOU EVER LOVE ME AGAIN  GARY & DAVE/ London 200  1
98  LOVING YOU  SONOMA/Dunhill D 4365  1
98  JIM DANDY BLACK OAK ARKANSAS/Ato 6948 (Atlantic)  1
100  BIFF THE FRIENDLY PURPLE BEAR  DICK FELLER/United Artists WX316-W  1
CONCERT REVIEW

Miller, Tucker, Wells, Guy Explode at Forum

• NEW YORK — A rich evening of music recently took place at Gotham’s Felt Forum as the Steve Miller Band (Capitol), the Marshall Tucker Band (Capricorn) and blues legends Buddy Guy and Junior Wells all teamed up for a raucous and resonant night of rock ’n’ blues.

Buddy Guy and Junior Wells opened and did spirited renditions of blues classics such as “Look on Yonder Wall,” Wells’ classic “Messin’ with the Kid” and “Little by Little.” It was a fine set of Chicago blues with rock underpinnings.

The Marshall Tucker Band, next up, did an exciting set, playing their distinctive rolling music, all loops and curves, with no hard edges. They opened with “Hillbilly Band” and then such crowd pleasers as “Take the Highway” and “Can’t You See.” They also unveiled some new tunes, the best of which was a chugger, “I’m Gone.”

Steve Miller did a most adventurous and interesting set, highlighted by a jam with Guy and Wells, all loose blues playing and affectionate jamming. Miller then settled down and played some songs off his smash “The Jocker” album, a highlight being a delicate acoustic rendition of the title song.

Allen Levy

O’Brien Distributes Jewel

• SHREVEPORT, LA.—Stan Lewis, President of Jewel Records has announced the appointment of O’Brien’s Distributors, Milwaukee, Wisc., as distributors for his label. Paula, Ronn and Soul-Power labels.

THE ALBUM CHART ARTISTS CROSS REFERENCE

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DECEMBER 8, 1973

Dec 8 Dec 1

101 78 RAINBOW NEIL DIAMOND/MCA 2103
102 109 TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)
103 91 FRESH SLY & THE FAMILY STONE/Epic KE 32134
104 93 THE BEST OF BREAD/Elektra EKS 75056
106 121 SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387
107 90 MOTT THE HOOPLE/Columbia KC 32425
108 94 A DRAMATIC EXPERIENCE DRAMATICS/Volt VOS 6018 (Stax)
109 99 1967-70 THE BEATLES/Apple SKBO 3404
110 — MY MARIA B. W. STEVENSON/RCA APL-00088
110 — BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/Manacrite MC 66669 (Atlantic)
111 100 FIRST DAVID GATES/Elektra EKS 75066
112 102 WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013
113 92 HANK WILSON’S BACK VOL. 1/Stronghold/WMAS
114 105 FANTASY CAROLE KING/Ode SP 77019 (A&M)
115 106 THEY ONLY COME OUT AT NIGHT EDGAR WINTER/EPIC KE 31548 (Columbia)
116 116 SIMON & GARFUNKEL’S GREATEST HITS/Columbia KC 31350
117 124 HIS CALIFORNIA ALBUM BOBbie BLUE BLAND/DuSable DSX 50163
118 108 I AM WOMAN HELEN REDDY/Capitol SMAS 11068
119 111 GET IT TOGETHER JACKIE FIVE/Motown M783VL
120 107 THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238
121 129 SWEET REVENGE JOHN PRINE/Atlantic SD 7274
122 119 1962-66 THE BEATLES/Apple SKBO 3403
123 132 WAR OF THE GODS BILLY PAUL/Philco Int’l. KZ 32409 (Col)
124 118 DEODATO 2 EUMIR DEODATO/CTI 6029
125 103 MACHINE HEAD DEEP PURPLE/Warner Bros. BS 2607
126 113 COUNTDOWN TO ECTASY STEELY DAN/ABC ABC 779
127 137 FM LIVE CLIMAX BLUES BAND/Sire SAS 2-7411 (Famous)
128 — JOHN DENVER’S GREATEST HITS/RCA CPL-0374
129 140 RAISED ON ROCK EVELYN PRESLEY/RCA APL-0388
130 133 I’M COMING HOME JOHNNY MATHIS/Columbia KC 32425
131 136 Queen/Elektra EKS 75064
132 139 BAVLDO SPRINGFIELD/Arco SD-806
133 127 FARRELL ANDROMEDA JOHN DENVER/RCA APL-0101
134 — A TIME FOR US DONNY OSMOND/MGM SE 4930
135 147 LIVE AT THE RAINBOW FOCUS/Sire FAS 7408 (Famous)
136 120 MADE IN JAPAN DEEP PURPLE/Warner Bros. BS 2701
137 126 ECTASY OHIO PLAYERS/Westbound WB 2021 (Chess/Janus)
138 — ROCKIN’ ROLL BABY STYLISTICS/Avco AV 11010
139 128 TO KNOW YOU IS TO LOVE YOU B. B. KING/ABC ABC 794
140 — LIVE IN EUROPE CREDENCE REVELATION Live/Rainbow

141 130 TALKING BOOK STEVIE WONDER/Tamla T3191L (Motown)
143 131 BACHMAN TURNER OVERDRIVE/Mercury SRM 1-673
145 133 BE WHAT YOU ARE STAPLE SINGERS/Stax STS 3015
145 114 A PASSION PLAY JETHRO TULL/Chrysalis CHR 1040 (WB)
146 — 2000 AND THIRTEEN CARL REINER & MEL BROOKS/ Warner Bros. BS 2741
147 127 THE BEST OF PROCOL HARUM/A&M SP 4401
148 150 UNSUNG HEROES CRUSADERS/Blue Thumb BTH 6007
149 — ALL AMERICAN BOY RICK DERRINGER/Blue Sky KC 32481 (Columbia)
150 141 CHI-LITES/Brick Rome BS 7-54197
Sonny Rollins Rides Again
By ALLEN LEVY

NEW YORK — Whenever sax man Sonny Rollins is in town doing his usual every-few-months gig at Gotham's Half Note, the word goes out on the street— "Sonny's in town ... you gotta see him." Now this would be impressive enough if the word was being spread by people, "citizens," who just love jazz. But the incredible thing is that it is musicians who are spreading the word, as one by one the studio men, the rockers, the singers, the producers show up, usually late at night, to hear Sonny Rollins blow. Such is the esteem the Milestone artist is held in.

A new Rollins album is out, "Horn Culture," and it features his newest band, the band that has been heard in New York for the last year and a half.

Rollins, who has gone through as many musical changes in ten years as other artists do in a lifetime, seems at home now on Milestone and even more at home with his present band. Sonny's band now consists of Walter Davis Jr. on piano, the young oriental guitarist Masuo (at home with both funky rock and fleet-fingered jazz), bassist Bob Cranshaw (saxophonist and studio musician extraordinaire), the percussive David Lee on drums and Mtume on percussion.

Rollins has come to terms with his own virtuosity, and has decided not to go too far out with his music. Thus it is that such a ballad as "Good Morning, Heartache" appears on the album, proving once again that Rollins is a master of melody.

When Sonny Rollins plays live, musicians pay him the supreme compliment. They listen. Intently. His new album has the same effect.

### Soul Truth
(Continued from page 38)

**NEW AIRPLAY**

**HERMAN AMIS** — WNNJ (Newark): Personal Pick: "I Wanna Be Your Main Squeeze" — Carl Carlton (Baebot);
Predict Hits: "What It Comes Down To" — Isley Brothers (T-Neck);
"There's Got To Be Rain" — Dorothy Norwood (GRC); "Funky Monkey" — Relations.

**KENNETH WILSON** — WJLK (Asbury Park): Personal Pick: "This Little Woman" — Lois Sneed (Capitol);

**JESSE FAX** — WHUR-FM (Washington): Personal Picks: "Pyramid of the Moon" — Azteca (Columbia) lp;
"Arthur Prysock '74 (Old Town) lp; "Capra Black" — Billy Harper (Strata East) lp.
Additions: "Love Epidemic" — Tramps (Golden Fleece); "Until" — Aretha Franklin (Atlantic); "Message To The Ghetto" — Prime Cut (Polydor).

**NORMA PINNELA** — WWR (New York): Personal Pick: "What It Comes Down To" — Isley Brothers (T-Neck).
Addition: "Let Your Hair Down" — Temptations (Gordy).

**JAY BUTLER** — WJLB (Detroit): Star Hitbound: "I Miss You" — The Dells (Cadet);
"Wish You Were Mine" — The Manhattans (Columbia).

**DONNY BROOKS** — WLOK (Memphis): Personal Pick: "Let Your Hair Down" — Temptations (Gordy);
Station Pick: "Joy" — Isaac Hayes (Enterprise).
Additions: "Love's Theme" — Love Unlimited (20th Century);
"What It Comes" — Isley Brothers (T-Neck);
"Power Of Love" — J. Butler (Mercury); "What Is Hip" — Tower Of Power (Warner Brothers).
**Dot's Foglesong Stresses Optimism**

**NASHVILLE** — Despite serious threats of a recession and other recent economy pressures placed upon our nation, officials at Dot Records remain extremely optimistic about overall effects expected within their own operation.

Jim Foglesong, President of the firm, looks at current conditions with a positive attitude in staring, "While there will naturally be hardships to suffer in some areas, I personally feel it may end up to be a great era of industry improvement."

He notes that no immediate cutbacks are being considered at the all-country label. "However," Foglesong stated, "such things as vinil shortages and slower deliveries further complicated by a sagging economy are new to us and we will have to be extremely flexible and observant. It is possible that if people stay at home more, they will want more records and tapes than ever. We will just have to give them great product."

**Sound Pit Gets Award**

R. E. Douglas, Jr., southeast district sales manager for Ampex Magnetic Tape Division in Atlanta, presents a special plaque to Sound Pit recording studio's engineers Glenn Meadow (center) and Milan Bagdan (left) for their outstanding work in developing the new Ampex 406 and 407 audio tape.

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**Meatloaf Sandwich**

RSO recording artist Meatloaf gobbled his way into R.W.’s offers this week to talk about his new single, the title song from the new play “More Than You Desire.” The song was written by Jim Steinman, who penned the score for the show, and Michael Waller, best known for his direction of “Moonchildren.” Meatloaf is looking forward to his first RSO album scheduled for next year. Shown from left is R.W.’s Lenly Beyer, Meatloaf and RSO’s Don Oraio.

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**MICRA Cancelled**

At press time, Record World learned that the MICRA conference scheduled for last week (1) in Ann Arbor, Michigan for college stations in that area, had been cancelled.

**Cruisin’ Series**

(Continued from page 22)

station which he had never actually heard himself, but with KJH and Robert W. Morgan he was that expert, having been the PD at the time in question.

Still, even with all the interest shown at the time of the first release, no one expected the series to become a consistent seller. But, Tom Bonetti happily reports that sales for the first nine ranges from a low of 40,000 to 55,000 per record, and they all continue to sell nationally.

As it turns out tapes have outsold the records, possibly, because the idea of cruising while listening to another time and place is still the most appealing aspect. The care and accuracy are so precise that Jacobs and the engineer spent four hours editing in order to get a 16 second segment correct on the Dick Biondi record. "I wanted to be able to preserve radio’s effect on tape and record and I was working with the top people in the business, so I felt the obligation to be absolutely accurate."

Two more records are planned, 1968 and the final will be 1969. Tom Bonetti at KSAN/FM in San Francisco with the start of progressive radio. But as Pat O’Day kiddingly advised, “With the series being so successful, jocks today should be very careful with their shows, because who knows, in seven years Jacobs will be around to record them and it can really be embarrassing to have to repeat some of the things we’ve done on old shows.”

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**WLUC—LOYOLA UNIV.**

Chicago, III.

**ATTEMPTED MUSTACHE**—London

**WUNN—ST. PAUL**—Capitol

**PULP—THE WHO**—MCA

**RINGO—Ringo Starr**—Apple

**SPACE RITUAL—Hawkwind**—UA

**KCFM—UNIVERSITY OF DENVER**

Denver, Colo.

**CANIS LUPUS—Wolf—Deram (import)**

HEADHUNTERS—Herbie Hancock—C "ON THE ALIBI OF I—Various Artists—Buddah

**WRUS—RUTGERS UNIVERSITY**

New Brunswick, N. J.

LADIES INVITED—J. Geils Band—Atlantic

**MOONDOG—THE INNOCENT & THE E STREET SHELLE**—Spike Springsteen—CA

**VIVA TELUNGA—Jerry Jeff Walker**—MCA

**WBCR—BROOKLYN COLLEGE**

Brooklyn, N. Y.

**COAST TO COAST FEVER**—David Wilen—UA

**SELLING ENGLAND BY THE POUND**—Genesis—Chrysalis

**THE INNOCENT & THE E STREET SHUFFLE**—Spike Springsteen—CA

**SUSAN PILSSBUR—Sweet Fortune**—WELCOME—Santona—Co.

**WVBF—FORTetuI NELLMORN**

Inhara, N. Y.

**ALL AMERICAN BOY—Rick Derringer**—Blue Sky

**GONE CRAZY—Grin & A&M**

**LIVE AT KEYSTONE**—Jerry Garcia & Moe. Sound—Fantasy

**SELLING ENGLAND BY THE POUND**—Genesis—Chrysalis

**CHANG EL—She is a Song—Rick Roberts—A&M

**WRPI—RENSSELAER POLY.**

Tracy, N. Y.

**IN JAPAN**—John Coltrane—Impulse

**SINGO—Ringo Starr**—Apple

**VIVA TELUNGA—Jerry Jeff Walker**—MCA

**WELCOME—Santona—Co.

**WHITE CHOCOLATE—RCA**

**WBRM—BRANDEIS UNIV.**

Waltham, Mass.

**DON’T GIVE UP YOUR DAY JOB**—Country Gazette—UA

**LAD BACK**—Gregg Allman—Capricorn

**I’LL NEVER FORGET YOU**—Eric King—MCA

**Piano Man**—Billy Joel—Co.

**SUSAN PILSSBUR—Sweet Fortune**—WELCOME—Santona—Co.

**WCBN—UNIVERSITY OF MICH.**

Ann Arbor, Mich.

**APOTHECARY—Paramount**

**ELIJAH FANFARIES—Eligh—**

**World**

**SHANGRININA—Harvey Mandel—Janus**

**THE BLUES—A REAL SUMMIT**—WELCOME—Various Artists—Buddah

**WRCU-FM—COLGATE UNIV.**

Hamilton, N. Y.

**GONE CRAZY—Grin—A&M**

**LAID BACK**—Gregg Allman—Capricorn

**LIVE DATES—Wishbone Ash—MCA**

**PRESERVATION ACT I—Kinks—RCA**

**THE SERPENT IS RISING—Styx—Wooden Nickel**

**WAER-FM—SYRACUSE UNIV.**

Syracuse, N. Y.

**ALL AMERICAN BOY—Rick Derringer**—Blue Sky

**BLOONDES—Amazing Blond—Island**

**HYMN OF THE SEVENTH GALAXY**—Return To Forever featuring Chick Corea—Polydor

**LIVE DATES—Wishbone Ash—MCA**

**SUBJECT TO CHANGE—Delbert & Glen—Clean**

**WAMU—AMERICAN UNIV.**

Washington, D. C.

**LITTLE BIT O’ FUN** (single)—Capitol City Rockets—Electra

**NEED YA** (single)—Bob Segers—Polydor

**SYNTHI A** (single)—Electric Light Orchestra—UA

**YAOUI—Playboy**

**WMMU-FM—MUEHLBENGE COL.**

Allentown, Pa.

**BLONDEL—Amazing Blond—Island**

**IT’S LIKE YOU NEVER LEFT**—Dave Mason—Co.

**SECOND ANNUAL FAREWELL REUNION—** Mike Segeen—Merkury

**STUFFY & HIS FROZEN PARACHUTES**—Wprimir—Co.

**LIGHT SWEET REVENGE**—John Prine—Atlantic

**WGSU—FAMU STATE UNIV.**

Gainesville, N. Y.

**APOTHECARY—Paramount**

**FERNDALE**—RCA

**Early Music Consort of London—Angel**

**FOCUS LIVE AT THE RAINBOW—** In My Youth—Visitors Gubbius Brothers—Muse

**QUADROPHENIA**—The Who—MCA

**WBRU-FM—BROWN UNIV.**

Providence, R. I.

**BRAINDENT SURGERY—** Ericsson, Laite & Palmer—Monte Carlo

**FAIRPORT CONVENTION—** Island Impala

**THE LAND OF SPIRIT & LIGHT**—Michael White—Impulse


**WELCOME—Santona—Co.**

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**Disrib Closes Doors**

The distributing firm of Sam & Dave’s record distributor has closed its doors according to owner Don Davis. The firm which opened in June, 1971, handled such labels as Jewel/Paula, MusiCor, Stereo Dimension and the Nashboro Family. Before launching the distributor firm, Davis was with Record Merchandising for 14 years. Davis can be reached at (212) 980-3099.

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**Ash Burns In**

Stopping by the Record World offices for a visit recently were Mercury recording artists Meatloaf and Don Davis parting their summer oration to Gotham are [from left] manager Geoff Jones and group members Frank Sessick and David Evans.
COMING SOON!

YEAR END '73

1973 ANNUAL AWARDS
A LOOK AT THE "YEAR OF CHANGE"
A LOOK AT 1974 ITS HOPES-ITS PROMISES

ISSUE DATE: DECEMBER 29
AD DEADLINE: DECEMBER 19

NEW YORK: 1700 Broadway, N.Y., N.Y. 10019
(212) 765-5020

HOLLYWOOD: 6290 Sunset Blvd., Hollywood, Calif. 90028
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Record World en Ecuador

By MARCELO NAJERA

ECUADOR — Culminó con brillante éxito “La Tercera Feria Internacional del Ecuador En La Ciudad Del Mundo". Se cumplió con todos sus cometidos. Un espectáculo de primera se brindó a los millares de turistas llegados a Guayaquil para admirar las muestras del potencial económico y desarrollo industrial de los pueblos latinoamericanos. En el aspecto artístico el programa, a la altura de los mejores escenarios del mundo, permitió disfrutar de un desfile de estrellas: Rafael, con su extraordinaria actuación que se repitió durante cuatro días demostró porque es considerado en su género, como el mejor cantante del mundo; Sandra con su arreglo, enriqueció su público que en tres fechas y en sus nueve presentaciones copó el pequeño Teatro “Enrique Blacio” del recinto ferry.

El Festival Andino, consolidó la popularidad de Ginette Acevedo. Es impecable en sus actuaciones, igual que Hilda Mullilo, Toto La Monposixa Y Sus Tumbos de Colombia y Rudy Hernandez de Venezuela, eran el primer director nacional Ernesto Alben, Miriam Constante, Irma Arauz, Banana S de Chile y el Grupo Boddega: sensacionales, gracias Fernando Lebed por el esfuerzo y será hasta Octubre 1975. Nos referimos ahora a los estéreos que viene haciendo Eriko por ubicarse entre las grandes figuras musicales del país, estéreos que se llegan a su último simple para el sello Fadisa, con los titulares “Es El Amor De Verdad” y “Mon Amour, Mi Bien, Ma Femme” donde apreciamos sus notables progresos que son dignos de estímulo. Nuestro gran amigo Edwin “Chino” Almeida se incorpora al departamento de promoción de Fadisa, tiene a su cargo los sellos para los que graban los artistas nacionales pertenecientes a esa Empresa. Edwin es un puntal muy en la progresiva industria discográfica y su aporte, seguro, será muy positivo y benéfico para nuestros valores de la canción... La creciente popularidad de Hector Jaramillo ha movido a sus productores a lanzar el primer larga duración de su carrera como solista, recopilado en este álbum del sello Onik titulado “Serenata”, éxitos como “El Pasuvel Blanco,” “Esta Noche,” “Mentira Que Me Amas,” “Enseña A Querer,” etc. en respuesta a su publico que hace rato le ubicó como el mayor vendedor de discos de música nacional, en lo que va del año... Deben haber aparecido ya en los mercados de Nueva York, Miami, Panamá, los primeros temas de jinsop: al menos eso nos comunicaron Manuel Pareja y Efren Aviles Pino, Ejecutivos de Orion, sello nacional previamente por IFESA. El estilo original de Parra y su repertorio les han dado enorme popularidad al extremo de ser solicitado permanentemente para actuaciones en todo el país. Es de esperarse que esto sea bien acogido en el exterior lo que sería un gran triunfo en su carrera... Despedimos esta nota, dándoles a conocer la designación de que fue objeto Don Carlos Pino Plaza, por parte del Octavo Congreso de Productores Fonográficos Latinoamericanos reunidos en el Salvador, que lo eligió como su presidente por el período de dos años... Felicitaciones muy sinceras y más musicales triunfos en su labor!

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Skyline Dist: 636 10th Avenue, New York, N. Y. 10036 (212) 541-9835
G. J. Dist: 108 Sherman Avenue, New York, N. Y. 10034 (212) 425-8108
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This content is from a Latin American music industry publication, focusing on the music industry news in Ecuador. It includes information about various artists, their performances, and the release of new albums. The article highlights the success of artists like Hilda Mullilo, Toto La Monposixa Y Sus Tumbos, and Gellete Acevedo, among others. The text is in Spanish and provides a detailed account of the musical events and performances that took place during the festival. The article also mentions the release of new albums and the inclusion of local artists in the international music market.
New York Salsoul

1. INDESTRUCTIBLE
   SLY BARRERO—Fania

2. POEMA
   PRIMITIVO—Santo-Sello

3. LUCUMI
   JOE CURA—Tico

4. ASI SE COMPONE UN SON
   ISMAEL MIRANDA—Fania

5. ELECCION DE FEOS
   EL GRAN COMBO—EGC

6. CUI CU
   ROBERTO ROENA y SU APOLLO
   SOUND—International

7. LA VECINA
   CHARLIE PALMIERI—Algare

8. PUERTO RICO
   EDGAR PALMIERI—Mango

9. EL BUEY
   LA LUPE—Tico

10. VIRALO
    JOHNNY PACHECO—Borinquen

LA CUNA BLANCA
    RAPPY LEVITT—Borinquen

Record World en Puerto Rico

By FRANKIE BILLION

Muy buena impresión ha caído como interprete de temas románticos el popular Paquito Guzmín. Se escucha mucho en radio con creación Por la Oscuridad... Edna Nazario confirmó su gran categoría de estrella juvenil de la canción en el Hotel Hyatt de Houston. Hizo una serie de presentaciones triunfales. La Rondalla Venezolana tiene un número que está gustando mucho. Se trata de Motivo, versión que es realmente sensacional. A la fantástica promoción de que fue objeto Ismael Miranda han reaccionado miles de jovencitas. Ahora podemos ver que Así se compone un sol se vende por miles de copias. Una de las melodías más escuchadas del momento es la que interpretan el grupo Mocedades, Eres Tú. Genial!... Lissette sigue en Borrinches enclavada de la vida, ya que la promoción que recibe es magnífica... Y ella sabe responder... El édito del momento Danny Rivera tiene un nombre nuevo que está sonando fuerte en todo el país La Distancia, mucha fuerza emotiva le pone Danny al tema... Raphy Levith y su Orquesta con La Cuna Blanca camino a superar todos los índices de ventas. A'ta una cinta cantando Juan Ramón, está logrando muy buenas cifras de ventas. Cheo Feliciano, se anota otro acierto con su versión de Salomé, del compositor Cueret Alonso... Varías compañías disqueras cerraran operaciones a fin de año. Motivo, al costo de promoción y producción. Teddy Trinidad está en plena racha de venta, como una gran proyección en el país y en el extranjero, Nydia Caro ha tenido una buena racha, y el público sigue con interés su desenvolvimiento profesional... Sophy regresó de una jira por el extranjero, contenta por la forma en que fue tratada por el respetable. Muchas son las canciones que le pidieron en uno de sus shows... Del 20 al 25 de noviembre se presentará Serrano Méndez con su grupo en el Hotel Flamboyan de San Juan. La Lupe coloca su versión de El Buéy, en los sitios de honor de la Pizarra de los éxitos... Mientras que Wilkin's hace otro tanto con su selección, Sin De Juego, Marisela ha puesto en circulación su primer disco con dos preciosas temáticas... Gente que Viene, (Continued on page 44)

Puerto Rico

By WUNO

1. YO SE QUE TE AMO
   MIKE SIMIAR Y BOBBY CRUZ

2. VEN, VEN
   MARISOL

3. POEMA
   PRIMITIVO Y SU COMBO

4. DETALLES
   ROBERTO CARLOS

5. MARTES, DOS DE LA TARDE
   LUIS ANTONIO

6. CUENTABLE
   NILIO CRUZ

7. ESTOF SOLA
   DICKY PRYCE

8. LA DISTANCIA
   RAYFAH

9. LA LUZ (NAVIDADA)
   ALFONSO VELEZ

10. EVA MARIA
    FORMULA V

Santo Domingo, R. D.

By PEDRO MARIA SANTANA

1. PERDONAME
   FAUSTO REY

2. YO ME VOY... Y TE TEVAS
   ARAÑAGRADEBA

3. ME MUERO POR ESTAR CONTIGO
   FAUSTO CRUZ

4. MATADOR AL GUERRILERO
   RAFAEL SOLANO

5. EL DIA DE MI SUERTE
   WILLIE COLON

6. GARÇA DIVINA
   CELIA CRUZ

7. QUE SERA DE TI
   SONJA SILVESTRE

8. LA ELIMINACION DE LOS FEOS
   GRAN COMBO

9. LA PARRANDA DEL SOPON
   LA TUMA DE CAYAY

10. LA DISTANCIA
    RAMON LEONARDO

Guatemala

By TGTO RADIO

1. NO SON PALABRITAS
   HELENO

2. VOY A RIRMI CON MI CORAZON
   LINDOMAR CASTILLO

3. DEJENME SI ESTOY LLORANDO
   ANGELES NEIDOS

4. BRINGAME LA DICHA
   LOS HOMICIS

5. PINCHO
   LUIS AGUILE

6. EVA MARIA
   FORMULA V

7. CUANDO SALGA LA LUNA
   LOS PINGÜINOS

8. ERES TU
   NUESFECEDORES

9. UN SUEÑO
   LA VEVA

10. MATRIMONIO
    GILBERT O'SULLIVAN

Nuestro Rincon

(Continued from page 42) de su programación latina. La estación es propiedad de la Universidad de Michigan y operada por estudiantes de la institución. Mauricio A. Font es Director Latinoamericano y Ross Ojeda funciona como Director Musical. La dirección está en WCBN FM, 530 Student Activities Building, Ann Arbor, Michigan 48104. Saludos a los buenos amigos! Los Hermanos Lopez actuarán durante este mes en Nueva York, Boston y Chicago. Esta estación es exclusiva del sello Rico y producida por Tony Pabón. También de este sello, Primitivo Santos ha logrado gran impacto en Puerto Rico y Nueva York con su interpretación de Poema.

Arturo Castro, director y arreglista del grupo Castro's 74, no aceptará contratos en Las Vegas hasta el próximo año. La labor de los últimos meses ha sido en extremo energética y agotadora... Vendiendo bien en Texas y California Las Estrellas de la Frontera del sello Melodex de Zaragoza Escobedo. Zaragoza comenzó a transmitir próximamente un programa nocturno por el Canal 91 AM en Radio KRRV de Sherman Texas, con el conocido locutor Armando Reyna. ¡Saludos!... Muchos... Mucho activo y triunfador Roberto Torres con su interpretación de "Caminante." Roberto, fundador de la Orquesta Broadway y también voz de la Sonora Malancera ha estado esperando de nuevo su oportunidad que se le presenta ahora amplia. Otro tema con el cual está logrando impacto en otras áreas es "Soy Guinero" de su propia inspiración... Y ahora... ¡Hasta la próxima!

One of the most popular and creative composers from Mexico, José Alfredo Jiménez, passed away this week. Among his most popular songs are "Cuatro Caminos," "El jineté," "Serena Huasteca" and hundreds of great sellers that will live forever among all Latin fans. José Alfredo was born at San Miguel de Allende, state of Guanajuato, Mexico, on January 19, 1972. His first known composition was "Ella" which he composed at the age of 15. He dedicated his song to his son José Alfredo, his daughter Paloma Jiménez and his wife, singer Alicia Juárez, is great; royalties on his songs are pretty high. Our deepest sympathies to his relatives in particular and to Mexico and Latin America in general. (Continued on page 44)
ENGLAND

LONDON — Big deal of the week involves three top British rock bands—the Move, ELO and Roy Wood's Wizzard, all of whom switched labels (from EMI) to Warner Brothers in a long term record deal signed by Don Arden, who represents all three acts. Roy Wood is one of our most consistent contemporary songwriter/performers and he alone has been responsible for the endless stream of hit songs recorded by Wizzard ("See My Baby Jive," "Angel Fingers," etc.), the Move ("Do The Brontosaurus," "Flowers In The Rain," etc.) and by himself, ("Elaine," etc.). Jeff Lynne joined Wood in the Move before heading up ELO and he subsequently led them to two massive hits in recent months—"Roll Over Beethoven" and his own "Showdown." This wealth of talent which formerly appeared on EMI's Harvest label will now become available to Warner Brothers worldwide, excluding the USA and Canada.

The New York Dolls have arrived for their first British tour which includes a guest appearance on BBC TV's "Old Grey Whistle Test," although their date on LWT's "Russell Harty Show" had to be canceled due to Work Permit problems. Their visit coincides with the release of their single, "Jet Boy" and album, "New York Dolls" both on Mercury, distributed here by Phonogram.

(Continued on page 48)

GERMANY

By PAUL SIEGEL

BERLIN: RECORDS OF THE WEEK: Anne-Karins "Dreh Dick Weiter, Ballerina" (Decca) should go top ten . . . Ike and Tina Turner's "Nut Bush City Limits" (UA) has risen on the charts since their German tour . . . Another record to watch is "Time Machine" by the Cats on EMI/Columbia . . . Chart climbing are "I'd Love You To Want Me" by Lobo and "Let's Dance" by the Sweet (RCA) and Suzi Quatro on Electrola/RAK.

Wolfgang Kretzschmar is busy publishing hits with Denis Rousseau's "Schones Madchen Aus Arcadia" and "Auf Wiedersehen, Ihr Freundlie Mein" by Vicky Leandros . . . In the realm of lps, the production/sales psychology of BASF will pay off with "Bach's Passions," and Hart-Peter Werner is elated over the release of Verdi's "La Traviata" featuring Mirilla Freni and conducted by Lamberto Gardelli . . . InterCORD has another Bach gem with "Notenbuchlein Fur Anna Magdalens Bach." . . . CBS is strong with "The Three Penny Opera" featuring Lotte Lenya . . . Deutsche Grammophon is going strong with "Tchaikovsky/Mendelssohn Violin Concert." Philips shows their best with Karl Bohm's Wagner and Robert Casadesus' Beethoven . . .

HOT TRADE HAPPENINGS: Conductor/arranger Werner Mueller just returned from a recording session at Decca-London for world wide release . . . Andy Fisher is in the U.S. searching for copyrights former EMI/Electrola press boss Wolf Brummel has a press bulletin called Kunstler Express for his giant firm in Hamburg . . . Conny Schnur has the front page of Der Musikmarkt with Alice Cooper's new lp . . . Metronome Records in Hamburg is publicizing Eddy Barclay's label . . . Kurt Edelhagen just received the "Verdienskreuz" for 28 years of musical service . . . Auf Wiedersehen 'til next week.

JAPAN

CONFUSIONS

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

Four songs shared the grand prize in the fourth World Popular Song Festival held Nov. 16-18 in Tokyo. The winning songs are: Japan's "All the Kings and Castles" composed and sung by Shawn Phillips; Japan's "I Wish You Were Here With Me" composed and sung by Akiko; Italy's "Parigi," sung by Gilda Giuliani and Britain's "Head Over Heels" composed by Zack Laurence and sung by Keeley Ford. The Italian song also won the best singing award. Another award also went to Japan's "It's Only Sayonara" composed by Motoko Sera and sung by Tsunehiko Kamijo. Six other entries were also awarded prizes by a jury of Japanese and foreign music lovers.

The shortage of vinyl used in the manufacture of records has developed into a serious problem here. The Japanese Phonograph Record Association (JFRA) recently presented a petition to Mr. Nakasone, minister of international trade and industry, calling for congressional action aimed at gaining favorable treatment in the allocation of PVC to cope with the critical situation, Japanese companies have launched the following plans: being selective with their releases by rescheduling and postponing releases; avoiding conventionally used luxury jackets for records and posters of artists; cutting back promotional and giveaway records.

King Records has released the Carpenters new single "Jambalaya," a single from their best-selling album "Now & Then." According to the company, their single "Yesterday Once More" has sold 600,000 copies, while "Now & Then" has sold 300,000 copies.

(Continued on page 48)

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ITALY

By ALEX E. PRUCCHINI

Still at number three this week is one of the biggest surprise hits of this season, "Hee" by Today's People on Derby. The song is getting heavy airplay. This bustling baby label is really taking great pains in choosing maternal. Derby is releasing catchy triple number called "Cherie La La" by a Belgian group called Anarchic System recorded and produced in France... UA/Italiana is very sorry to hear that Ike & Tina Turner have turned down an offer to include some Italian venues on their impending European concert tour. Speculation reached my ears as to the reasons were that the duo were asking exorbitant fees putting the promoters in an awkward position. Nonetheless their recent huge hit "Nutbush City Limits" will be released here relying only on film clips for its promotional campaign. Top UA Italiana group Campo Di Marte is touring Italy on one night stands to promote their first ever lp.

To link up with their forthcoming tour here (Torino, Bologna, Roma) CBS/Italiana is rush releasing Santana's latest "Welcome... Artie Kaplan's "Stepping Stone" is peeking through the bottom of the charts here... CBS/CGD/Sugar will put a string of quadrophonic albums on sale over Xmas time... Top Phonogram group Le Orme are just back after a very successful series of concerts throughout England.

Border Lines (Continued from page 46)

McBride album "Sea of Dreams"... Bob Dylan and the Band lost a Jan. 11 date in Ottawa due to the city fathers refusing to host a junior hockey team game set for that evening. Arrangements were quickly made for an extra Montreal performance... Stompin' Tom Connors' movie "Across This Land" went through here via a disappointing one week run... Montreal songstress France Castel won the sofe-female featured spot for Global TV's 90-minute nightly talk-variety show that goes on the air in January. Other regulars on the show are Moe Koffman, Mike Darrow, and Norm Crosby... Next Mahogany Rush album is titled "Child of the Novelty..." CBC-TV is planning a half-hour special on the group to be filmed live in Montreal... Debut Southcote single on Smile label is "She"...written by group member Beau David and produced by Hilly Leopold... Canadian Music Sales has reissued the Dominion single "What is Christmas?" by the Laurie Bower Singers... EMI are releasing the Stampeders' new album "From The Fire" in the U.K. CHUM-AM (Toronto) have picked up "Running Wild" and CHUM-FM is playing six of the nine cuts on the trio's album... Columbia recording artist Tom Middleton, who has released the single "It Wouldn't Have Made Any Difference," will undertake a cross-Canada tour from Dec. 1-31... ANNE MURRAY picked up a Canadian platinum award for her Capitol album "This Way Is My Way" and Canadian gold single for "Danny's Song"... John Allan Cameron has obtained an amicable separation from Columbia Records (Canada) Ltd. GRT Records to handle Granite Records' catalogue... Bill Rose completed a studio interview-performance for CBC Radio's "The Entertainers" with hosts Corky Rosen and John O'Leary. Ann Hunter produced the segment.
Philips' Berlioz Cycle
By SPEIGHT JENKINS

Open the current Schwann Catalog, look under the listings for Berlioz and the number of pieces recorded under the Philips label, with Colin Davis conducting, cannot help but attract notice. With the new release of La Damnation de Faust, the Berlioz cycle of Maestro Davis has reached number ten. Included are the famed first recordings of Les Troyens (enjoying a sales vogue at the moment in the New York metropolitan area because of the production of the work at the Metropolitan Opera) and Benvenuto Cellini and acclaimed pressings of Nuits D'Eté, the Requiem, the Symphonie fantastique and Romeo and Juliette.

In the new Damnation, Davis records an opera of which three or four other editions are available, one of them the historic one by Charles Munch. But Davis has given much of his professional life to Berlioz and his interpretation stands out as interesting, original and incredibly romantic.

Having enjoyed the performance by Sir Georg Solti and the Chicago Symphony in November, 1972 in New York, I was fascinated to hear its antitheses in this recording and yet to have the Davis reading equally exciting. Davis made the dream aspects of Berlioz' treatment of Goethe come alive and bathes the whole score in a golden haze of lyric beauty. His soloists, notably Miss Veasey in an opulent 'D'Amour l'ardente flamme' serve outsides to focus the interest lies with Davis.

Philips, which went all out to display its Ring cycle coast to coast, is giving the Damnation more standard boosting. An attractive poster and box mockup will furnish all record stores, and normal radio and TV ads will be taken. The director of publicity and chief of a&r for the classical division of Philips, Frank Burton, expects the public to grab up the new Damnation as "the most authoritative and musical interpretation of Berlioz available today."

The amiable, brown-haired executive came to Philips just last July fresh out of graduate school in Purdue. Born in Long Island, Burton studied psychology and music at Boston U. and at Purdue and learned the retail record business in a record store in Lafayette, Indiana. Last summer he applied to several record companies in New York for a job, and he had just the qualifications that H. Scott Mampe, the manager of Philips' classical division needed.

While we were speaking of Miss Mampe, the blonde dynamic lady poked her head inside Burton's door and was asked how the Berlioz cycle was doing financially. "Well," she smiled, "because of the Troyens at the Met, our recording is suddenly back-ordered by 1200. And so far as worldwide Philips sales are concerned, I feel the United States is the big Berlioz buyer. He's one of the most popular composers here."

Burton has capitalized on another important promotion idea. Starting with the first Metropolitan Opera broadcast on December 8, Philips will contribute its Damnation to the package of recordings given away to those whose questions are used on Texaco's Opera Quiz, an intermission feature on each of the twenty broadcasts. The inclusion of Philips with its Damnation couldn't be more appropriate: Geraldine Souvaine, the producer of the Met broadcasts since 1940, has always loved the composer and longed for his introduction into the Met's repertory. Now that the Troyens has happened, she happily picks up Philips at the same time.

In the months ahead, Burton sees soaring sales for the Damnation. As for recording Beatrice and Romeo and Juliet, the 200 year celebration at the Chateau de Chambord, two presently untouched Berlioz items, he smiles, takes off his steel-rimmed glasses, and says, "it's up to Holland."

BASF Goes SQ

■ NEW YORK—CBS Records has announced that BASF has become the third major German record company to locally produce albums in SQ.

BASF joined Electrola and CBS Frankfurt with its recent releases of nine SQ recordings, including a "Quintet Opus 47" by "Phonotactisches Saenger," an album of music by Glenn Miller and an album honoring the centenary of the birth of the German composer Max Reger.

RECORD & TAPE COLLECTORS/ BALTIMORE
Britten: Serenade for Strings—Choral—Philips
Britten: Lodge of Dissolutions—Angel
Concertos for Orchestra—Decca
Grieg: Peer Gynt Suite—DG
Hindemith: Complete Sonatas—Angel
Hyms for All Seasons—King's College Choir—EMI (Import)
Korngold: Elizabeth and Essex—Gardner—RCA
Mozart: Piano Sonatas—Gould—Columbia
Puccini: Turandot—Sutherland, Caballe, Pavarotti, Mehta—London
The Complete Rachmaninoff Vol. 1—RCA
Puccini: William Tell—Caballe, Gedda, Bacquier, Gardelli—Angel

CIRCLES/PHOENIX
Bach: Best of Bach—Biggs—Columbia
Dulcet Pipes, Music for Recorders—Taylor Recorder Consort—Vanguard
Mozart: Serenade No. 4—Chamber Orchestra of the Saar—Nonesuch
Prokofiev: Romeo and Juliet—Mozzafi—London
Puccini: Turandot—Caballe, Gedda, Bacquier, Gardelli—Angel
Scarlatti: 23 Sonatas—Di Bonaventura—New Society
Shostakovich: Early Piano Works—Pleshanov—Orion
Tchaikovsky: Violin Concerto—London
Verdi: Rigoletto—Sutherland, Milnes, Pavarotti, Raposo—London
Violin Sonatas—Szykowsky, Rubenstein—RCA
WHEREHOUSE/CalIFORNIA
Adagio—Karajan—DG
Bach: The Organ Music Vol. IX—Wunderlich—Nonesuch
Joplin: Red Book Book—Schuller—Angel
Newman: Captain from Castile—Gerhard—RCA
Prokofiev: Romeo and Juliet—Previn—Angel
Puccini: Tosca—Price, Domingo, Milnes, RCA
Puccini: Turandot—Sutherland, Caballe, Pavarotti, Mehta—London
Rossini: William Tell—Caballe, Gedda, Bacquier, Gardelli—Angel
Miklos Rozsa Conducts His Great Film Music—Angel
Verdi: Rigoletto—Sutherland, Milnes, Pavarotti, Bonyangle—London

5TH AVE. RECORDS/SeATTLe
Debies: Lamè—Mespe, Lombard—Seraphim
Jalousie: Menuhin, Grappelli—Angel
Mady Mespe Sings Arias from French Opera—Seraphim
Puccini: La Bohème—Freni, Pavarotti, Bergonzi—DG
Puccini: Turandot—Sutherland, Caballe, Pavarotti, Mehta—London
Purcell: The Fairy Queen—DG
Purcell: The Fairy Queen—DG
Villa-Lobos: Bachianas Brasileiras—Mespe—Angel
Dialogue (Continued from page 35)

If you like a country song, you like it because there is something on the record that appeals to you emotionally and not because it's the thing that results in more than for some rock man to come in and say, "Well, this week country music is the thing." Well, as far as all of us are concerned, country music has been the thing since before we were born, you know. Now, that sounds like I'm contradicting myself. When I started making country music, I went into this whole thing with my life. That's what I do. It's not like a passing thing. It's a drag to say, "Well, it's got to be good now because some so-called superstars have recorded "Almost Persuaded." I don't particularly care whether they did or not. RW: What has your success done to you personally as a producer? You have to support your track record now.

Sherrill: I don't think I have to support it. I've always been fortunate enough to be able to do what I enjoy doing. When I play rock music or blues music, I enjoy it, when I produce country music, I enjoy it. I don't look at it as a daily achievement thing. I look at it as something I'd rather do than anything else. If something came along that I'd rather do, I'd stop this and do something else.

RW: How would you characterize the difference between traditional country productions and contemporary productions?

Sherrill: I think the production of country records has improved, technically and melodically. Lyrical you have a lot of leeve. When Kristofferson wrote "Help Me Make It Through The Night," I think that was a huge breakthrough in what you could do lyrically without offending anybody. It's that something's happening to rock music or any other kind of music. The whole thing has become more liberal. It's more competitive and commercial and more everything. You can go in and do things that you didn't dare to do 10 or 15 years ago. I think you reach more people that way. You can sing "Blue Yodel #10" all your life with two banjos and an autoharp and expect people to beat a path to your door.

RW: What do you look for in the musicians for a session?

Sherrill: The same things I look for in artist; total concentration and ability to do what I ask; the ability to enhance the artist on record. I think Nashville is packed full of musicians like that, and I think they're the best musicians in the world. They create the right atmosphere for a scared 13-year-old girl to come in and make a record and that's good, that's what I look for, and it's here. I don't think you really appreciate that until you try to make a country record in New York or on the west coast.

RW: How closely do you follow the market of your productions?

Sherrill: Not very closely at all. I don't know very many disk jockeys and I don't know very many of our own promotion people. There are some producers who are good promotion people on their own records. They have a rapport with promotion people and jockeys, but I'm not one of them.

RW: Do you enjoy that situation?

Sherrill: Yeah. I wouldn't know how to begin to promote a record. I figure if I keep quiet, I won't offend anybody or say the wrong thing. I've said it in the record. I've done all I can do when I make the record. If they won't play it or buy it, then it's my tough luck. I should have said something else.

RW: How far do you follow the production? To mastering? All the way through?

Sherrill: From the time somebody comes in and plays me a song until the time I hear the final mix on an acetate. Once I sign a piece of paper saying this is the record, then I start thinking about what I'm gonna do next week or next month. It's a total waste of time to sit around and listen to something I've already done.

RW: What about album material? What do you look for there?

Sherrill: Unless it's a concept album like a religious album or Christmas album, I don't see a whole lot of sense, in country music especially, in going in and doing somebody else's hit. If somebody wants to hear "You've Never Been This Far Before" they don't want to hear it by Johnny Paycheck, they want to hear it by Conway Twitty. Usually an album released by our artists are the sum of songs I've tried to make singles with and usually something I felt was a little more powerful came along and it became the single. Either that or a combination of their old songs or greatest hits. But I never did go in a whole lot for "Hey, let's go in and do the Top Ten songs and put out an album, or every number one song of the year." I know if I want to hear "Sixteen Tons" I want to hear Tennessee Ernie Ford do it, I want to hear his record. God, I haven't thought of "Sixteen Tons" in twelve years!
they have worked with Loretta Lynn since her career began. They have supplied radio spots, sound and gospel sounds and an amazing variety of complimentary backgrounds. This year they were nominated in the Best Vocal Group category for the annual CMA awards. In 1966 they received a Grammy Award for Best Religious Album.

The foursome performed on the Grand Ole Opry for 12 years. Stoker has commented, however, "We left to spend more time with our families. With one to four sessions a day, five days a week, and many of them at night, we wanted to devote Friday and Saturday nights to our families." The Jordanaires transmit their vocal talents in other forms to consumers via radio and television commercials, including Heinz spots and virtually every Coca-Cola jingle. Their success has been so far reaching—they ranked among the top ten vocal groups in Europe for eight years.

However, the Jordanaires have continually made a strong effort to "support country music," because of their long association with the people and the business. Stoker joked, "We joined the business about the same time as "Merle."" Stoker continued by saying that, "Each of us has individual interests and friends; however, we are in the business together and we work as a unit. There is no competition within the group."

Musically, each member of the quartet has had an advanced education in music. The tenor and bass singer Ray Walker holds a music degree. Neal Matthews is credited with the initiation of the number system used extensively in Nashville studios for reading progressions. The group has diversified their business interests into apartments and other enterprises. One recent project that the Jordanaires have become involved in is Nashville's first luxury high rise office building for the music industry. The new structure, currently under construction, will be named the City Executive Building. The nine-story building, with three levels of underground parking will soon tower over 17th Avenue South, as do the Jordanaires when it comes to singing.

New Seekers Do Solo Albums

LONDON—The three men in British pop group The New Seekers—Peter Oliver, Paul Layton and Marty Kristian—are here recording material for a new album to be released under the name "Peter, Paul and Marty."
CMA (Great Britain) Holds Awards Dinner

- NASHVILLE—Sir Lm Whitman was named Entertainer of the Year when the Country Music Association (Great Britain) Ltd. held its Fourth Annual Awards Dinner at London’s Inn On The Park on Monday (19). Charley Pride and Dottie West were announced as winners of the US Male and Female Vocalist categories respectively, while in the British sections, the awards were received by Bryan Chalker and Olivia Newton-John.

The Dinner was attended by over 300 guests, many of them from the US and UK music industry, and the awards were presented by visiting American entertainers Chet Atkins and Tompall Glaser. Among the other Guests of Honor who attended the dinner were Mary Reeves Davis, widow of the late Jim Reeves, Danny Davis, Hank Snow, Bobby Bare, Dottie West and Jim Ed Brown.

Stringbean’s Laughter Lives

- NASHVILLE—Despite his tragic death, David (Stringbean) Akeman will continue to bring his sadsack humor and banjo picking to “Hee Haw” viewers.

Sam Louvollo, producer of “Hee Haw,” said all segments of the show in which Stringbean appears will be left intact. This will involve 16 new shows and 26 repeats, with the final segment being shown in early September 1974.

Andersons Form Hobby House

- NASHVILLE—Liz and Casey Anderson have opened their own independent record label, Hobby House. The Andersons wrote and produced the label’s first single, “Christopher, the Christmas Seal,” recorded by Liz Anderson. The record is being distributed by Nationwide Sound Distribution.

Royal American Names Smith and Hurley

- NASHVILLE—Royal American Records has appointed Walter Smith to head the label’s sales and marketing division and Jim Hurley to handle the production coordinator position.

Smith has been associated with Papa Joe Records and will maintain his partnership in Papa Joe’s Production and publishing company.

Royal American has moved to new offices at 811 18th Avenue South in Nashville. Releases have been scheduled for Dick Wolford and Debbie Davis in early 1974.

O’Dell Re-Ups with BMI

Kenny O'Dell, writer of CMA Song of the Year, “Behind Closed Doors,” is pictured here signing a new agreement with BMI Vice President, Frances Preston. O'Dell writes for House of Gold.

Crack of the week: “I'm going to do my part to solve the energy crisis. I'm selling my electric guitar.”—Tree International songwriter Dick Feller. He wrote “Lord, Mr. Ford” (CM loved it)

“Music Country USA,” an hour-long series (11 shows) debuts Thursday, Jan. 17 on NBC-TV. It’ll be taped in Nashville, Hollywood and “possibly Mami,” and feature the who’s who of country music, plus some Hollywood-based singers (Wayne Newton and Dionne Warwick, for instance). It was titled “Dean Martin Music Country” this past summer was rated by Nielsen as the No. 1 replacement program.

Little immy Dickens’ clothes cost big: “I spend $8,000 annually on new outfits I wear on stage.”

Charley Pride musing: “I just love to sing and make people happy. It's a beautiful thing.

Kris Kristofferson’s souvenirs include a football autographed by all members of the Atlanta Falcons squad. It was one of the balls used in the Falcons’ 46-6 win over the Chicago Bears Oct. 14, a win that broke a three game losing streak. Tommy Nobis of the Falcons presented it to Kris.

Donna Fargo’s “Little Girl Gone” her fifth No. 1 single in a row. . .

Danny Davis and the Nashville Brass, currently on their tour of Europe, appeared on network television in Scandinavia and Germany.

Guy Shannon, whose Cinnamon release of “Naughty Girl” was a recent hit, has signed an exclusive booking agreement with the Hubert Long International talent agency, now headed by veteran Dick Blake. Publisher Jim Pelton discussing his Kid Cuz Record Co.—“it is the label that is not competing with the Cincinnati Reds’ Pete Rose or the Oakland As’ Reggie Jackson—we have no hits.”

John Volinkety, who wrote the hit “Satin Sheets,” inked a contract with Tree International’s Stallion Music.

Memos E. E. (St) Siman Jr., President of Earl Burton Music Inc. (Springfield, Mo.)—“it used to be that a politician could run on record. Now, thanks to our business, you have to play it for ‘em.”

Didja know—L. M. Boyd does—that Glen Campbell and Perry Como are seventh sons of seventh sons?

The Oak Ridge Boys are playing the Las Vegas Hilton with the Johnny Cash show. It’s the first casino performances for the gospel group . . . Sibling Support: George Richey is going to produce brother Paul Richey’s next session.

Songs of David Inc. includes King David Music, Lit’l David Music and House of David Music. It is owned by Col. David Matthes. (Ray Pardin breaks the David name chain: he’s general manager).

Another country music barrier has been valuated. Stonewall Jackson. (Continued on page 53)
Hotline welcomes another 50,000-watt signal on the country side! Contemporary WBT in Charlotte, North Carolina inaugurates a truck drivin' show called "Carolina Country" today (3) 1 am to 6 am. At the helm is Tom Miller, former music man at WGBG in Greensboro.

"World of Make Believe" is a real winner for Bill Anderson! All areas report heavy play; it'll all be a chart topper.

Jeanie Selly is one of those "Lucky Ladies" with a second hit in a row! Heavy reports from WIRE, WXCL, KCKC, KFDI, WENO, WCMS, WESC.

"Sometime Sunshine" is a full time spinner for Jim Ed Brown!

Early reports on Brian Shaw's "Good Enough To Be Your Man" indicate it's good enough to be a hot charter! Response great in Peoria, Nashville, Indianapolis, Ft. Worth, Springfield and Greenville.

Gary Sergeants' revival of "Ode to Jolie Bion" well received at WKL, KXXY, WENO and WUBE.

Confirmed as Brenda Lee's next single, "Wrong Ideas" from the "New Sunrise" lp called 'super-heavy' by Jon Fricke at KFOX and Les Acree at WMC.

Freddy Weller's "I've Just Got to Know" is a predicted frontunner by WBP and KCKC, tough in Wichita, Wheeling, Houston and Memphis.

Initial reports optimistic for "George Leroy Chickashea." Porter Wagoner's new one shows early gains in the east and midwest.

"The Great Mail Robbery" stealing airtime for Rex Allen, Jr. in Cincinnati and San Bernardino.

WUBE sports a new Pulse rating showing they are #1 in Cincinnati's metropolitan market 10-5 pm with adults 18-49!!

New Faces: Scotti Carson's "No Rings, No Strings" on Warner Bros. moving at KFDI and WMC; Harrison Tyner's "My Mind and I" good at KWAM; Linda Ray Miles' "Girl Named Sorrow" on Canary playing in Portland; Jerri Kelly's "Lovin' Arms" doing well in Wichita and Greenville; Scotty McKay's remake of "Nashville Cats" on Masters Music is Tom McCollum's pick at KBUY.

Demettris Tapp has a good start on "Taking His Love Away From Me" at KFOX, WESC and WCMS.

Call-letter change: WGIL-FM, country outlet in Galesburg, Illinois has changed their call letters to WGAG. Program director is John Bierman, new mailing address is Box 1227, Galesburg, Illinois 61401.

John Demetriss continues to pick up plenty of country play on "Please, Daddy." Moon Mullins picked it at WINN; KKKC and WMC also airing it frequently.

Some perennial pop favorites making country inroads: Dobie Gray's "Good Ole Days" picked at KWAM; Rick Nelson's "Lifestream" moving in Orlando;

Pardo to Head Songs of David

Nashville Report

(Continued from page 52)

Sunday Sharpe and the Minute Men Band performed for cadets at the U.S. Military Academy, West Point, N.Y. on Thanksgiving Eve. The cadets loved it, and saluted Stonewall with eight standing ovations during the 90-minute performance.

"They were hollering from the time we started until we finished," Stonewall said. "It was the high point of my career."

"I had heard in advance that we would get a cool reception. No other country act had ever played West Point. Before the show I was just about scared to death that we would be booed off the stage. I felt like a sheep about to be led to slaughter."

"We played in Thayer Hall, which holds about 3,000. There were about 2,000 there—all West Pointers."

When it was over M. Col. Joseph J. Skaff, who bought the show, told me that he intended to have more country music.

"You know," said MGM artist Stonewall, "that after the show we spent about 30 minutes or more talking with the cadets and signing autographs."


Jimmy (Kid Cuz'n) West's daffynition of a Pilgrim percussionist: A drumstick!

CMA (GB) Dinner

(Continued from page 52)

Music Catalogues. He added that many of these outlets had not yet realized the music's full potential and, in many cases, the surface had only been lightly touched in Great Britain.

Other Country Music Association (Great Britain) award winners were, in the American Section, Most Promising Artist—The Nitty Gritty Dirt Band; Album of the Year—"Collections" by Slim Whitman on United Artists Records; and the Song of the Year—"Take Me Home, Country Roads" written by Danoff, Nivert and Denver and published by Cherry Lane.

Additional winners in the British Section were Best Group of the Year—the Hillriders; Most Promising Artist/Group of the Year—Brian Maxine; and Record Company of the Year—RCA Records.

In addition to the awards presented at the Fourth Annual Awards Dinner, a special award was presented to Chet Atkins for his outstanding contributions to the growth of country music.

Vice Chairman Ian Grant, when making the presentation, explained that it was an "Award which the CMA (GB) felt to be presented to someone who had not really, per sonally given a great talent to country music but who has helped to develop country music internationally as an industry."

Fisco's "Fool's Gold" well received in Pittsburgh.

Dee Mullins picking up good action with "Rusty Nails" in Fort Worth and Norfolk.

Continued strong action on Skeeter Davis, Johnny Carver, Eddy Arnold, Joe Stampley, Jean Shepard.

Pardo opens offices in NASHVILLE — Ray Pardo, formerly of Aurora, Illinois, has been appointed general manager of Nashville based Songs of David, Inc., according to the firm's President, Col. Dave Mathes.

Matches stated that Pardo will run the day to day operations and will continue the open door policy to all writers. He will launch an immediate search for commercial material and work closely with artists and producers in Nashville.

The temporary offices will be housed at 707 Tobylyn Drive, Nashville until a permanent location can be found. Pardo can be contacted at 834-5600 or writing P.O. Box 653, Nashville, Tenn. 37202.

Stoller Opens Offices

NASHVILLE—Lee Stoller, President of Stoller Enterprises, Inc. has announced that the firm has opened offices at 1201 16th Avenue South. Stoller has initiated LS Records and has appointed Billy Arr as executive director of a&r. Arr will also be in charge of the organization's four publishing companies.

Johnny Elgin has been appointed as the promotional director for the firm. Stoller is personal manager for recording artist Cristy Lane.
COUNTRY SONG OF THE WEEK

SUE RICHARDS—Dot DOA 17481
I JUST HAD YOU ON MY MIND (Ensign, BMI)

WAKE UP MORNING (Ensign, BMI)
Sue delivers her own song behind a tender Milton Blackford production. A great song can play in any format and this will be strong country and MOR; a potential pop performer.

JOHN DENVER—RCA APBO-0182
PLEASE, DADDY (Cherry Lane, ASCAP)
From his "Farewell Andromeda" album, this timely tune will be a novelty to some and stark reality to others. Another Denver hit with a more direct country appeal in production.

FREDDY WELLER—Columbia 4-45968
I'VE JUST GOT TO KNOW (Golden Horn, ASCAP)
Freddy is becoming one of the most soulful hitsters in country music. No more "Monkey Business," Mr. Weller is destined to be a superstar!

JERRY REED—RCA APBO-0194
THE UPTOWN POKER CLUB (Warner Bros., ASCAP)
Again funky! Yes indeed, Mr. Reed is down on that six string and he's adding that story line with the patented Jerry Reed style!

ROGER MURRAY—Cinnamon 775
GEORGIA WASHINGTON CLAY (Return, BMI)
Songs about Georgia and about the Civil War always touch folks somewhere deep down inside. This moving story is a memorable experience that will hook ya!

KENNY PRICE—RCA, APBO-0198
TURN ON YOUR LIGHT (Dunbar, BMI)

THE FIRST SONG THAT WASN'T THE BLUES (Tree, BMI)
Kenny is reunited with producer/writer Ray Pennington for the first time since "Walkin' On New Grass" and "Happy Tracks" and there's magic here!

BRIAN SHAW—RCA, APBO-0186
GOOD ENOUGH TO BE YOUR MAN (Tree, BMI)
This gent/eman is about to make it two in a row. Brian's distinctive voice and the funky, beany production means instant programming. Yocanbeate!

TONY DOUGLAS—Dot DOA 17484
SWEETEST HURT (Cochise, BMI)

ANOTHER DAY, ANOTHER DOLLAR (Four Star, BMI)
Tony releases this bread and butter cut from his "Thank You For Touching My Life" album. Good for the boxes.

SKEETER DAVIS—RCA APBO-0188
DON'T FORGET TO REMEMBER (Abigail, PFS)
The Gibb Brothers from the Bee Gees supply Skeeter with a tune that fits perfectly. Smooth and down home.

PRICE MITCHELL—Metromedia Country BMBO-0189
IF I'M A FOOL FOR LEAVING (Cedarwood, BMI)
DADDY'S GOING BYE-BYE (Sunbeam/Red Ribbon, BMI)
Price gets into a heavy country number that'll keep your ears warmer than a double-knit wool ski cap!

PAUL MARTIN—Minaret 205
TOO HURT TO FIGHT (Friendly Finley, BMI)

GUESS WHO CAME TO DINNER (Loyd of Nashville/West Harbor, BMI)
A fine country song is matched with an equally fine production. Paul comes through beautifully and this record will run a strong life.

JIMMIE LEE MORRIS—Atlantic CY-4010
HONKY TONK DREAMS (Hill & Range, BMI)

ONE MORE COUNTRY SONG (Longstreet, BMI)
Earl Bill produces a honky tonkin' shuffle that will grow in the beer gardens. A good sales item and a hard country play gem.

From Jean Shepard
A great big thanks for making it two in a row
#1 "Slipping Away" and now another smash
"Come On Phone"

#1 Artist: UA 317

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DECEMBER 8, 1973

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Chappell and Nashville. The best thing that ever happened to ears.

Chappell and Nashville are making beautiful music together as their sweet sound sweeps the country.

We're celebrating our success this year, and we'd like to thank all the people who helped it happen. All the great recording stars, and all the great writers associated with Chappell.

Chappell and Nashville, we just keep on groovin'. Hey, that wouldn't make a bad song...?mmmmmmmm?

Thanks to our: Writers
Gayle Barning (1973 BMI Award Winner)
& Rory Bourke (1973 ASCAP Award Winner)
Darrel Statler (SESAC Award Winner)
Jim Mundy
Carl Sigman & James Last
(1973 ASCAP Award Winners)
Chuek Thurp & Sandy St. John
(1973 ASCAP Award Winners)

Thanks to our: Print Associates
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Tom T. Hall,
Johnny Rodriguez & HiInfan Hall
(Halnote Music) (BMI Award winners)
Jack Music Inc.
Kris Kristofferson (Resaca Music)
(BM Award, Dove Award)
WSM Grand Ole Opry

Ferlin Husky
(ABC)
LP
"Now Lonely is Only A Word"
Bobbi Martin (MGM)

Elvis Presley
(RCA)
LP
"700"
Elvis Presley
(RCA)

"Sweet Country Woman"
Johnny Duncan
(Columbia)

"Rock A Bayou"
Carl Curtis
(Toast Records)

Billy "Crack" Craddock
(ABC)
LP

"I've Got Love To Burn"
Jacky Ward
(Cinnamon Records)

"True Love"
Red Steagall
(Capitol)

"When She's Good She's Really Good"
Hugh King
(Hickory)

"Southern Lovin'
Jim Ed Brown
(RCA)

"I'm Gonna Put My Love On You"
Bob & Hazel Wolfe
(Atteiram)

"Let My Love Shine"
Marti Brown
(Atlantic)

"I Buy The Wire"
Lefty Frizzell
(ABC)

"All Heaven Breaks Loose"
David Rogers
(Columbia)

"Between Me And Blue"
Ferlin Husky
(ABC)

Johnny Duncan
(Columbia)

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Tommy Overstreet
(DOT)
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CashBox
Pick of the Week
December 1, 1973

Produced by Russ Gary for DSR