

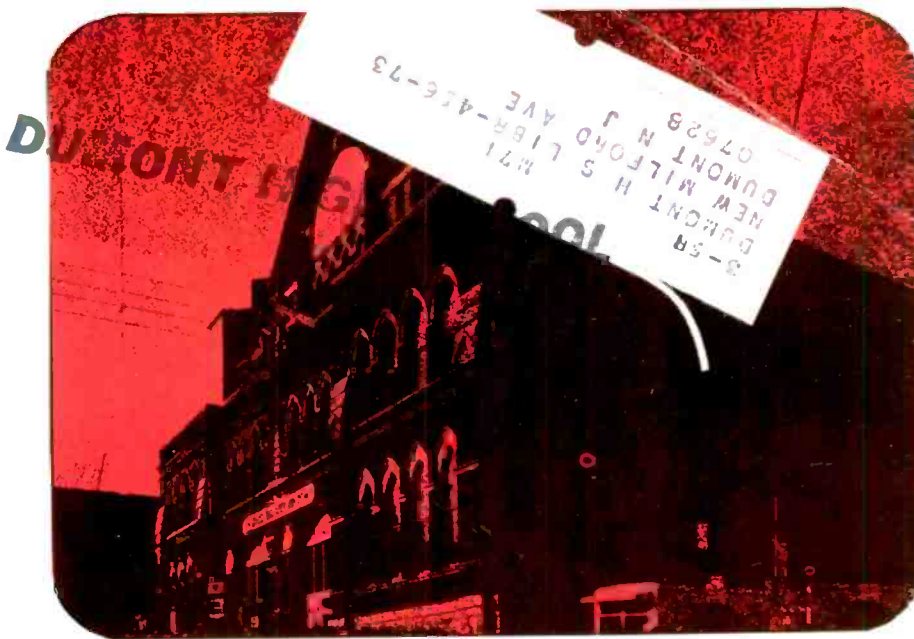
RECORD WORLD

OCTOBER 20, 1973

WHO IN THE WORLD:

COUNTRY MUSIC

The Opry House, Formerly The Ryman Auditorium, Known To Millions As The Home Of WSM Radio's Grand Ole Opry House Since 1941, Has Stood As A Country Music Landmark. The Venerable And Historic Edifice, Built In 1891 Is In Its Last Days Of Service. In This Special Issue, Record World Looks At Country Music '73 In Conjunction With The 48th Grand Ole Opry Birthday Celebration.



HITS OF THE WEEK

SINGLES

LOGGINS & MESSINA, "MY MUSIC" (prod. by Jim Messina) (Jasperilla/Gnossos, A.S.C.A.P.). Long-awaited single from that dynamic duo has been culled from their forthcoming album. Written by both of them, tune is a cute rocker that should please their many fans. Columbia 4-45952.

THE STAPLE SINGERS, "IF YOU'RE READY (COME GO WITH ME)" (East/Memphis, BMI). From their album "Be What You Are" comes this gentle soul swinger that's sure to cross over to pop easily. Along the same lines as "I'll Take You There" goldie, disc should go to the top quickly. Stax 0179

THE HOLLIES, "THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM McGEE" (prod. by the Hollies) (Famous, ASCAP). Long-titled single marks the return of Allan Clarke as a major force in this English group. "Long Cool Woman" sound-alike should get lotsa bullets. Epic 5-11051.

KRIS & RITA, "A SONG I'D LIKE TO SING" (prod. by David Anderle) (Combine, BMI). The Sonny & Cher of Mellowland offer their first single as a duo with this reggae-flavored Kristoferson opus. Culled from their successful "Full Moon" lp, cut should rise to hitdom. A&M 1475.

SLEEPERS

LINDA RONSTADT, "LOVE HAS NO PRIDE" (prod. by John Boylan) (Walden/Glasco, ASCAP). Taken from her beautiful new album "Don't Cry Now," this Kaz-Titus classic has been performed to the hilt by Ms. Ronstadt. Songstress will see the hit side of popdom once again. Asylum 11026.

FRIENDS, "GONNA HAVE A GOOD TIME" (prod. by Michael Lloyd) (Miller, ASCAP). New group featuring Michael Lloyd, Steve Kipner and Darryl Cotton debuts with a powerhouse piece of pop that should make many friends and fans. Trio could be very, very big! MGM 14546.

BOBBY BLUE BLAND, "THIS TIME I'M GONE FOR GOOD" (prod. by Steve Barri) (Don, BMI). Blues singer Bland has been around for years on the Duke label racking up many chart goodies. With the acquisition of the label by Dunhill, he's ready for superstardom. Excellent! Dunhill 4369.

MOCEDADES, "TOUCH THE WIND (ERES TU)" (prod. by Juan Carlos Calderon) (Radmus, ASCAP). Record features English lyrics on one side, Spanish on the other, and either one could step out as a leftfield smash. Good lead vocal and fantastic hook cinch it. Tara 10C (Famous).

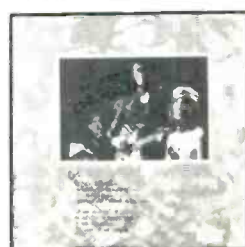
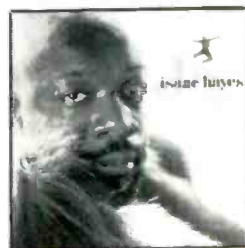
ALBUMS

FRANK SINATRA, "OL' BLUE EYES IS BACK." Singing as wonderfully as ever, Frank Sinatra has returned to recording with a marvelous collection of songs masterfully produced by Don Costa and arranged by Gordon Jenkins. Potentia multi-format hits include "Let Me Try Again" and "Dream Away." Welcome back, Blue Eyes. Reprise FS 2155 (5.98).

ISAAC HAYES, "JOY." Black Moses won't get the shaft with this silky slice of hot buttered soul that will see immediate chart movement. A bit of the fire 15-minute title tune could be a monster single, and "I Love You That's All" is a bold sensual shaker. Hayes and Willie Hall wrote and produced the album with spirit and vitality. Enterprise ENS-5007 (Stax) (5.98).

ANDY WILLIAMS, "SOLITAIRE." Andy has joined forces with one of rockdom's most eminent producers, Richard Perry, and the duo have combined on a set of mostly new songs that were recorded with such rock session greats as Nicky Hopkins and Klaus Voorman. Andy sings with incomparable range and sensitivity on "That Is All" and "Remember." Columbia KC 32383 (5.98).

LOU REED, "BERLIN." Reed's latest album of evocative talk/sung tunes are woven into a theatrical glimpse of the decadent world of Berlin in the 1930s. The album has already garnered great critical acclaim for its depth and vision. Some of the album's most interesting songs include "Lady Day," the bizarre "Caroline Says" and "Men Of Good Fortune." RCA APL1-0207 (5.98).



Country Cross-Overs Boom Laginestra Speech Stresses International Expansion

Dealers Forecast Heavy Sales Bogart Resigns from Buddah Grammy Deadline Nears

Stones, Elton Dominate Charts New Late-Nite Rock TVer Dialogue: Norman, Weiser

MIRACLE MAKER (SWEET SOUL SHAKER)

APBO-0139

The new
single
forced
from the
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THE HUES CORPORATION



THE HUES CORPORATION IS NOW ON TOUR WITH ROBERTA FLACK.

RCA Records and Tapes

Laginestra Stresses Intl. Expansion In Speech to RCA Licensees

■ NEW YORK — "International expansion offers record companies their greatest opportunities in the immediate future," Rocco Laginestra, President of RCA Records, said to an international convention of RCA subsidiaries and licensees in New York last week.

"In the United States, we are a mature industry, and although this still is the largest record market in the world and we will continue to treat it as such, we have seen a leveling off of industry sales, and I think the immediate future will see an ever-shrinking number of record companies as the competition stiffens for a more slowly growing domestic market. It is overseas where the real growth opportunities lie," he said.

"The companies which survive in the next few years in the United States will be the ones which use their resources and manpower wisely, who develop international artists and the ones which aggressively expand as

global operations," Laginestra added.

With an eye toward greater internationalization, Laginestra said RCA Records' American operation will continue to be treated as a subsidiary and that the company's full scope of operations will be directed toward the entire world, with the establishment of international super acts like John Denver and David Bowie.

He emphasized the internationalization of the company by stating that he recently had appointed a domestic employee as head of international operations and a man with international experience as head of the domestic operations, adding that this international exchange of ideas could only strengthen RCA's
(Continued on page 145)

Grammy Deadline This Friday

■ LOS ANGELES — The deadline for returning of all record companies' Grammy Awards entry forms (mailed to the companies on October 1) is this coming Friday, October 19. The Record Academy (NARAS), which administers and presents the awards, emphasizes that any companies that do not complete their entry forms could conceivably find some of their recordings not represented in this year's Grammy voting procedure and thus unable to compete for an award.

Academy members last week received their own entry forms and have an extra week (until Friday, October 26) to mail back their listings. Record companies and active NARAS members not in receipt of entry forms are urged to contact either their chapter office or else the NARAS National Office at 6430 Sunset Boulevard, Hollywood, California 90028 immediately.

Bogart Exits Buddah

■ NEW YORK—Record World has learned from informed sources at the Buddah Group that Neil Bogart, Co-President of the company, has tendered his resignation. Although Bogart's resignation has not been officially accepted by Buddah's parent company, Viewlex, acceptance of the resignation is imminent.

At press time there was no comment from either Bogart or Viewlex.

Dealers Predict Strong Xmas Sales

By GARY COHEN

(Following is the conclusion of a two-part series on burgeoning record sales.)

Retailers around the country expressed near-unanimous agreement that this fall and Christmas season would be the best period in the history of the record business. This feeling comes from the strong release schedules set up by most major record manufacturers, with a flow of hit product by established artists continuing from now right through Christmas.

Lou Fogelman, Vice President of the Warehouse, said business in his chain was "very strong. It cooled a little a few weeks ago at back-to-school time, but basically it was very strong." Fogelman is convinced that the product is

Country Cross-Overs: Bigger Than Ever

By LENNY BEER and ALLEN LEVY

■ NEW YORK — An analysis of Record World's charts reveals that country-pop cross-overs are occurring at a great and ever-increasing rate. This, in a sense, is nothing new. Such artists as Hank Williams and Jim Reeves were always big stars in both country and pop and the tradition of cross pollination has continued into today's record market.

This week's singles chart shows that country twang is every bit as important as big city hard rock—in fact, the two trends seem to have the charts pretty much sewed up. A perusal of the charts reveals such hot items as Capricorn's Allman Bros.' "Ramblin' Man" (a country song for sure and a departure for a group basically known for hard, if flowing rock), the country influenced "My Maria" by B. W. Stevenson (RCA), Bobby Goldsboro's "Summer (The First Time)" and Hank Wilson's (aka Leon Russell) "Rollin' In My Sweet Baby's Arms" (Shelter), Marie Osmond's rendition of the country classic "Paper Roses" (MGM), Kris Kristofferson's Monument waxing of "Why Me" (an award winning country-gospel tune), Conway Twitty's controversial country tune "You've Never Been This Far Before" (MCA), the Carepenters "Top of the World" (A&M), Charlie Rich's "The Most Beautiful Girl" (Epic), Dottie West's "Country Sunshine" on RCA (the disc ver-

sion of a cornfed soda pop commercial) Donna Fargo's "Little Girl Gone" (Dot).

The album chart corroborates what the single chart suggests—that country's comin' on strong with pop audiences. "Hank Wilson's Back, Vol. 1" (Shelter), Leon's love song to those small town tunes, is country, as are Kris and Rita (that's Kristofferson and Coolidge) straight from the cotton fields on their opus for A&M; B.W. Stevenson's "My Maria" elpee (RCA) is as country as cornsilk as is Kristofferson's "Jesus Was a

(Continued on page 145)

New Late-Night Rock Show Planned

By CRAIG FISHER

■ LOS ANGELES — With "Don Kirshner's Rock Concert" an apparently assured success, Record World learned last week that a new series devoted to rock music will shortly join the burgeoning field of rock shows in late-night television slots. The half-hour syndicated series, to be called "In Session," will premiere following "In Concert" Nov. 9 on KABC here, as well as on New York's WABC and in 18 other markets. It will be broadcast simultaneously in stereo on FM radio—KLOS here and WPLJ in New York. Phil Everly will host it. And according to Sam Riddle, who is co-producing it with Kip Walton, such performers as Johnny Rivers, Poco, Jackson Browne, Rod Stewart, Teddy Neeley, B. B. King, Jose Feliciano and Van Morrison have already committed themselves to appearances during its 39-week run.

"Our goal is to make this the first authentic rock television show," Riddle told Record World. "All of the shows currently on the air use a concert format, but ours will be set in a recording studio—the artists' own environment—without an audience. We also plan to have the best live sound on television, done by a recording engineer rather than a TV audio engineer." But in some cases, he added, a singer or group will "just rap" with Everly instead of per-

(Continued on page 145)

The same report came from the
(Continued on page 145)

Granger Fantasy Executive Assistant

■ BERKELEY, CALIF. — Ronnie Granger has been named executive assistant to the President of Fantasy/Prestige/Milestone. Granger comes to the labels from John Levy Management and Junat Productions, where he has been in charge of promotion.



Ronnie Granger

In making the announcement, Ralph Kaffel, President of the three labels, said "We have been looking for some time for a man with the special qualifications in national and regional promotion, national and retail sales and company executive experience that Ronnie Granger has."

Prior to his association with John Levy, Granger was head of ABC r&b promotion, and before that was general manager of Tangerine Records, Ray Charles' label. (Continued on page 154)

Shepherd Revamps Starday-King

■ NASHVILLE — Mike Shepherd, general manager of Starday-King has announced the re-organization of the complex's Nashville headquarters.

Pete Thomson has been appointed sales manager of the operation, with Ed Hall newly named director of promotion. In charge of the studio and production facilities are Mike Stone and Don Cody. All of the changes are in line with Shepherd's philosophy of promotion from within. All of the new appointments are current Starday-King personnel.

When asked about future moves, Shepherd said: "We intend to be totally involved in contemporary music. By that I mean all music that's contemporary. Country, pop, blues, jazz, r&b; whatever music people want to buy. Our intention is to keep Nashville not only the capital of country music but to make the city a driving contemporary force."

JVC Markets Quad Cassette

■ NEW YORK—Record World has learned that JVC has plans to market a discrete quad cassette unit. Target dates for initial shipment, according to a source at JVC, is early 1974 "if all goes well."

Quad cassettes, with quad reel-to-reel already eliciting consumer reaction, would mean a total of eight active configurations for record product: stereo lp, quad lp, 8-track, 8-track quad, stereo reel-to-reel, quad reel-to-reel, cassettes, and now quad cassettes.

One of the problems anticipated with quad cassettes, according to industry sources, is quality control. Mass production of a tape containing 8 tracks that is 1/8" wide, they say, will be difficult. JVC, however, feels they will be able to overcome this problem.

Sources at major record labels heavily involved in quad told RW that they have no plans at present to release quad cassettes. One, however, added that "if a market for quad cassettes develops, you can be sure we'll release product for that market."

K-Tel Earnings Up

■ MINNEAPOLIS—K-Tel International, Inc., has reported record sales and earnings for the fiscal year ended June 30, 1973. Net income was \$3,301,654, up 43 percent from \$2,322,218 in fiscal 1972. Earnings per share were 82 cents, compared with 58 cents last year. Net sales increased 7 percent to \$43,308,186 from \$25,389,155.

For the fourth quarter, the company had a loss of \$705,162, equal to 18 cents per share, compared with a loss of \$1,055,837, or 26 cents per share, for the final quarter of fiscal 1972. Net sales for the fourth quarter were \$5,737,464, compared with \$244,771 last year.

The company said the unexpected fourth quarter loss, while smaller and different in make-up than that of a year ago, resulted primarily from the seasonal nature of the business and was compounded by increased overhead costs incurred in anticipation of 1974 product promotion, higher than anticipated record royalties, additional reserves for pending litigation and inventory write-downs and additional unforeseen start-up costs in West Germany and in new divisions formed during the year.

Bell to Symphonette

■ NEW YORK — William Bell, formerly an executive with Columbia Records/Columbia House, has left that organization to assume a post as Vice-President of a&r for the Longines Symphonette/Capitol Music Club, based in New Rochelle.

Diana Balocca Joins Capricorn

■ LOS ANGELES—Larry Saul, general manager of Capricorn Records West Coast operations, has announced the appointment of Diana Balocca to the newly created position of director of advertising and creative services.

Ms. Balocca joins Capricorn Records after two-and-a-half years as director of advertising for Warner Brothers/Reprise Records. Prior to that, she was with National Media Consultants, as well as with Capitol Records.

Based on the West Coast, Ms. Balocca will work out of the Capricorn offices at 4405 Riverside Drive in Burbank. She will join the company October 15. Ms. Balocca will immediately undertake formulating and implementing advertising programs tailored to the individual artists on Capricorn Records.

Ringo, Band, Lennon Albums Out Soon

■ HOLLYWOOD — Capitol Records has set October release dates for three major albums, it has been announced by Brown Meggs, CRI Vice President, marketing. Ringo Starr's "Ringo" album is due October 15; The Band's "Moon-dog Matinee" will be out October 29; and John Lennon's "Mind Games" has a scheduled release date of October 30.

Cooper Cuties



An all star cast of supporting characters, including Liza Minnelli, the Pointer Sisters and Ronnie Spector will be heard on the new Alice Cooper album, "Muscle of Love," scheduled for release on Warner Bros. early in November. Pictured during one of the sessions are (from left) Liza Minnelli, Alice Cooper and Ronnie Spector.

BASF Changes

■ BEDFORD, MASS.—Tom Dempsey, Vice President Marketing, BASF Systems, has announced organizational changes in the BASF record label operation. Effective immediately, BASF music distribution is a part of the BASF audiovisual products division. G.H. Berberian is marketing manager. R.A. Patterson is national sales manager and Woody Howard is product manager.



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IN ENGLAND.**

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VR 13-105

Gold For Grand Funk



Grand Funk Railroad was recently honored at the Crystal Room of the Beverly Hills Hotel on the occasion of their RIAA certified million-selling single, "We're An American Band," and the group's ninth consecutive RIAA certified gold album, also titled "We're An American Band." Some 250 guests cheered as Bhaskar Menon, President of Capitol Industries, presented the group with plaques denoting the gold awards. Pictured at the celebration (from left) are Mel Schacher, Craig Frost, Menon, Don Brewer, Mark Farmer and producer Todd Rundgren.

MCA, Belwin-Mills In Print Agreement

■ NEW YORK — Sal Chiantia, President of MCA Music, and Martin Winkler, President of Belwin-Mills Publishing Corp. have announced that their two companies have entered into an agreement to form a joint venture for the sale of the printed product of Mills Music and MCA Music effective November 1, 1973.

The educational catalogues of Belwin will not form a part of the joint venture, but Belwin-Mills Publishing will act as the sole selling agent for the joint venture, which will combine the MCA-Mills popular, standard and educational catalogues. The companies presently managed by MCA Music, Williamson-MAM-Spanka, will also be administered by the joint venture. A separate staff will be maintained to develop new product.

It was also announced that MCA has appointed Belwin-Mills to manage its rental library of serious music.

MGM Mounts Push For Sammy Davis

■ LOS ANGELES—MGM Records is mapping an all-out merchandising campaign to support release in November of "General Electric Presents Sammy," the TV soundtrack album from Sammy Davis' forthcoming television special. The show airs Friday, November 16, over NBC-TV (8:30 p.m. ETS).

As part of the pre-release campaign, the label is joining with General Electric in a series of special receptions honoring the entertainer. They are scheduled for Oct. 17-19 in Boston, New York and Dallas, with Davis in attendance.

Major marketing emphasis will be placed on in-store support for the lp, virtually a chronicle of the entertainer's career, according to MGM Vice President Stan Moress.

CBS Labs Marketing Sony Quad Encoder

■ STAMFORD, CONN.—CBS Laboratories, a division of Columbia Broadcasting System, Inc. and Sony Corporation have announced an arrangement for CBS Laboratories' Professional Products Department to distribute the Sony SQ Encoder/Mixer Model SQE-2000 exclusively in the United States and Canada.

The new encoder was designed by CBS and Sony to enable FM broadcast stations to originate local "surround sound" quadrasonic broadcasts, and to produce quadrasonic commercial announcements.

20th Century Music Prospers Under Eiseman

By CRAIG FISHER

■ LOS ANGELES—On one wall of Herb Eiseman's office at 20th Century Music, hanging among the photographs and other framed memorabilia, is a drawing of a turtle. "Behold the turtle," reads the inscription printed on it. "He makes progress only when he sticks his neck out."

That inscription might well serve as a motto for Eiseman, now in his second year as President of the publishing company, and in fact, he says, his wife bought the drawing for him because she thought so, too. And certainly the facts seem to support Mrs. Eiseman's choice. Since assuming his position in May of last year, Eiseman has transformed 20th Century Music from the withered arm of an ailing motion picture company into the healthy adjunct not only of that company but of an equally healthy record operation as well. In the past nine months, two of its songs, "The Morning After" and "Love Jones," have become gold records, and Eiseman says he expects a third in "I Got a Name,"

Famous Pacts Crested Butte

■ NEW YORK — Famous Music has signed a distribution agreement with Crested Butte Records, an eight-month-old label based in Denver, Colorado. The announcement of the signing was made by Tony Martell, President of Famous Music, and J. Carlos Schidlowski, President of Crested Butte Industries.

Crested Butte is presently the only record company with studios and a home office in the Rockies. The first two releases scheduled for November are singles, "Nice Day For Religion" recorded by The Family Jam, and Paul Hampton's "Skater's Waltz."

Linda Koci To Mums Post

■ LOS ANGELES — Linda Koci has been appointed as special projects co-ordinator for Mums/Prophecy Records, a custom label of the Columbia/Epic Group.

Hal Landers and Bobby Roberts, who head Mums/Prophecy label, state that along with Ms. Koci's new assignment, she will continue as associate national promotion director, sharing duties with Larry Douglas, whose appointment as general manager of Mums/Prophecy Records was made last week.

Court Denies Piracy Hearing

■ WASHINGTON — The U. S. Supreme Court has denied a petition to rehear a case challenging the constitutionality of state antipiracy statutes.

In a landmark decision last June, the Supreme Court ruled, in Goldstein v. California, that states were within their rights in enacting anti-piracy laws. The petitioners had been convicted of tape piracy under Section 653h of the California Penal Code, lost appeals to the higher courts of the state, and asked for a rehearing after the Supreme Court ruled against them.

RIAA Hires Polk

■ NEW YORK—The Recording Industry Association of America has hired veteran investigator John H. Polk former treasury agent for the Internal Revenue Service, to conduct piracy investigations in the southern states, according to Stanley M. Gortikov, President of RIAA. Polk will also maintain contacts with Federal and local law enforcement agencies. He will coordinate intelligence effort with Jules E. Yarnell, who heads the RIAA's Anti-Piracy Intelligence Bureau in New York. Polk will be headquartered in Nashville.

Bismarck Pirates Sunk

■ BISMARCK, N. D.—Four men and a corporation, charged last July with 115 counts of copyright infringement for selling pirated tapes, have been charged with an additional 16 counts after again being found selling pirated recordings. Assistant U. S. Attorney David Peterson identified the defendants as Northwestern Tapes, Inc., Ronald P. Souther, President and sole stockholder; Vernon Axtman, an officer of the firm, and Paul R. Dolbec and Larry Axtman, employees of the company.

Conway and Rick



At Rick Nelson's recent Palomino appearance, Conway Twitty (left) came backstage to chat—and was joined, from left to right, by MCA President Mike Maitland, Nashville promo manager John Brown, Vice President of Promotion Pat Pipolo, and Larry Scott from KLAC



On finer radio stations everywhere

Magnavox Presents Frank Sinatra November 18 on NBC-TV

By CRAIG FISHER



■ IN THIS RESIGNATION WEEK, rumors are rife, but ne vs isn't. However . . . Her fondest dream come true, **Bette Midler** will become Honorary Sanitation Commissioner of the City of New York in December. Some 6,000 sanitation trucks will carry her logo, and she'll also do a radio spot—something on the order of "Puhleeze, deposit your garbage in the proper receptacle" . . . In Australia, they're readying a spectacular homecoming for **Helen Reddy**, who goes there Nov. 11 for an eight-city concert tour, concluding at Sydney's newly-opened opera house. And when Helen does a European tour next spring, none other than **Pierre Cardin** will be promoting her concert at Paris' Olympia Theatre. Maybe Pierre'll throw in a new wardrobe as well . . . In London, **Joe Smith** is visiting. Something's up . . . In Munich, Wednesday before last, **Ray Charles** came on-stage and finished a set with **Billy Preston**, to the delight of all present. That's the ubiquitous **Rodney Allen Rippy**, by the way, who's singing with Billy on the radio promo for his new album . . . And here, in an interesting about-face, **Steve Gold** and **Jerry Goldstein** have reportedly been negotiating with MGM for a production deal. Could it also be true, as rumored, that the label has offered them an exceedingly hefty sum to settle those disputed claims on **Eric Burdon's** past royalties? . . . Alone again: **Gilbert O'Sullivan** "has the flu," says London. That's meant canceling all remaining dates of his tour with **Maureen McGovern**, including an Oct. 14 stand at the Dorothy Chandler Pavilion here.

JOEL AGAIN: In case you wondered—and many have—**Billy Joel** is just about ready to knock everyone dead. His first album for Columbia has been dubbed "Piano Man," which will probably be the single as well and it'll be out in time for his next stand at the Troubadour, where he'll open for **Morgana King** beginning Nov. 6. After that, he's going to do some dates with the **Doobie Brothers** . . . **Barbra Streisand's** also got an album coming out next month. It'll be the soundtrack from her next TV special, which airs then, and it features a medley duet with **Ray Charles** . . . **Al Green** should have one out then, too. He's in the studio in Memphis now with **Willie Mitchell** . . . Other upcoming product includes the **Kinks'** next on RCA. This one's called "Preservation, Act 1," and according to **Anon** "represents a new surge of **Ray Davies** creativity, picking up where 'Village Green Preservation Society' left off" . . . **Johnny Cash** is recording in Nashville. From out of the past, **Don Law** is once more at the controls . . . **Lori Lieberman** is here rehearsing her band, prepping for an upcoming tour . . . **Hugh Masakela's** next should be out within the month. Then, reportedly, Hugh is bringing **Hedzolah Zounds** (?), an African band, over here for a tour . . . Nuptial news: **Carol Strauss** and **Mike Klenfner** have set the date. It's Jan. 12 . . . Errata: **Yoko Ono** won't be touring after all, but will be playing N.Y.'s **Kenny's Castaways** beginning the 16th . . . And for trivia fanciers: London re-released a 1962 single, "Sad September," last week. **Dave and Lee** are the duo who recorded it. And who are Dave and Lee? David Gates and Leon Russell, that's who.

BIG BAND, '74 STYLE: After the first of the year, **Geraldo Rivera** will be doing lots more late-night TV for ABC—specifically, four more "magazine-style" programs and two weeks of talk shows. More interesting than that, though, is the fact that "Goodnight America," as all the shows are to be called, will feature the Goodnight America Band—and ever-changing aggregation designed to feature the best musicians available for any given taping. According to Marty Berman, Geraldo's producer, he's already gotten commitments from such as **Eric Weissberg**, **Hugh McCracken**, **Allen Schwartzberg** and **Felix Pappalardi**, and Berman warns us to expect even bigger names from the music world as guests . . . To continue: those tours keep coming. To wit, **Spencer Davis** goes out with **Focus** the 25th, for five weeks or so . . . the **Spinners** are touring Europe. Their first date was the 15th; they'll keep going till Nov. 6th . . . **Rare Earth** finish their current series of outings in Reno on the 21st. After that, they'll be here till the first of next month working on their next album . . . And the legendary **Barbara Bell** is conjuring up a tour for 20th's **Michael Chain** . . . Glimpsed on LaCienega last week, catching up with "The Devil In Miss Jones:" all the members of **King Crimson** save for **Robert Fripp**. Reportedly, "It's not his cup of tea" . . . **Patrick Snyder-Scumpy** is the new West Coast editor of "Crawdaddy" . . . And memo to "Circular": That's **Carrie Snodgrass**.

Major Promo Push For Impulse Albums, Tour

■ LOS ANGELES — On October 21st ABC/Impulse will kick off their fall national tour at Carnegie Hall with a concert featuring Gato Barbieri, Keith Jarrett and Alice Coltrane. The event is synchronized with the company's release of fourteen new lps which showcase, along with Barbieri and Jarrett, other major jazz artists as John Coltrane, Pharoah Sanders, Sam Rivers, John Klemmer, and others.

The concert tour will feature eight of the Impulse artists in a major hall-major market itinerary that includes New York, Los Angeles, San Francisco, Detroit, Boston, and Washington, D.C. Gato Barbieri will be the headliner at all the concerts, being backed up with Keith Jarrett on the East Coast and Alice Coltrane on the West Coast.

Barbieri, who has gained a sizable following since his scoring of Bertolucci's "Last Tango in

Paris," will be working in an entirely new format. The Argentine saxophonist will be playing with musicians from his native South America, performing a style radically different from his style on the New York jazz scene.

The seeds for the concert series were planted this summer in Montreaux, Switzerland where Gato, Michael White, John Klemmer, and Sam Rivers were met enthusiastically at the Montreaux Jazz Festival. Impulse felt that, if the European acceptance for their artists could begin to approach that of pop star mania, there was

(Continued on page 138)

CBS Third Quarter Gains

■ NEW YORK — CBS estimates 1973 third quarter net income of \$23.4 million on estimated net sales of \$370.4 million, a 13 percent increase in earnings and an eight percent increase in revenues over the prior year period, it has been announced by William S. Paley, Chairman and Arthur R. Taylor, President. In the comparable period last year, net income was \$20.7 million and net sales were \$342.2 million. Estimated third quarter earnings per share are 82 cents compared with 72 cents for the third quarter of 1972.

For the first nine months of 1973, income from operations is estimated at \$63.6 million on net sales of \$1,088.3 million, a 19 percent increase in earnings and a 10 percent increase in sales. Comparable 1972 results were \$53.5 million and \$985.2 million respectively. Estimated nine months earnings are \$2.23 per share, compared with \$1.85 per share for the first nine months of 1972. The 1973 income and earnings per share do not include a nonrecurring gain of \$5.4 million or 19 cents per share resulting from the first quarter sale of the New York Yankees.

Commenting on these results, (Continued on page 138)

John, Stones In Retail, Chart Blitz

■ NEW YORK — In a strong retail blitz, Elton John and the Rolling Stones have scored a significant domination of this week's **Record World** charts. John's new MCA lp "Goodbye Yellow Brick Road" tops the Retail Report as Salesmaker of the Week. The Singles Chart Chartmaker of the Week; the album is Chartmaker of the Week on The Album Chart.

The Rolling Stones gather no moss either, as "Angie" is the number one single this week; "Goats Head Soup" is number one album of the week, as well as running neck and neck with John for retail sales honors.

New Bowie LP, Single Coming

■ NEW YORK — David Bowie's sixth RCA Records album, "Pin Ups" is set for release by the company on October 22. It will be released in England on October 19, and has already been certified gold there. Details of an extensive marketing and merchandising plan for the album will be announced next week.

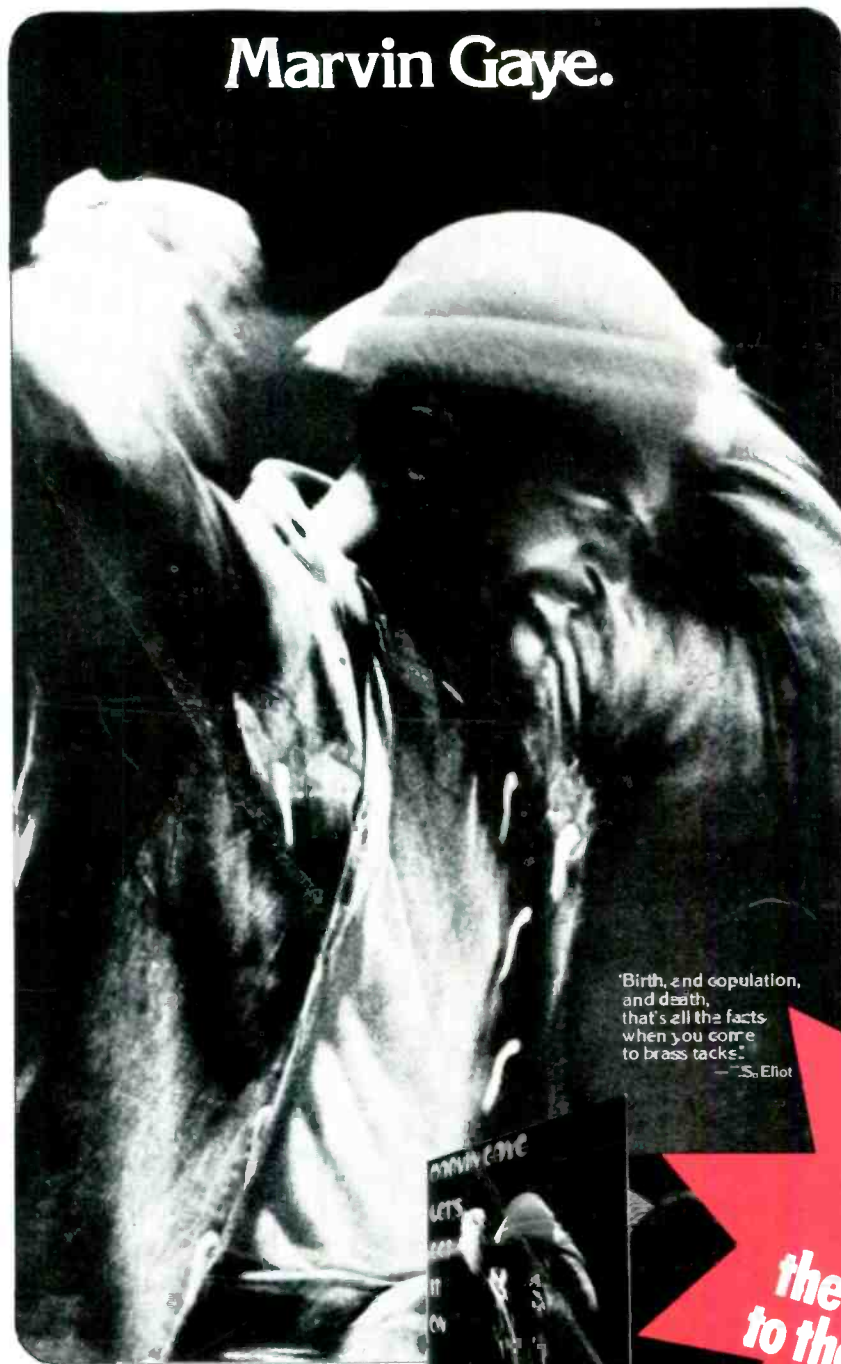
In Bowie's own words, "Pin Ups" is comprised of songs that "are among my favorites from the '64-67' period of London." Included in the album will be material by the Yardbirds, Kinks, Merseybeats, Pretty Things, The Who,

(Continued on page 138)

Gold Rock

■ NEW YORK — Paul Simon has struck gold for the second time in recent months. His Columbia single, "Loves Me Like A Rock," has been certified gold by the RIAA, signifying sales in excess of one million copies. The award comes on the heels of Simon's gold record for "There Goes Rhymin' Simon," the lp which contains "Loves Me Like A Rock."

Marvin Gaye.



"Birth, and copulation,
and death,
that's all the facts
when you come
to brass tacks."
—S. Eliot

The passion ('Let's Get It On'),
The pleasure ('You Sure Love To Ball'),
The pain ('If I Should Die Tonight').
These are some of the emotions in this
sensitive album about a love affair. If you
have ever loved, this album will
move you again.



**"Come Get To This"
From the million-
selling album,
the follow-up release
to the 3 million-selling
single.**

T54241F



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ISLAND PEOPLE

are a unique group of artists, whose records are not "product" but works of art – all appreciated for what they bring to the world of music.

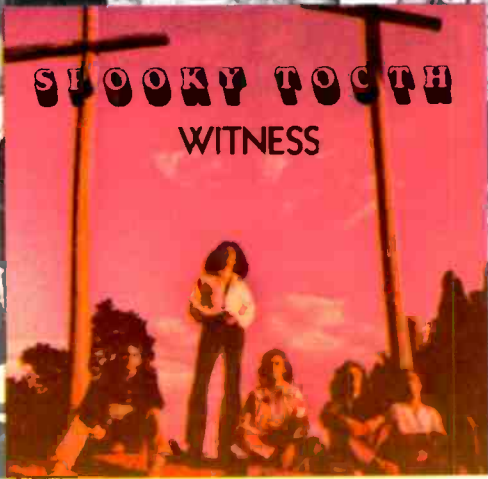
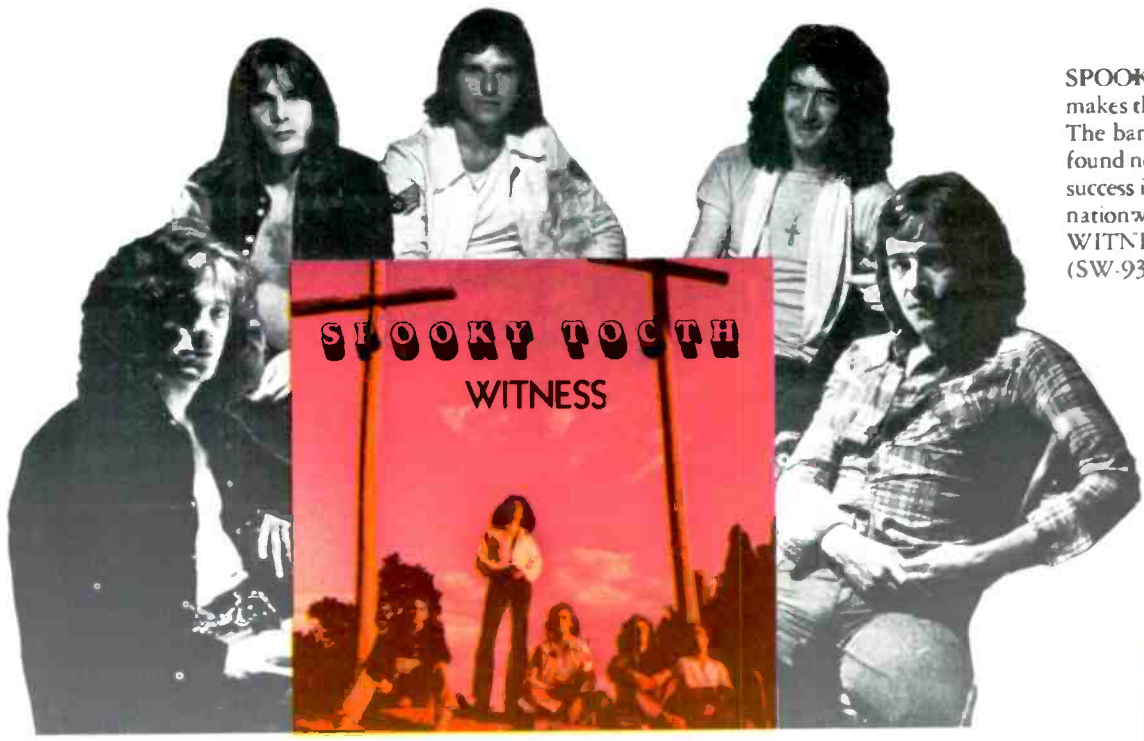
The ISLAND PEOPLE are distributed by the Capitol People, who have a complete support program for these artists.



TRAFFIC—ON THE ROAD. This dynamite collection was recorded live while Traffic was touring Germany. Fans (who sell-out their concerts) will love these spectacular 'live' renditions of Traffic favorites—"Low Spark of High Heeled Boys," "Shoot Out At The Fantasy Factory," "(Sometimes I Feel So) Uninspired," and "Light Up Or Leave Me Alone." We expect *heavy* traffic for ON THE ROAD. (SMAS-9336)



THE WAILERS—BURNIN'. The Wailers are pure Jamaican. *BURNIN'*, their follow-up album to *CATCH A FIRE*, contains a varied repertoire of "reggae" tunes, penned for the most part by the incredible Bob Marley. The Wailers are now on tour with Sly and the Family Stone. *BURNIN'* was produced by Chris Blackwell and The Wailers. (SMAS-9338).



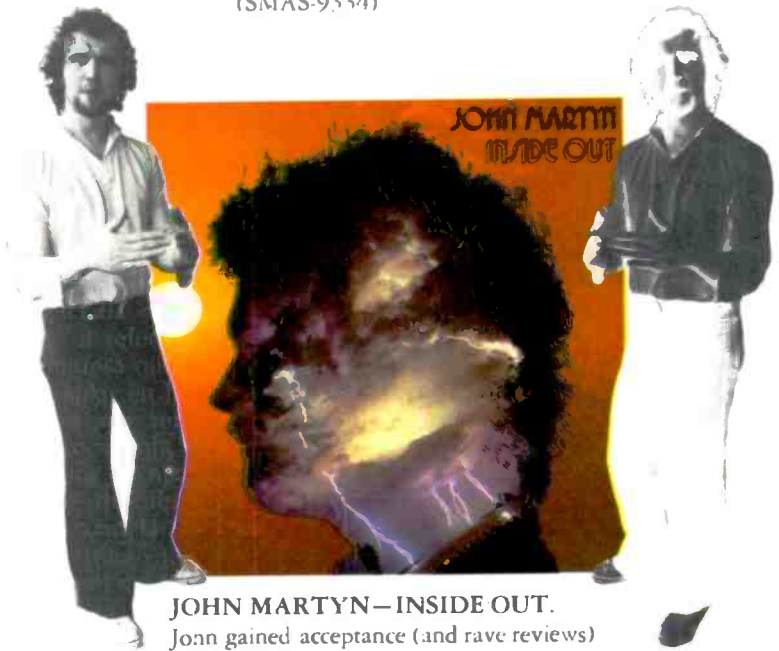
SPOOKY TOOTH—WITNESS. Spooky Tooth makes their debut on the Island label with *WITNESS*. The band that broke up, became a legend, and then found new life has already scored tremendous success in the U.S. and returns now with their third nationwide tour and this powerful new album. *WITNESS* was produced by Spooky Tooth. (SW-9337)



STOMU YAMASH'TA'S RED BUDDHA THEATRE—THE MAN FROM THE EAST. This is the original music from the play, which the *HOLLYWOOD REPORTER* reviewed as "exquisite, percussive rock score"—"the real cohesive strength of the piece"; written, produced and conducted by Stomu Yamash'ta, who has been called one of the world's greatest percussionists. The play and the album are making their American debut simultaneously. (SMAS-9334)



AMAZING BLONDEL—BLONDEL. You won't believe it! Amazing Blondel have taken their familiar Elizabethan roots and added rock-n-roll! The result is *BLONDEL*, and it's truly amazing. You owe yourself a listen to this magnificent new work. *BLONDEL* was produced by John Glover and Phil Brown. (SMAS-9339)



JOHN MARTYN—INSIDE OUT. Jonn gained acceptance (and rave reviews) with U.S. audiences last spring. His virtuosity on guitar, his distinctive vocals, and his songwriting talent have already created a demand for this new album, which will be enhanced by his tour of the States this fall. *INSIDE OUT* was produced by John Martyn. (SMAS-9335)

Robert W. Morgan Raps

■ For over eight years it was a morning ritual to be "morganized" by Robert W. Morgan from 6-9 a.m. on KHJ-AM in Los Angeles. Recently having left the station, LA residents have had to do without their usual AM wakeup. RWM talked with Record World about his feelings on radio, communication and Don Imus. A carefully edited first installment follows.



Dick Clark (right) and Robert W. Morgan, getting together to record a "Superjocks" program for Monitor. "Superjocks" is a new three-hour program of music, interviews and vignettes which airs over the Monitor Network of 220 stations from 7 to 10 p.m. on Saturday nights.

RW: What does the W stand for anyway?

Morgan: My middle name.

RW: It's going to be one of those mornings! I understand you recently had a run-in with a garbage truck in New York.

Morgan: It's really a hilarious story. It all started in 1970. Do you know about that story?

RW: Is that the one where you sent Imus down for an award?

Morgan: Well, I didn't really send Imus down. Imus was so hot to get an award. I never said, "You've won." I let him believe I had some inside information who the winner was going to be of the Gavin Award that year. We were both nominated for MOR Jock of the Year. So I just called him at 5:00 that morning and said, "Congratulations man" then I said, "You lucky so and so." I never came out and lied to him and said he was the winner, I just congratulated him profusely and with that tremendously inflated ego of his, that was all he needed, you know. When you're short on talent and heavy on ego, you'll buy anything like it's on sale! I didn't do a Wolfman Jack number and say, "If I'm lyin', I'm dying!" Needless to say, he went down and bought a suit—he was in Cleveland. You ever try to get a suit on Sunday morning in Cleveland.

RW: I wouldn't try to get anything in Cleveland.

Morgan: Why do you think they hired Imus there? So, he got a suit, first time he ever got a suit and went down to New Orleans and ran around before the awards banquet telling everybody how he won. When they announced that J.P. McCarthy, I believe it was, in Detroit won, they said, "The envelope please", Imus hopped right out of his seat, straightened out that new suit, and at that moment I had a bell-boy hand him a telegram that said, "Gotcha." Cause he had destroyed me on the air in Chicago a few days before that. I told him we were not on delay and he did a dirty Mayor Daley joke that I couldn't bleep. So that was my motive.

RW: I didn't hear the motive and I didn't realize that he was actually at the banquet. I thought you had called him before he left.

Morgan: No. He flew from Cleveland to New Orleans. Anyway, he's been waiting for a chance to do a number on me since. So he called me and said, "Anybody picking you up at the airport?" I flew into New York to do NBC Monitor last week and I said no, and he said, "Hey, I'll send a limo." But I knew something was going to happen, but how bad can it be, you know. I went out there and there's this big garbage truck—a limo driver and everything, but in a garbage truck. In Cleveland a columnist there referred to him as "garbage mouth." If you've ever heard him, you know why.

I've been calling him the "Gotham Garbage Mouth" ever since. Anyway, this big garbage truck went around with a big sign on it that said "Garbage Mouth welcomes Robert W. Morgan to Gotham."

(Continued on page 138)

AM ACTION

Gilbert O'Sullivan (MAM) follows up his recent smash record "Get Down" with a new disc entitled "Ooh Baby." Adding strength this week are KIMN, WIXY, KXOK, WDGY and KLIF.

Action continues on Billy Preston's new single "Space Race" (A&M) after last week's addition on WIXY. This week's additions are KHJ, CKLW, WFIL, WTIK and WABC.

L.I. Station Goes Country

By GARY COHEN

■ PATCHOGUE, N. Y. — WSUF, a daytime "beautiful music" station here, has been purchased by Arnold Katinsky, and has begun programming country music. The station is now in its second month of operation with the new format.

Katinsky, formerly promotion director for WNEW Radio in New York and a 13 year veteran of Metromedia Radio, told Record World that the station has received good response from listeners since the format change was made. "We made up 3000 bumper stickers announcing the change, and they were gone in two days. Since then we've printed up and distributed

6000 more. We have another feel—since we started, almost all of the calls at the station have been positive regarding the change. We see no loss of listeners in switching over."

The station is co-operating with dealers in the area, advising them on which country records to stock. "We have very close contact with them we suggest to them what they should be stocking."

Katinsky, who says that "a modern country sound is acceptable in that area," said that the station will appeal to "more than just the hard-core country audience. We're playing Top 50 country singles and a lot of country gold."



LISTENING POST

By BEVERLY MAGID



■ **KROQ-Burbank** . . . Following a stormy stockholders/directors meeting, general manager Gary Price, sales manager Lee Larsen and PD Jim Tabor have left the station due to "unreconcilable differences," according to acting general manager Gary Bucasta. Bucasta has appointed Shadoe Stevens to be PD and has rehired Jimmy Rabbitt. Further developments in the late breaking story will be forthcoming in Radio World.

■ **KKDJ/FM-Los Angeles** . . . With Charlie Tuna joining the staff, PD Dick Carroll has taken himself off the air and the line-up will now be as follows: Charlie Tuna 6-9 am . . . Neal Blase 9 am-noon . . . Jay Stevens noon-3 pm . . . John Peters 3-6 pm . . . Billy Pearl 6-10 pm . . . T. Michael Jordana 10 pm-2 am . . . Steve Dahl 2-6 am.

■ **KADI/FM-St. Louis** . . . PD Peter Parisi is looking for air personalities who would be happy on a "progressive, adult, contemporary FM station." If that's you, contact Pete at 314-968-1900.

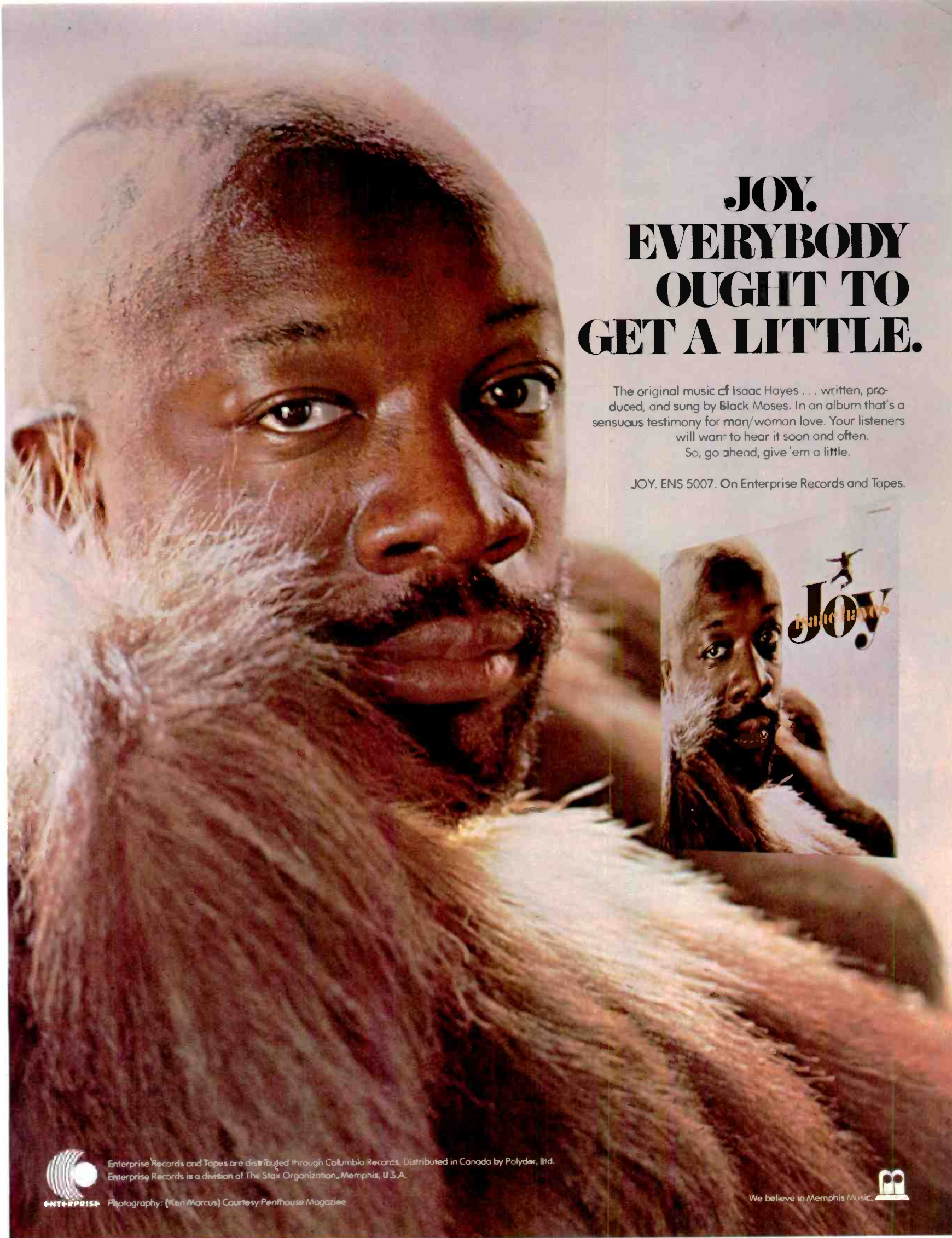
■ **KFRC-San Francisco** . . . As of last week, it's back to charts again, instead of just listing the top requests. According to MD Michele Cleland, the change was more for the ease and convenience of the stores, than the station's dissatisfaction with no numbers.

■ **FCC** . . . In August the U.S.-Mexico FM Broadcasting Agreement went into force and effect. The Agreement concerns the allotment and use of FM broadcast channels within 199 miles of the common border between the two countries, and amends the FM table of Assignments of the Commission's Rules and Regulations for Arizona, California, New Mexico, and Texas to reflect the channel allotments agreed to for the border zone.

■ **WBAB-Babylon, NY** . . . If you ever wondered whatever happened to The Lone Ranger, you could have found out recently on morning man Dave Forman's show. The original Lone Ranger, Clayton Moore, spent the morning talking about Silver, Tonto and what it's like to walk around with your face all covered up.

■ **KPRI/FM-San Diego** . . . The station continues its schedule of free concerts with Brut Records artist Michael Franks as #8 and England Dan and John Ford Coley to be featured #9. Their recent charity concert at the San Diego Stadium featured Papa John Creach, Yoko Ono, Jimmy Smith, a ball game between the Padres and the Giants that benefitted Sickle Cell Anemia. Also PD Mike Harrison reports that Bianca Bower and Jonathan Lang have joined the air staff on weekends.

(Continued on page 137)

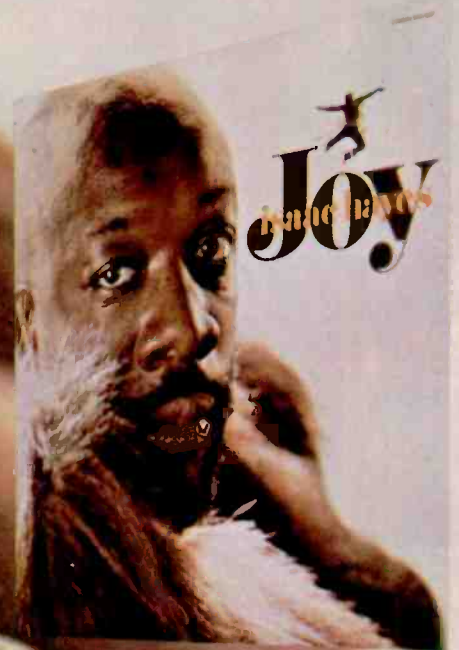


JOY. EVERYBODY OUGHT TO GET A LITTLE.

The original music of Isaac Hayes . . . written, produced, and sung by Black Moses. In an album that's a sensual testimony for man/woman love. Your listeners will want to hear it soon and often.

So, go ahead, give 'em a little.

JOY. ENS 5007. On Enterprise Records and Tapes.



Enterprise Records and Tapes are distributed through Columbia Records. Distributed in Canada by Polygram, Ltd.
Enterprise Records is a division of The Stax Organization, Memphis, U.S.A.

ENTERPRISE

Photography: (Ken Marcus) Courtesy Penthouse Magazine

We believe in Memphis Music.



"Oh the sweetest sound that you make
Nobody hears it—no one but me"

From "Sight & Sound"

Words and Music by David Gates from his album, First. Copyright 1973. EKS-75066

David Gates

One of the September Nine Released from Elektra/Asylum.



FIRST

The second sweetest sound in the world. A voice
millions heard before. Seven solid gold times before,
including "Make it With You," "If" and "Baby,
I'm a Want You." FIRST is David Gates' debut solo album.



elektra

ELEKTRA/ASYLUM/NONESUCH RECORDS
a division of Warner Communications, Inc.



Elektra Records
is proud to present

David Gater

in his

FIRST

solo album.

All songs published by Kipahula Music/ASCAP:
Administration: Colgems Music, 711 Fifth Avenue, New York, New York



SINGLE PICKS

RUFUS—ABC 11394

FEEL GOOD (prod. by Bob Monaco)
(ABC/Dunhill, BMI)

Third single from their debut album is an uptempo chugger that should make lotsa listeners feel good. Produced by Bob Monaco, number could be just the break group needs.

MARK/ALMOND—Columbia 4-45951

LONELY GIRL (prod. by Mark/Blue) (Almo, ASCAP)
From their current chart album "Mark/Almond 73" comes this Jon Mark rhythm number that is one of his most commercial pennings. Group could use a hit single right now to help lp.

MEGAN McDONOUGH—Wooden Nickel BWBO-0137 (RCA)

LOVE COMES AND LOVE GOES (prod. by Golden and Fasman) (Wooden Nickel, ASCAP)

Gorgeous tune co-written by Ms. McDonough and Barry Fasman is given a top notch reading by this distaff singer-writer. From her "Keepsake" lp, selection should help spread her name around.

THE BUOYS—Polydor 14201

LIZA'S LAST RIDE (prod. by Robert Holmes)
(Famous/Buoys, ASCAP)

Group is known for the longest breaking single ever with their ode to cannibalism, "Timothy." This swinger is more conventional in content and should have a healthy chart ride.

MARTIN KAINE—Bell 404

SOAPY AND OLD BONES (prod. by Bob Stone)
(Rock Garden, BMI)

ENGLAND DAN & JOHN FORD COLEY—A&M 1465

I HEAR THE MUSIC (prod. by Louie Shelton)
(Cold Zinc, BMI)

JAMES LAST—Polydor 15082

JENNY JENNY (prod. by James Last)
(Page Full of Hits, ASCAP)

FESSOR FUNK AND HIS QUEENS 8th STREET FUNK BAND—Roxbury BRBO-0076 (RCA)

LOVE IS SUCH A GOOD THING
(prod. by A Dish-A-Tunes Prod.) (Every Little Tune/Mighty Mo, ASCAP)

SANDY MASON—JMI 29

WINGS OF TIME (prod. by Charles Cochran)
(Jando, ASCAP)

DANNY AND THE JUNIORS—Crunch 018001 (Famous)

AT THE HOP (prod. by Joe Venneri) (Singular, BMI)

PRISCILLA ROLLINS—Roulette 7148

LETTER FROM MIAMI (prod. by Exuma Prod.)
(Planetary/Inagua, ASCAP)

DEEP VELVET—Aware 034 (GRC)

HANNA MAE (prod. by Marlin McNichols)
(Ala-King, BMI)

STEVE FINSTON—Cordak 0111

CHILD OF MINE (prod. by Al deLory)
(Screen Gems-Col, BMI)

CLARENCE CARTER—Fame XW-330-W (UA)

I'M THE MIDNIGHT SPECIAL (prod. by Rick Hall)
(Fame, BMI)

Soulman supreme does a new number that should bring him back to pop/r&b chart-dom. Rick Hall production has the feel of a Doobie Brothers record. Very special!

DAVE MASON—Columbia 4-45947

BABY . . . PLEASE (prod. by David Mason)
(Indaba, BMI)

Long awaited first release for new label affiliation is a tight rocker in the great Mason style. Written and produced by artist, disc should garner strong FM and AM action.

B. J. THOMAS—Paramount 0239 (Famous)

EARLY MORNING HUSH (prod. by Steve Tyrell)
(Colgems, ASCAP)

The "Raindrops" fella hasn't seen much of hitdom lately, but this Carole King ditty should change all that. Culled from his "Songs" lp, cut should re-establish B. J. as a potent singles seller.

SOUL POTION—Sunburst 524

CIRCLE FULL OF LOVE (prod. by Whitelaw & Bergen)
(Planetary/Cloudburst/Moon June Spoon/
N.B./Brookside, ASCAP)

Stylistics-ish tune and vocal performance helps this single by new contingent on Steve Metz' indie label. Produced by Reid Whitelaw and Norman Bergen, 45 should help get company off the ground.

THE INDEPENDENTS—Wand 11263 (Scepter)

IT'S ALL OVER (prod. by Jackson & Yancy)
(Butler, ASCAP)

"Leavin' Me" established this soulful vocal combination popwise, and this Chuck Jackson-Marvin Yancy ballad should equal that hit's success. It'll be Independents Day all over the country, once again.

COURTLAND PICKETT—Elektra 45869

FANCY DANCER (prod. by Pete Carr)
(Muscle Shoals, BMI)

Singer-writer, who used to be lead singer for Sailcat, performs the title tune from his debut solo lp. Produced by Pete Carr, side should dance to chart heights. We Pickett!

TONY COLE—20th Century 2055

SCORPIO (prod. by David Mackay) (Leeds, ASCAP)
Singer/songwriter does a great job on this self-penned hunk of rock candy. Lively David Backay production gives single all the sounds a hit needs. Should take a big bite out of chartdom.

JUICE—Ebony Sounds 182

WALK ON BY (prod. by Stan Vincent)
(Blue Seas-Jac, ASCAP)

Uptempo rendition of the classic Bacharach-David song that Dionne Warwick made famous. Produced by Stan Vincent, disc should start new group walking in the right direction. Juicy!

Spins & Sales

ROY WOOD—United Artists XW-320-W

SONGS OF PRAISE (prod. by Roy Wood)
(Anne-Rachel/Yellow Dag, ASCAP)

HENRY MANCINI—RCA APBO-0117

LUDMILLA'S THEME (prod. by Joe Reisman)
(Southdale, ASCAP)

THE ORIGINALS—Soul S 35109F

THERE'S A CHANCE (prod. by Bullock, Jones and Brown)
(Jobete, ASCAP)

TED TAYLOR—Ronn 74 (Jewel)

BREAK OF DAY (prod. by Ted Taylor)
(Su-Ma/Rogan, BMI)

THE VOGUES—20th Century 2060

WONDERFUL SUMMER (prod. by Dick Glasser)
(Rock, BMI)

GLORY—Spellbound 101 (Laurie)

SKYSCRAPER (prod. by Whitelaw & Oriolo)
(Brookside/Tunesmith/Moon June Spoon, ASCAP/
Casserole, BMI)

DONNY BURKS—Metromedia

BMBO-0102 (RCA)
I WAS SATISFIED (prod. by Jimmy Kronides)
(Valando, ASCAP)

JOHN WALKER—Greene Mountain 416

GOOD DAYS (prod. by Bill Wyman)
(Greene Jeans, SESAC)

DANNY BELL—Artco 504

MY HOW YOU'VE CHANGED
(prod. by W&B Gardner) (Merye-Earl/Associated
Artists, BMI)

DELANEY BRAMLETT—Columbia 4-45950

ARE YOU A BEATLE OR A ROLLING STONE
(prod. by Bramlett & Gilmore) (Blackwood/
Nekkid/Albert Hall, BMI)

ROY HEAD—TMI BTBO-0111 (RCA)

SMALL TOWN GIRL (prod. by Ron Capone)
(Brookfield, BMI)

THE VENTURES—United Artists XW-333-W

THE CISCO KID (prod. by Saraceno & Ventures)
(Far Out, ASCAP)

SPRING—IX Chains 401

YOU'RE SO HARD TO FORGET (A MSM Prod.)
(Lifestyle, BMI)

DUKE WILLIAMS AND THE EXTREMES—Capricorn 0028 (WB)

I'VE BEEN LOVING YOU TOO LONG
(prod. by Drinkwater & Tindall)
(Time/East-Memphis, BMI)

TOMMIE YOUNG—Soul Power 116 (Jewel)

YOU BROUGHT IT ALL ON YOURSELF
(prod. by Bobby Patterson) (Su-Ma/Rogan, BMI)

FREDDI/HENCHI AND THE SOUL SETTERS—Reprise 1175

FUNKY TO THE BONE (prod. by Hadley Murrell)
(Notes Now/Eye of Madley, ASCAP)

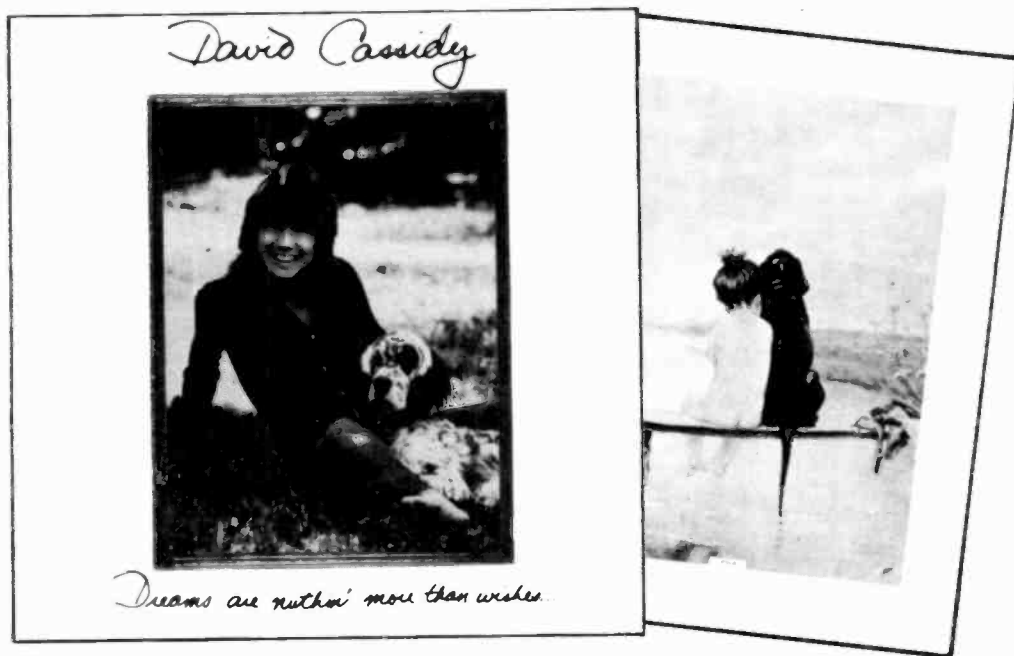
JOE DROUKAS AND HIS CRAZY MAN BAND—Sweet Fortune 2405 (Famous)

YANKEE TRADER (prod. by Eddie Jason)
(Ringling Bros. and B&B, BMI)

BOB GILBERT—Bal 610

SOFT TEARS (prod. by Bob Gilbert)
(Bal & Bal, ASCAP)

David's newest album—
So great it should be framed in gold!



A Dream Package from
David Cassidy

*Dreams are nuthin'
more than wishes...*

Produced by Rick Jarrard
Bell Album 1132

Bell Records
A Division of Columbia Pictures Industries, Inc.

SPECTRUM

BILLY COBHAM—Atlantic SD 7268 (5.98)

Well known percussionist who helps make the Mahavishnu Orchestra such fiery birds has stepped into the spotlight with an incredible album of his own compositions. Assisted by such as Joe Farrell, Ron Carter, Ray Baretto and Tommy Bolin, Cobham drums up dynamically textured melodies on the title tune, "Quadrant 4" and "Le Lis." Beautiful!



CHRIS JAGGER

Asylum SD 5069 (5.98)

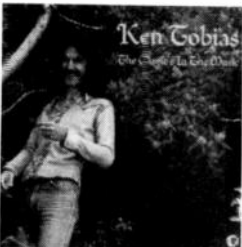
Inevitable comparisons to big brother Mick find that Chris has a wealth of talent in his own right, with much of Mick's intensity but a more melodic overall sound. Recorded on the Stonesmobile in London, Chris has done great things with songs he wrote with David Pierce like "King of the Fishes" and "Handful of Dust."



THE MAGIC'S IN THE MUSIC

KEN TOBIAS—MGM SE-4917 (5.98)

Tobias is a wonderfully pleasant folk rocker distinguished by an intensely melodious voice and good mellow songs. "Darlin' Butterfly," "Lover Come Quickly" and "My My" are well-sung and beautifully produced by Jon Miller, Ron Edwards and Roger Hand. If Tobias gets a single going he could break in a big way.



BODACIOUS D. F.

MARTY BALIN—RCA APL1-0206 (5.98)

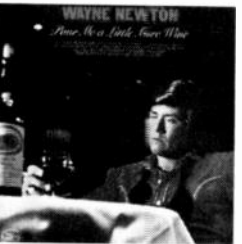
Founder of Jefferson Airplane and lead vocalist on their early albums has re-emerged with a new group and album worthy of his vast talents. The San Francisco sound is alive and kicking with lilting tunes, warmly funky vocals and powerful rocking guitars. "The Witcher" and "Drifting" are solid chuggers and "Drivin' Me Crazy" is a mellow marvel.



POUR ME A LITTLE MORE WINE

WAYNE NEWTON—Chelsea BCL1-0367 (RCA) (5.98)

The title song looks to be a strong single for Wayne, who sings better every time out. The new album is filled with great hit tunes like "Fool," "Morning After," "Loves Me Like A Rock" and "Sweet Gypsy Rose," all helped by Wes Farrell's inimitable production touch. Pour a little more Wayne.



EARLY ALLMAN

ALLMAN JOYS—Dial DL 6005 (Mercury) (5.98)

The earliest incarnation of the great Allman Brothers Band was the Allman Joys, and the talents of Duane and Greg Allman were clearly in evidence even in 1966. Good songs by Greg and fine folk rock playing on tunes like "You'll Learn Someday," "Gotta Get Away" and Willie Dixon's "Spoonful" make for an album of great musical and historical value.



PRETTY MUCH YOUR

STANDARD RANCH STASH

MICHAEL NESMITH—RCA APL1-0164 (5.98)

Ex-Monkee is now well entrenched as a first-rate country rocker. His latest is filled with exuberant songs like "Born To Love You," as well as mellow tunes like "Continuing" and "Prairie Lullaby." Nesmith's producing and arranging are good as are his rich, warm vocals.



THE LAST ILLUSION

J.F. MURPHY & SALT—Columbia KC-32539 (5.98)

"Last Illusion" is an album that may finally earn Murphy & Salt the big audience that their excellent music has long deserved. Songs abound with earthy wit, and JF sings with husky abandon. "Touched By Love" and "New York City/Home" sound like strong singles.



EARLY TREASURES

DONOVAN—Bell 1135 (5.98)

Donovan Leitch has spanned nearly a decade of immense creativity and popularity. "Early Treasures" features the material for which he was dubbed the 'British Dylan,' and it's easy to see why. "Catch the Wind," "Sunny Goodge Street," "Hey Gyp," and "Candy Man" are all sparkling gems.



A DRAMATIC EXPERIENCE

DRAMATICS—Volt VOS-6019 (Stax) (5.98)

Established hitmakers have assembled another funky set of solid vocal numbers. "Hey You! Get Off My Mountain" has the potential to reach the heights, and the album also features fine numbers like "Devil Is Dope" and "Beware Of the Man." Tony Hester's knockout production is as dramatic as it should be.



FRIENDS

MGM SE-4901 (5.98)

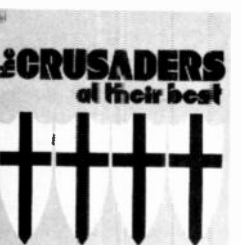
Grammy award-winning producer Michael Lloyd has moved out of the booth to join forces with Australian hitmakers Steve Kipner and Darryl Cotton and the trio has made a powerful pop album filled with chart material. Trio's tunes include a driving "Glamour Girl," a lovely "Would You Laugh" and a hit-bound rocker "Gonna Have A Good Time." Good pop pick.



FOURSIDER

HERB ALPERT AND THE TIJUANA BRASS—A&M SP 3521-25 (5.98)

The new Foursider series is an impressive set of the greatest hits of Herb Alpert, Sergio Mendes and Brasil '66, Liza Minelli, the Sandpipers, and Julius Wechter and the Baja Marimba Band. Each set is a specially priced double album package containing the finest works of these tremendous hit-makers. Sure sales!



CRUSADERS AT THEIR BEST

Motown M 769V1 (5.98)

Super selling jazzmen have made consistently superb music over the years and their best is out of sight. Versions of "Spanish Harlem," "Thank You Falletin Me Be Mice Elf Agin" and "Rainy Night In Georgia" are fabulous, as is the whole funky album.



FREEDOM FOR THE STALLION

HUES CORPORATION—RCA APL1-0323 (5.98)

The title cut broke strongly into the pop market and marked the Hues trio as a smooth new sound that will not be denied success. "Miracle Maker" may be an even stronger charter than "Stallion" and "Rock the Boat" could also make waves. H. Ann Kelley, St. Clair Lee and Fleming Williams are gonna be big!

(Continued on page 149)

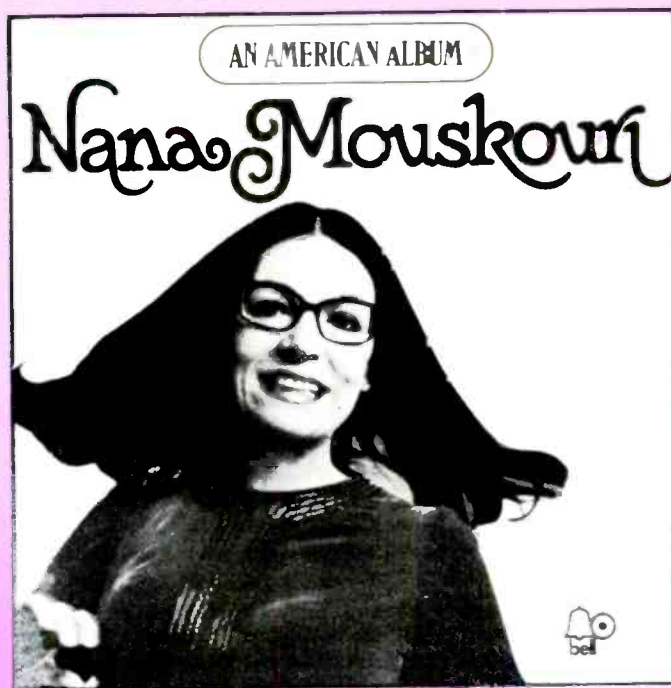
The world's best-selling
female album artist—



will soon be
at home in
America!



HER FIRST ALBUM RECORDED IN THE U.S.



Nana
Mouskouri

AN AMERICAN ALBUM

Produced by SNUFF GARRETT
for Garrett Music Enterprises

Bell Album 1136

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

By KAL RUDMAN



■ Todd Rundgren "Hello, It's Me." We pointed out last week that a number of heavyweight stations would jump on this record in about a week. New: #39 WCFL, 17 KQV Pittsburgh, 33 WSGN, 38 KILT, WOKY "(will be big)". Jumped 19-15 WSAI, 40-34 KLIF, 17-8 WHHY who say "smash", 18-13 WCOL who say "hit". It is on WPGC and KJR. Chart debut: 27 KJOY.

Automatic add in the next couple of weeks: Three Dog Night "Let Me Serenade You." New #29 WSAI, WPGC, WMAK, WTIK, WHHY, KTLK, KJOY, 30 WSGN. On: KJR, 21 KDWB.

Heavyweight tip from Detroit: Al Wilson "Show & Tell," distributed by Bell. It exploded 6-3 CKLW who report "top three phones and it will go to a smash #1." It jumped 29-23 WIXY Cleveland who report "it is a smash and will explode up the charts in the next two weeks." Confirmed 29-18 WIIN Atlanta. New believers: WCOL Columbus, WHHY Montgomery, KJOY Stockton. Bell is behind this record 100% . . . it is a pop sound and needs more believers.

Neil Diamond "Be." The book "Jonathan Livingston Seagull" is one of the biggest selling books in the history of publishing. Stations are still in the process of receiving their copies. The film will undoubtedly be a giant. New: 38 WSFL Chicago, 29 KDWB Minneapolis, KXOK St. Louis, WCOL Columbus, #29 WSGN Birmingham, WJDX, KROQ Los Angeles. Neil McIntyre PD WPIX New York City saw the film and reports "it should win a couple of Academy Awards. . . certainly for its beautiful appeal to young adults and teenagers which should go a long way toward making this record a smash. The song will make a lot of sense when the movie hits the neighborhood and drive-in theaters and at that point, the length will not be a problem."

Ian Thomas "Painted Ladies" on Janus. It jumped 30-26 at CKLW. New believers: WPGC Washington, KLIF Dallas, KLIV San Jose, WIIN Atlanta, WPIX New York City.

Diana Ross & Marvin Gaye "A Special Part Of Me." #27 WABC, 28 KHJ, 33 WCFL, 20-13 WPIX, 35 KILT, 29 WIIN, 26 WTIK, 39 WIXY, 31 WPGC. New believers: KXOK, KJR. It jumped 17-13 KQV, 23-18 WAYS Charlotte. It is on WCOL Columbus.

Hit being overlooked by some key stations: Ike & Tina Turner "Nutbush City Limits." England is much more alert than some American stations because it is close to being #1 in the British Isles. It exploded 13-9 WMAK Nashville, 13-7 WCOL Columbus, 22-12 KELP El Paso, 33-29 WIXY Cleveland. New Believers: 22 WDGY Minneapolis, WQXI Atlanta.

Automatic new records: Marvin Gaye "Come And Get This" . . . Stevie Wonder "Living In The City" which should become an even bigger hit than his "Higher Ground" . . . there will be a new Al Green single within less than three weeks. . . Linda Ronstadt "Love Has No Pride" on Asylum (some programmers tell us this will be a giant) . . . Staple Singers "If You're Ready (Come Go With Me)." Look for some key stations to add this record because they feel it is a winning pop sound.

Hot lp from Detroit: CKLW reports that the Bachman-Turner Overdrive on Mercury is a big selling album. The single "Blue Collar" hit the

(Continued on page 140)

R. Dean Taylor To Warners Music



R. Dean Taylor has signed a long-term exclusive song-writers agreement with Warner Bros. Music. The composer-performer has an impressive catalogue of songs, including "Love Child" recorded by the Supremes, "All I Need" by the Temptations and "I'll Turn to Stone" by the 4 Tops. As a recording artist he had a number one record with his own composition "Indiana Wants Me." Warner Bros. President Ed Silvers reports plans are underway for various production deals as well as heavy activity on Dean's material. Pictured from left are R. Dean Taylor and Warner Bros. President Ed Silvers.

Van Morrison Set For Kirshner TVer

■ NEW YORK—Van Morrison will make a rare national television appearance on one of the forthcoming "Don Kirshner's Rock Concert" 90-minute television show it was announced by Don Kirshner, executive producer of the series and Irv Wilson, Vice-President, programs, Viacom Enterprises. Also signed for forthcoming shows are Richie Havens and Seals & Crofts.

John Wellman To Playboy Promo

■ LOS ANGELES — John Wellman has been named assistant national promotion director for Playboy Records, according to marketing director, Tom Takayoshi.

Expansion of Playboy Records' promotion department coincides with the appointment last week of Don Anti to national promotion director.

Court Affirms Anti-Piracy Law

■ SAN FRANCISCO—The ninth circuit U.S. Court of Appeals affirmed this week without opinion the constitutionality of the California anti-piracy statute. The opinion came in the case of Tape Industries Association of America et al v. Busch, Jr. (formerly Younger). The case, previously heard by a 3-judge Federal district court ruled against Tape Industries.

The Appeals Court ruling, it was pointed out, is in keeping with the U.S. Supreme Court case of Goldstein v. California, in which the Supreme Court found California's anti-piracy law to be constitutional.

Wilder, Bryan To SESAC Posts

■ NEW YORK — A. H. Prager, President of SESAC Inc., has announced the appointments of Edward J. Wilder and William M. Bryan to the firm's field staff.

Wilder, who will represent SESAC in the far west covering the states of Arizona, California, Nevada and Utah, was affiliated with the Gates Division of Harris Intertype Corporation for more than 20 years prior to joining the licensing firm.

Bryan, a veteran of 25 years in station ownership and management, will represent SESAC in the southeast, covering the states of Alabama, Arkansas, Kentucky, Mississippi, Missouri, Tennessee and West Virginia. Prior to joining SESAC, he was owner, manager and chief engineer of KGMO-AM and FM, Cape Girardeau, Missouri for more than six years.

A&M Produces Merchandising Film

■ LOS ANGELES—For the fourth consecutive year A&M Records Inc. in association with Braverman Productions Inc. has produced a merchandising film to be shown to A&M's distributors, international affiliates and personnel.

The film, entitled "A&M News on the March," is a nostalgic and humorous look at the past year's events, as well as a brief preview of new product. Styled after the oldtime "Movietone" newsreels, the film was recently shown at A&M's fall international meeting and the annual regional sales meetings.

Sutton Forms Two Pubberies

■ LOS ANGELES — Joe Sutton, President of Shadybrook Records and The Joe Sutton Management Company, has announced the formation of Son Mike Music, BMI and Robby Joe Music, ASCAP.

Initial writers under contract to Sutton are Jay Wilson, James Cobbin and Ron Murray, who record as the Prime Cut on Polydor Records and are affiliated with BMI.

Japanese Breeze



Jim Seals and Dash Crofts are shown in the studio with translator and language coach Hiroshi Kuwashima (left) and producer Louis Shelton (second from right) after the recent recording of "Summer Breeze" in Japanese. The single, produced by Shelton, will be released by Warner Brothers in Japan in the near future.

M E K A N I K D E S T R U K T I V K O M M A N D Ö H

MAGMA



SP 4397

“Christian Vander’s pieces are titanic, thundering powerhouses...they could be the first French band to crack power hungry America”

—Walrus (Special Merit)

Magma. “Mekanik Destruktiiv Kommandöh” On A&M Records

Produced by Giorgio Gomelsky

Norman Weiser on Publishing Today

By ROBERT NASH and MIKE SIGMAN

■ Norman Weiser, recently appointed President of Chappell Music Publishing, has been active in the publishing business since 1960, when he left his post as publisher of *Downbeat Magazine* and joined *United Artists Publishing* in New York. Since that time he has been with *20th Century Fox* and also *Paramount*, whom he represented in London for over a year. Weiser, who has now been with Chappell for four years, told *Record World* about some of the changes publishing has undergone in the past few years.



Norman Weiser

Record World: What are the major differences between the way publishers operate in England and the way they do here in America?

Weiser: There's a tremendous difference. As a matter of fact, in England and even all over Europe—and I was functioning all over Europe though based in London—the basic job of the publisher is to get records released that are imported, in other words American records being released through their various affiliates. And there's such a volume of product coming out of America that you're always fighting to get your own records released over there. And it's very difficult. The second thing for an American in Europe representing an American publisher is to try to obtain domestic product from the various countries for your American company. The third thing would be to get domestic records. So it is a totally different way of functioning.

RW: They have a very different structure for royalties and publishing rights in Europe and internationally. They're much more favorable to the publisher, aren't they?

Weiser: Yes, the publisher in England gets a percentage rather than a fixed two cents or less, depending on the rate. Over there I think you get 6½ or 6¾ percent per cut. So that it's considerably more. Also you have very strong collection societies—PRS in England, and others, who very much control your business over there. So, the importance of having strong affiliations is magnified from the American standpoint. Incidentally, that's one huge advantage to being with a company like Chappell overseas in that Chappell is a world-wide company and has been for many, many years. You'll find that Chappell is represented through one of its executives on the board of directors of one of the societies, so there is constant communications between the publisher and the society. You do have to protect your flanks over there because you're competing of course, with all of the domestic companies. That's not to say that going with a domestic company in any one country is not good—it certainly can be—but when you have a company like Chappell, they look out for your interests world-wide and can offer pretty strong protection. You see, it's my opinion that, unless you've lived in Europe, it's impossible to know all of the intricacies of each country. Just impossible. If you go and visit as an American publisher two or three times a year, and you spend two weeks running around to your different companies and you're wined and dined by the various domestic companies, you get some exposure and something rubs off but you don't really learn all of the tricks 'till you've been there, lived with them, fought with them, all that goes into it.

RW: Speaking of the differences in rates, do you see any hope for the proposed copyright law revisions that are in Congress now?

Weiser: Of course, we're very hopeful and it's interesting because in our particular situation—as you know, Polygram in the U.S. is the umbrella for not only Chappell but for three record companies—and yet the group policies are to—and I think Mr. Brockway has had a story in your magazine so stating—help publishers obtain better rates.

RW: Is there anything the industry is not doing that it should be doing to help expedite the situation?

Weiser: Well, it would be my opinion that the various segments of

the industry through their associations should have a closer liaison. I know that in publishing, Sal Chiantia, who is head of NMPA has done a remarkable job to pull the various pieces together and at least to make certain the publishing industry from a professional standpoint is well expressed to various others—RIAA and so forth. I think he and Leonard Feist are doing a tremendous job in that respect.

But I think the time has come when something has to be done. I think it now becomes vital to the publisher. Two cents today is completely unrealistic with the way our expenses have gone up, though obviously the record companies face a similar situation and I can understand their wanting to fight for the best deal they can get. By the same token, we have to fight for the best deal we can get, just in order to exist.

RW: Do you think you're going to win?

Weiser: I think we'll get something in the form of a new set rate. I believe they're asking for 3.6 cents as a fixed rate. Realistically I don't think that will happen but I would hope it would be somewhere between 2½ and 3 cents. Hopefully three cents. Because you still have a tremendous problem from the publisher's standpoint and that is the rate on budget material, premium material—this tremendous new industry that started promotion through television and radio, where rates are essential to the producer and the manufacturer in order to promote his records properly. And it's a tremendous advantage for companies like Warner Bros., the Big Three, Chappell, with their huge catalogues because it's one way of activating and moving the standard catalogues which are so important to us.

RW: But even at 2½ or 3 cents you're still way behind what's generally done internationally.

Weiser: Way behind, way behind. There's one other point I would hope to see and that's that there be a time restriction on whatever new act is passed. In other words, no 1909 to 1973 setup. I'd like to see something done where it would be a two year period, say, where they review in Congress at the end of the second year or even the third year. And at that point whatever has to be done is done. Otherwise, we'll be in the same boat as we are today. Even at 3.6 cents it's unrealistic because certainly the cost of living has gone up more than 50 percent, or actually 75 percent in that period of time. So it's foolish to think that we're going to solve all of our problems by going up a penny or a penny-and-a-half in our rates, because we won't. There will still be the matter of special rates. There will still be the problem of the general economic situation and inflation and expansion and growth.

"Whatever anyone may tell you to the contrary, this is a good business, but it's a tough business. You've got to work at it. And if you want to be successful you have to sometimes pass up something that looks very good because it just won't turn out to be profitable."

RW: How do you feel about the short rates you are offered for TV packages or for record clubs? Do you go along with them?

Weiser: Well, we're not happy about them. We go along with them in some instances but not at the very low end that they ask for. We would not be functioning as a publisher if we did, because our job is to protect our composers and their copyrights. And I don't think we're protecting them by giving out ¾ cent rates. I think we're doing a tremendous disservice to our creators.

The opposite side of that coin and the argument I get from the manufacturers is that these songs are dead anyhow and the copyrights don't mean anything and we're going to reactivate them. Well that, in my opinion, is completely untrue when you're speaking of a standard catalogue because there's always activity with those songs. When it's

(Continued on page 134)



"GOOD NEWS!"
■ KE 32386*
FROM JODY MILLER

Good news travels fast—the "Good News!" in question being Jody Miller's latest Epic album. And the best news of all is her single, "The House of the Rising Sun," from the album. It may just be Jody's greatest vocal performance ever. And with the superlative production of Billy Sherrill, you know what that means.

"The House of the Rising Sun." 5-11056
More "Good News!" from Jody Miller
and Epic Records 

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

ALL I KNOW Art Garfunkel & Roy Halee (Canopy, ASCAP) 14	NEVER LET YOU GO Mike Vernon (Crystal, Jukebox, BMI) 44
ANGIE Jimmy Miller (Promopub, ASCAP) 1	NUTBUSH CITY LIMITS (Huh-Unart, BMI) 41
ASHES TO ASHES Bones Howe (ABC/Dunhill/Soldier, BMI) 50	OH NO, NOT MY BABY Rod Stewart (Screen Gems-Columbia, BMI) 76
A SPECIAL PART OF ME Berry Gordy (Stein & Van Stock, ASCAP) 29	OOH BABY (Gordon Mills (Management (Agency & Music Publishing, BMI) 57
BASKETBALL JONES Lou Adler (India Ink, ASCAP) 19	OUTLAW MAN Glyn Johns (Good Friends/Benchmark, ASCAP) 68
BROTHER LOUIE Kerner & Wise (Buddah, ASCAP) 56	PAINTED LADIES John Lombardo (Corinth, BMI) 88
CHEAPER TO KEEP HER Don Davis (East/Memphis/Deltif, BMI) 49	PAPER ROSES Sonny James (Lewis, ASCAP) 11
CHECK IT OUT Robert Bowie (Haymarket, BMI) 60	PHOTOGRAPH Richard Perry (Richoroony, BMI) 20
CHINA GROVE Ted Templeman (Warner-Tamerlane, BMI) 10	PRETTY LADY Jimmy Ienner (CAM-USA, BMI) 81
COUNTRY SUNSHINE Davis & West (Shade, ASCAP/Tree, BMI) 82	RAMBLIN' MAN Sandlin & Allman Bros. (No Exit, BMI) 3
DELTA DAWN Tom Catalano (UA/Big Ax, ASCAP) 34	RAISED ON ROCK (Screen Gems-Columbia, BMI) 52
DREAM ON Arian Barber (Daksel/Frank Connelly, BMI) 73	RED NECK FRIEND (Benchmark, ASCAP) 87
D'YER MAK'ER Jimmy Page (Superhype, ASCAP) 83	ROCKIN' ROLL BABY Thom Bell (Mighty Three, BMI) 72
ECSTASY Ohio Players (Bridgeport, BMI) 37	ROCK 'N ROLL (Tree, BMI) 75
FREE RIDE Rick Derringer (Silver Steed, BMI) 9	ROCKY MOUNTAIN WAY Walsh & Szczzyk (Barnstorm, BMI) 16
FRIENDS Manilow, Haslam & Ertegun (Kingman/Piggy/Kama Sutra, BMI) 54	RUBBER BULLETS Strawberry/Saint Anne's SAIL AROUND THE WORLD David Gates (Kipahulu, ASCAP) 97
FUNKY STUFF Kool & the Gang (Delightful/Gang, BMI) 54	SATURDAY NIGHT Gus Dudgeon (James, BMI) 46
GET IT TOGETHER Hal Davis (Jobete, ASCAP) 37	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Medress, Appell & The Tokens (Levine & Brown, BMI) 40
GOODBYE YELLOW BRICK ROAD Gus Dudgeon (James, BMI) 70	SHADY LADY Shepstone & Dibbens (Hash/Chrysalis, ASCAP) 86
GOTTA FIND A WAY The Staff (Gambi, BMI) 85	SHOW AND TELL Jerry Fuller (Fullness, BMI) 66
GYPSY MAN Jrry Goldstein (Far Out, ASCAP) 59	SISTER JAMES Barry Tempo (Broadsided, BMI/Leight, ASCAP) 53
HALF BREED Snuff Garrett (Blue Monday, BMI) 2	SMOKING IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP) 78
HEARTBEAT—IT'S A LOVEBEAT Walt Meskell (Schine, ASCAP) 8	SOME GUYS HAVE ALL THE LUCK J. Fortgang (Kec, ASCAP) 84
HELLO, IT'S ME Todd Rundgren (Screen Gems-Columbia, BMI) 55	SPACE RACE Billy Preston (W.E.P., BMI) 23
HERE I AM Mitchell & Green (Jec/Al Green, BMI) 69	SUCH A NIGHT Allen Toussaint (Walden/Oyster/Cauldron, ASCAP) 45
HEY LITTLE GIRL Johnson & Peters (Stone Diamond, BMI) 96	SUMMER (THE FIRST TIME) Montgomery & (Goldsboro (Penhand/Unart, BMI) 25
HIGHER GROUND Stevie Wonder (Stein Van Stock/Black Bull, ASCAP) 4	SWEET UNDERSTANDING LOVE Steve Barri, Brian Potter, Dennis Lambert (ABC Dunhill/Rall, BMI) 64
HURTS SO GOOD Brad Shapiro (Muscle Shoals/Colton, BMI) 31	TAKE A CLOSER LOOK Wilson Pickett (Erva, BMI) 77
I BELIEVE IN YOU Don Davis (Groovesville, BMI) 80	THAT LADY Isleys (Boiva, ASCAP) 6
I CAN'T STAND THE RAIN Willie Mitchell (Jec, BMI) 79	THE JOKER Steve Miller (Haworth, ASCAP) 99
I CAN'T STOP LOVING YOU Bob Archibald (Unart/Stage Door, BMI) 89	THE LOVE I LOST Gamble & Huff (Mighty Three, BMI) 38
I GOT A NAME Cashman & West (Fox Fanfare, BMI) 30	THE MORNING AFTER (20th Century, ASCAP/Fox, Fanfare, BMI) 98
I'M COMING HOME Thom Bell (Mighty Three, BMI) 65	THE MOST BEAUTIFUL GIRL Billy Sherrill (Al Gallico/Algee, BMI) 67
IN THE MIDNIGHT HOUR Margo, Siegel, Margo, Medress & Appell (Cotillion/East/Memphis, BMI) 43	THEME FROM CLEOPATRA JONES Joe Simon (Warner-Tamerlane, BMI) 36
IN THE RAIN Weiss & Weiss (Groovesville, BMI) 100	THIS TIME IT'S REAL Tower of Power (Kuptillo, ASCAP) 62
I WON'T LAST A DAY WITHOUT YOU (Carl Maduri (Almo, ASCAP) 93	TO KNOW YOU IS TO LOVE YOU Dave Crawford (Stein Van Stock/Black Bull, ASCAP) 48
JESSE Joel Dorn (Frank, ASCAP) 28	TONIGHT Jimmy Ienner (CAM-USA, BMI) 74
JIMMY LOVES MARY-ANNE Arif Mardin (Spruce Run/Evie/Chappell, ASCAP) 39	TOP OF THE WORLD Carpenters & Jack Daugherty (Almo/Hammer & Nails, ASCAP) 18
JUST YOU AND ME James William Guercio (Big Elk, ASCAP) 26	TOUCH ME IN THE MORNING Masser & Baird (Stein Van Stock, ASCAP) 71
KEEP ON TRUCKIN' Wilson & Caston (Diamond, BMI) 5	WE MAY NEVER PASS THIS WAY (AGAIN) Louis Shelton (Dawnbreaker, BMI) 27
KNOCKING ON HEAVEN'S DOOR Gordon Carroll (Ram's Horn, ASCAP) 17	WE'RE AN AMERICAN BAND Todd Rundgren (Cram Renarf, BMI) 13
LET ME IN Alan Osmond (Kolob, BMI) 22	WEST COAST WOMAN Danny Lowe (Painter, BMI) 61
LET'S GET IT ON Gaye & Townsend (Jobete, ASCAP/Cherritown, BMI) 33	WHY ME Foster & Linde (Reseca, BMI) 24
LITTLE GIRL GONE Stan Silver (Prima Donna, BMI) 94	WOMAN FROM TOKYO Deep Purple (Hec, BMI) 58
LOVES ME LIKE A ROCK Paul Simon (Charing Cross, BMI) 15	YES WE CAN CAN A Toussaint (Warner-Tamerlane, BMI) 12
LOVING ARMS Mentor Williams (Almo, ASCAP) 63	YOU GOT ME ANYWAY Muff Winwood (Ackte, ASCAP) 21
MIDNIGHT TRAIN TO GEORGIA Camille & Gladys Knight (Keca, ASCAP) 7	YOU'D BETTER BELIEVE IT Bobbi Martin (Stami, BMI) 92
MY MARIA David Kershbaum (ABC/Dunhill/Speed, BMI/Prophecy, ASCAP) 35	YOU'RE IN GOOD HANDS Mizell & Perrin (Jobete, ASCAP) 90
MY PRETENDING DAYS ARE OVER Don Davis (Groovesville, BMI) 91	YOU'VE NEVER BEEN THIS FAR BEFORE Owen Bradley (Thrifty Bird, BMI) 32

OCT. 20 101	OCT. 13 105	FELL FOR YOU DRAMATICS—Volt VOA 4099 (Columbia) (Groovesville, BMI)
102	107	RIDIN' MY THUMB TO MEXICO JOHNNY RODRIGUEZ—Mercury 73416 (Hallnote, BMI)
103	114	HAVING A PARTY (MEDLEY) OVATIONS—MGM 14623 (Kags, BMI)
104	104	DANGWA MANU DIBANGO—Atlantic 2983 (Cotillion, BMI)
105	117	STEALIN' URIAH HEEP—Warner Bros 7738 (WB, ASCAP)
106	113	ALL THE WAY DOWN ETTA JAMES—Chess 2144 (Cashew, ASCAP)
107	139	LET ME BE YOUR LOVEMAKER BETTY WRIGHT—Alston 4619 (Atlantic) (Sherlyn, BMI)
108	101	CALICO TOMMY JAMES—Roulette 7142 (Big Seven, BMI)
109	116	THERE AIN'T NO WAY LOBO—Big Tree BT 16012 (Bell) (Karsen/Famous, ASCAP)
110	142	TAKE LIFE A LITTLE EASIER RODNEY ALLEN RIPPY—Bell 45403 (Senor—6.W., ASCAP)
111	118	I WANNA KNOW YOUR NAME INTRUDERS—Gamble ZS7 2508 (Mighty Three/Black Wood, BMI)
112	112	VADO VIA DRUPI—A&M 1460 (ATV, BMI)
113	119	KISS IT AND MAKE IT BETTER MAC DAVIS—Columbia 4-45911 (Screen Gems-Columbia/Song Painter, BMI)
114	—	YOU DON'T OWE ME BLUE RIDGE RANGERS—Fantasy 710 (Blue Rangers, ASCAP)
115	110	LET THERE BE DRUMS INCREDIBLE BONGO BAND—MGM 14635 (Travis, BMI)
116	131	POUR ME A LITTLE BIT MORE WINE WAYNE NEWTON—Chelsea BCBO-0091 (RCA) (Transdale, BMI)
117	—	TAKE THE HIGHWAY MARSHALL TUCKER BAND—Capricorn 0030 (WB) (No Exit, BMI)
118	—	SPIDERS AND SNAKES JIM STAFFORD—MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
119	—	YOU CAN'T HIDE LOVE CREATIVE SOURCE—Sussex 5019 (Alexcar/Unichappell/Interior, BMI)
120	—	TOGETHER (BODY AND SOULIN') THE MISSION—Paramount 0213 (Contemporary Mission, BMI)
121	127	OOH WHAT A FEELING JOHNNY NASH—Epic 5-11034 (Johnny Nash, ASCAP)
122	122	DANCING ON THE MOON JUDI PULVER—MGM 14615 (24 Carrot/Dotted Lion, ASCAP)
123	137	SMARTY PANTS FIRST CHOICE—Philly Groove 179 (Nickelshow/Six Strings, BMI)
124	138	LOVE DON'T CARE PERRY COMO—RCA APBO-0096 (Milene, BMI)
125	—	LIFESTREAM RICK NELSON & THE STONE CANYON BAND—MCA 40130 (Matrasun, BMI)
126	126	WAS A SUNNY DAY JOSH—Bell 45369 (Charing Cross, BMI)
127	—	(WRAPPED UP) IN YOUR WARM AND TENDER LOVE TYRONE DAVIS— Dakar 4526 (Brunswick) (Julio-Brian, BMI)
128	129	MR. SKIN SPIRIT—Epic 5-10701 (Hollenbeck, BMI)
129	130	LIQUID FIRE THE LEWIS EXPLOSION—Pleasure 451103 (Leeds/Ackie, ASCAP)
130	—	SALLY FROM SYRACUSE STU NUNNERY—Evolution 1084 (Lobek, ASCAP)
131	132	ROLLER COASTER BLOOD, SWEAT & TEARS—Columbia 4-45937 (Screen Gems-Columbia/Sweet Glory, BMI)
132	136	IF YOU DON'T GET IT THE FIRST TIME FRED WESLEY & THE J.B.'S— People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
133	134	TRASH NEW YORK DOLLS—Mercury 73414 (Seldak/Haverstraw, ASCAP)
134	135	SOLITAIRE ANDY WILLIAMS—Columbia 4-45936 (Don Kirshner, ASCAP, Kec, BMI)
135	111	FREE WHEELIN' FABULOUS RHINESTONES—Just Sunshine 509 (Famous) (Higher Rhines Tones, ASCAP, Screen Gems-Columbia, BMI)
136	106	PEACEMAKER ALBERT HAMMOND—Mums ZS7 6021 Columbia (Landers/Roberts/April, ASCAP)
137	109	MAKE MY LIFE A LITTLE BIT BRIGHTER CHESTER—Bell 45379 (Axanon/Shediac, ASCAP)
138	121	SHE BRINGS SUNSHINE KYLE—MGM 14545 (Layne, ASCAP)
139	—	LET IT BE THERE OLIVIA NEWTON JOHN—MCA 40101 (Al Gallico, BMI)
140	123	COSMIC SLOP FUNKADELIC—Westbound 218 (Chess/Janus) (Bridgeport, BMI)
141	124	RAZAMANAZ NAZARETH—A&M 1469 (Yellow Dog, ASCAP)
142	—	WILD IN THE STREETS GARLAND JEFFREYS—Atlantic 2981 (Sheepshead Bay, ASCAP)
143	128	LOVE IS ALL ENGELBERT HUMPERDINCK—Parrot 40076 (Felsted, BMI)
144	133	HUM ALONG AND DANCE RARE EARTH—Rare Earth 5054 (Motown) (Stone Agate, BMI)
145	145	YOU'VE GOT MY SOUL ON FIRE EDWIN STARR—Motown M1276F (Stone Diamond BMI)
146	—	GET INVOLVED GEORGE SOULE—Fame 302 (UA) (Fame, BMI)
147	—	TASTE OF YOUR LOVE SYL JOHNSON—Hi 2250 (London) (Jec, BMI)
148	—	YOU OUGHTA BE HERE WITH ME ANNETTE SNELL—Dial 1012 (Phonogram) (Tree, BMI)
149	143	SNOOPY VS. THE RED BARON ROYAL GUARDSMEN—Laurie 3366 (Reznique, BMI)
150	140	SINCE I DON'T HAVE YOU LENNY WELCH—Mainstream 5545 (Southern, ASCAP)

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IN OCTOBER MCA'S LUCKY NUMBER IS 13!

13 records in 8 packages—
including 5 double-album sets!



Elton John—
GOODBYE YELLOW BRICK ROAD
(MCA2-10003)



The Who—
QUADROPHONIA
(MCA2-10004)



Blues Project—
REUNION IN CENTRAL PARK
(MCA2-8003)



Sonny & Cher—
LIVE IN LAS VEGAS, VOL. II
(MCA2-8004)



Bill Cosby—
BILL
(MCA2-8005)



McKendree Spring—
SPRING SUITE
(MCA-370)



Dobie Gray—
LOVING AFMS
(MCA-371)



Bob Ruzicka—
SOFT ROCKER
(MCA-375)

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Hits!
together
MCA RECORDS

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HIS CALIFORNIA ALBUM



DSX-50163

PRODUCED BY
STEVE BARRI
FOR

ABC/DUNHILL RECORDS



THE SINGLES CHART

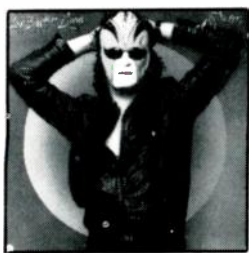
TITLE, ARTIST, Label, Number, (Distributing Label)

OCT. 20	OCT. 13		WKS. ON CHART
1	3	ANGIE ROLLING STONES/ Rolling Stones RS 19105	7
2	2	HALF BREED CHER/MCA 40102	12
3	5	RAMBLIN' MAN ALLMAN BROTHERS/ Capricorn 0027 (WB)	9
4	1	HIGHER GROUND STEVIE WONDER/Tamla T54235F (Motown)	12
5	8	KEEP ON TRUCKIN' EDDIE KENDRICKS/Tamla T54238F (Motown)	9
6	7	THAT LADY ISLEY BROTHERS/T-Neck ZS7 2251 (Columbia)	14
7	9	MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS/Buddah 383	9
8	12	HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY/ 20th Century TC 2030	9
9	10	FREE RIDE EDGAR WINTER/Epic 5-11024	12
10	11	CHINA GROVE DOOBIE BROS./Warner Bros. 7728	10
11	29	PAPER ROSES MARIE OSMOND/MGM 14609	6
12	14	YES WE CAN CAN POINTER SISTERS/Blue Thumb 229	9
13	6	WE'RE AN AMERICAN BAND GRAND FUNK/ Grand Funk 3660 (Capitol)	13
14	19	ALL I KNOW GARFUNKEL/Columbia 4-45926	7
15	4	LOVES ME LIKE A ROCK PAUL SIMON/Columbia 4-45907	13
16	17	ROCKY MOUNTAIN WAY JOE WALSH/Dunhill D 4361	11
17	20	KNOCKIN' ON HEAVEN'S DOOR BOB DYLAN/ Columbia 4-45913	8
18	36	TOP OF THE WORLD CARPENTERS/A&M 1468	3
19	24	BASKETBALL JONES CHEECH Y CHONG/Ode 66038 (A&M)	8
20	46	PHOTOGRAPH RINGO STARR/Apple 1865 (Capitol)	3
21	21	YOU GOT ME ANYWAY SUTHERLAND BROTHERS & QUIVER/Island 1217	12
22	25	LET ME IN THE OSMONDS/MGM 14617	7
23	28	SPACE RACE BILLY PRESTON/A&M 1463	6
24	32	WHY ME KRIS KRISTOFFERSON/Monument ZS7 8571 (Columbia)	16
25	27	SUMMER (THE FIRST TIME) BOBBY GOLDSBORO/ United Artists XW251-W	10
26	44	JUST YOU AND ME CHICAGO/Columbia 4-45933	4
27	35	WE MAY NEVER PASS THIS WAY (AGAIN) SEALS & CROFTS/Warner Bros. 7740	5
28	33	JESSE ROBERTA FLACK/Atlantic 2982	5
29	39	A SPECIAL PART OF ME DIANA ROSS & MARVIN GAYE/ Motown M1280F	4
30	48	I GOT A NAME JIM CROCE/ABC 11389	4
31	31	HURTS SO GOOD MILLIE JACKSON/Spring 139 (Polydor)	8
32	34	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY/MCA 40094	10
32	16	LET'S GET IT ON MARVIN GAYE/Tamla T54234F (Motown)	15
34	15	DELTA DAWN HELEN REDDY/Capitol 3645	18
35	13	MY MARIA B.W. STEVENSON/RCA APBO-0030	13
36	18	THEME FROM CLEOPATRA JONES JOE SIMON/ Spring 138 (Polydor)	13
37	38	GET IT TOGETHER JACKSON 5/Motown M1277F	8
38	58	THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES/ Phila. Int'l. ZS7 3533 (Columbia)	4
39	23	JIMMY LOVES MARY-ANN LOOKING GLASS/Epic 5-11001	16
40	26	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE DAWN/Bell 45374	15
41	47	NUTBUSH CITY LIMITS IKE & TINA TURNER/ United Artists XW298-W	8
42	37	ECSTASY OHIO PLAYERS/Westbound 216 (Chess/Janus)	12
43	22	IN THE MIDNIGHT HOUR CROSS COUNTRY/Atco 6934	12
44	49	NEVER LET YOU GO BLOODSTONE/London 1051	7
45	45	SUCH A NIGHT DR. JOHN/Atco 6937	7
46	30	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING ELTON JOHN/MCA 40105	12
47	51	RUBBER BULLETS 10 C.C./U.K. 49015 (London)	7
48	41	TO KNOW YOU IS TO LOVE YOU B.B. KING/ABC 11373	10
49	73	CHEAPER TO KEEP HER JOHNNIE TAYLOR/Stax STA 0176	3
50	50	ASHES TO ASHES FIFTH DIMENSION/Bell 45380	8
51	52	FUNKY STUFF KOOL & THE GANG/Delite 557	5
52	55	RAISED ON ROCK ELVIS PRESLEY/RCA APBO-0088	5
53	59	SISTER JAMES NINO TEMPO & THE FIFTH AVE. SAX/ A&M 1461	7
54	60	FRIENDS BETTE MIDLER/Atlantic 2980	5
55	70	HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB)	3
56	42	BROTHER LOUIE STORIES/Kama Sutra KA 577 (Buddah)	11
57	74	OOH BABY GILBERT O'SULLIVAN/MAM 3633 (London)	2
58	62	WOMAN FROM TOKYO DEEP PURPLE/Warner Bros. 7737	4
59	40	GYPSY MAN WAR/ United Artists XW281-W	15
60	72	CHECK IT OUT TAVARES/Capitol 3674	4
61	61	WEST COAST WOMAN PAINTER/Elektra 45862	6
62	64	THIS TIME IT'S REAL TOWER OF POWER/Warner Bros. 7733	5
63	63	LOVING ARMS DOBIE GRAY/MCA 40100	13
64	76	SWEET UNDERSTANDING LOVE FOUR TOPS/Dunhill D 4366	2
65	65	I'M COMING HOME JOHNNY MATHIS/Columbia 4-45908	7
66	84	SHOW AND TELL AL WILSON/Rocky Road 30073	2
67	81	THE MOST BEAUTIFUL GIRL CHARLIE RICH—Epic 5-11040	3
68	68	OUTLAW MAN EAGLES/Asylum 11025	7
69	53	HERE I AM AL GREEN/Hi 2247 (London)	16

CHARTMAKER OF THE WEEK

70	—	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 40148	1
71	57	TOUCH ME IN THE MORNING DIANA ROSS/ Motown M1239F	22
72	—	ROCKIN' ROLL BABY STYLISTICS/Avco 4625	1
73	92	DREAM ON AEROSMITH/Columbia 4-45894	3
74	43	TONIGHT RASPBERRIES/Capitol 3610	10
75	82	ROCK 'N ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) KEVIN JOHNSON/Mainstream 5548	2
76	78	OH NO, NOT MY BABY ROD STEWART/Mercury 73426	3
77	79	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH WILSON PICKETT/RCA APBO-0049	6
78	85	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell)	2
79	80	I CAN'T STAND THE RAIN ANN PEEBLES/Hi 2248 (London)	5
80	54	I BELIEVE IN YOU JOHNNIE TAYLOR/Stax STA 0161	17
81	88	PRETTY LADY LIGHTHOUSE/Polydor PD 14198	2
82	95	COUNTRY SUNSHINE DOTTIE WEST/RCA APBO-0072	4
83	—	D'YER MAK'ER LED ZEPPELIN/Atlantic 2986	1
84	—	SOME GUYS HAVE ALL THE LUCK THE PERSUADERS/ Atco 6943 (Atlantic)	1
85	89	GOTTA FIND A WAY MOMENTS/Stang 5050 (All Platinum)	3
86	86	SHADY LADY SHEPSTONE & DIBBONS/Buddah BDA 379	5
87	87	RED NECK FRIEND JACKSON BROWNE/Asylum 11023	4
88	98	PAINTED LADIES IAN THOMAS/anus 224 J	2
89	90	I CAN'T STOP LOVING YOU CORNELIUS BROS. & SISTER ROSE/United Artists XW313-W	3
90	94	YOU'RE IN GOOD HANDS JERMAINE JACKSON/ Motown M1224F	2
91	97	MY PRETENDING DAYS ARE OVER DELLS/Cadet 5698 (Chess/Janus)	2
92	91	YOU'D BETTER BELIEVE IT MANHATTANS/Columbia 4-45927	3
98	56	THE MORNING AFTER MAUREEN McGOVERN/20th Century TC 2010	18
94	99	LITTLE GIRL GONE DONNA FARGO/Dot 17476 (Famous)	2
95	—	ROLLIN' IN MY SWEET BABY'S ARMS HANK WILSON/ Shelter 7336 (Capitol)	1
96	96	HEY LITTLE GIRL FOSTER SYLVERS/MGM 14630	2
97	—	SAIL AROUND THE WORLD DAVID GATES/Elektra 45863	1
93	—	I WON'T LAST A DAY WITHOUT YOU MAUREEN McGOVERN/20th Century TC 2051	1
99	—	THE JOKER STEVE MILLER BAND/Capitol 3732	1
100	100	IN THE RAIN ARTHUR PRY SOCK/Old Town 100	2

FLASHMAKER OF THE WEEK



THE JOKER
STEVE MILLER
Capitol

TOP FM AIRPLAY THIS WEEK

- THE JOKER**—Steve Miller Band—Capitol
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
DON'T CRY NOW—Linda Ronstadt—Asylum
BERLIN—Lou Reed—RCA
BOULDERS—Roy Wood—UA

WNEW-FM/NEW YORK

- CAN I HAVE MY MONEY BACK**—Gerry Rafferty—Blue Thumb
CYAN—Three Dog Night—Dunhill
EVERYBODY LIKES SOME KIND OF MUSIC—Billy Preston—A&M
INTROSPECTION—Thijs Van Leer—Col
SHORT STORIES—Harry Chapin—Elektra
TAKIN MY TIME—Bonnie Raitt—WB
UFO—Ron Davies—A&M

WMMR-FM/PHILADELPHIA

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
BERLIN—Lou Reed—RCA
BOULDERS—Roy Wood—UA
DON'T CRY NOW—Linda Ronstadt—Asylum
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
OCCULT EXPLOSION—Nat Freedman—UA
QUEEN—Elektra
REMEMBER SHIRLEY TEMPLE—20th Century
SPECTRUM—Billy Cobham—Atlantic
THE JOKER—Steve Miller Band—Capitol

WLIR-FM/LONG ISLAND, N.Y.

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
BERLIN—Lou Reed—RCA
BURNIN'—Wailers—Island
FIRST—David Gates—Elektra
JUST OUTSIDE OF TOWN—Mandrill—Polydor
LIFESTREAM (single)—Rick Nelson—MCA
NOW HEAR THIS—Hanson—Manticore
SPECTRUM—Billy Cobham—Atlantic
STARRING CHARLIE ALLEN—Pacific Gas & Electric—Dunhill

WOUR-FM/UTICA, N.Y.

- AT THEIR BEST**—Crusaders—Motown
BERLIN—Lou Reed—RCA
CHRIS JAGGER—Asylum
DENNIS COULSON—Elektra

- EARLY ALLMANS**—Dial
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
JOHN USSERY—Mercury
OVER THE RAINBOW—Livingston Taylor—Capricorn
SPECTRUM—Billy Cobham—Atlantic

WMC-FM/MEMPHIS

- BOULDERS**—Roy Wood—UA
CAN I HAVE MY MONEY BACK—Gerry Rafferty—Blue Thumb
DON'T CRY NOW—Linda Ronstadt—Asylum
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
SHOW YOUR HAND—Average White Band—MCA
THE JOKER—Steve Miller Band—Capitol

WORJ-FM/ORLANDO

- ALLRIGHT ON THE NIGHT**—Tucky Buzzard—Passport
BEST OF PROCOL HARUM—A&M
CAN I HAVE MY MONEY BACK—Gerry Rafferty—Blue Thumb
SHANGRENADE—Harvey Mandel—Janus
STARRING CHARLIE ALLEN—Pacific Gas & Electric—Dunhill
THE MIRACULOUS HUMP RETURNS FROM THE MOON—Sopwith Camel—Reprise

WMMS-FM/CLEVELAND

- CHRIS JAGGER**—Asylum
DON'T CRY NOW—Linda Ronstadt—Asylum
GET UP, STAND UP (single)—Wailers—Island
PRETTY MUCH YOUR STANDARD RANCH STASH—Mike Nesmith—RCA
QUEEN—Elektra
SEVEN UP—Timothy Leary & the Ash Ra Tempel—OHR (Import)
TAKIN' MY TIME—Bonnie Raitt—WB
THE JOKER—Steve Miller Band—Capitol
TIME FADES AWAY—Neil Young—Reprise
WOLF—Deram (Import)

WSDM-FM/CHICAGO

- AT THEIR BEST**—Crusaders—Motown
BE (single)—Neil Diamond—MCA
CYAN—Three Dog Night—Dunhill
EVERYBODY LIKES SOME KIND OF MUSIC—Billy Preston—A&M
FIRST—David Gates—Elektra
IAN THOMAS—Janus
PYRAMID OF THE MOON—Azteca—Col
SWEET FREEDOM—Uriah Heep—WB

WABX-FM/DETROIT

- BODACIOUS D.F.**—RCA
I'M DOIN' FINE NOW—New York City—Chelsea
NOW HEAR THIS—Hanson—Manticore
PROFILE—Jan Akkerman—Sire
SHANGRENADE—Harvey Mandel—Janus
SPECTRUM—Billy Cobham—Atlantic
TAKIN' MY TIME—Bonnie Raitt—WB
TIME FADES AWAY—Neil Young—Reprise
WILD IN THE STREETS (single)—Garland Jeffreys—Atlantic

KADI-FM/ST. LOUIS

- CYAN**—Three Dog Night—Dunhill
DON'T CRY NOW—Linda Ronstadt—Asylum

- FIRST**—David Gates—Elektra
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
LYNYRD SKYNYRD—Sounds of the South
OVER THE RAINBOW—Livingston Taylor—Capricorn
QUEEN—Elektra
SHORT STORIES—Harry Chapin—Elektra
SIDE 3—Raspberries—Capitol
TIME FADES AWAY—Neil Young—Reprise

KAFM-FM/DALLAS

- BERLIN**—Lou Reed—RCA
BOULDERS—Roy Wood—UA
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
JUST OUTSIDE OF TOWN—Mandrill—Polydor
MICHAEL FRANKS—Brut
SEFRONIA—Tim Buckley—DiscReet
SLADEST—Slade—Reprise
THE JOKER—Steve Miller Band—Capitol
WAKE OF THE FLOOD—Grateful Dead—Grateful Dead

KDKB-FM/PHOENIX

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
BERLIN—Lou Reed—RCA
BODACIOUS D.F.—RCA
DENNIS COULSON—Elektra
DON'T CRY NOW—Linda Ronstadt—Asylum
DON'T GIVE UP YOUR DAY JOB—Country Gazette—UA
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
PRETTY MUCH YOUR STANDARD RANCH STASH—Mike Nesmith—RCA
ROD TAYLOR—Asylum
THE JOKER—Steve Miller Band—Capitol

FM SLEEPER OF THE WEEK:



BODACIOUS D.F.
RCA

KPRI-FM/SAN DIEGO

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
BELLY UP—Dr. Hook & the Medicine Show—Col
BEST OF EL ROACHO'S BIGGEST HITS—Col
BOULDERS—Roy Wood—UA
CHRIS JAGGER—Asylum
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
SHOW YOUR HAND—Average White Band—MCA
SLADEST—Slade—Reprise
THE JOKER—Steve Miller Band—Capitol
WAKE OF THE FLOOD—Grateful Dead—Grateful Dead

KMET-FM/LOS ANGELES

- ALLRIGHT ON THE NIGHT**—Tucky Buzzard—Passport
BELLY UP—Dr. Hook & the Medicine Show—Col
BEST OF THE ANDREWS SISTERS—MCA
BOULDERS—Roy Wood—UA
DON'T CRY NOW—Linda Ronstadt—Asylum
MAMMY BLUE (single)—Stories—Kama Sutra
THE AMAZING KATHY DALTON—DiscReet
THE JOKER—Steve Miller Band—Capitol
TIME FADES AWAY—Neil Young—Reprise
TURTLE BAY—Herbie Mann—Atlantic

KSAN-FM/SAN FRANCISCO

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
BELLY UP—Dr. Hook & the Medicine Show—Col
BODACIOUS D.F.—RCA
EVERYBODY LIKES SOME KIND OF MUSIC—Billy Preston—A&M
GOATS HEAD SOUP—Rolling Stones—Rolling Stones
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
LET'S GET IT ON—Marvin Gaye—Tamla
PYRAMID OF THE MOON—Azteca—Col
SONG FOR JULI—Jesse Colin Young—WB
THE JOKER—Steve Miller Band—Capitol

KOME-FM/SAN JOSE

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
BERLIN—Lou Reed—RCA
CASTING PEARLS—Mill Valley Bunch—MGM
DON'T CRY NOW—Linda Ronstadt—Asylum
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
LET ME SING YOUR BLUES AWAY (single)—Grateful Dead—Grateful Dead
THE JOKER—Steve Miller Band—Capitol
TIME FADES AWAY—Neil Young—Reprise
YELLOW SUNSHINE—Gamble

KZEL-FM/EUGENE, ORE.

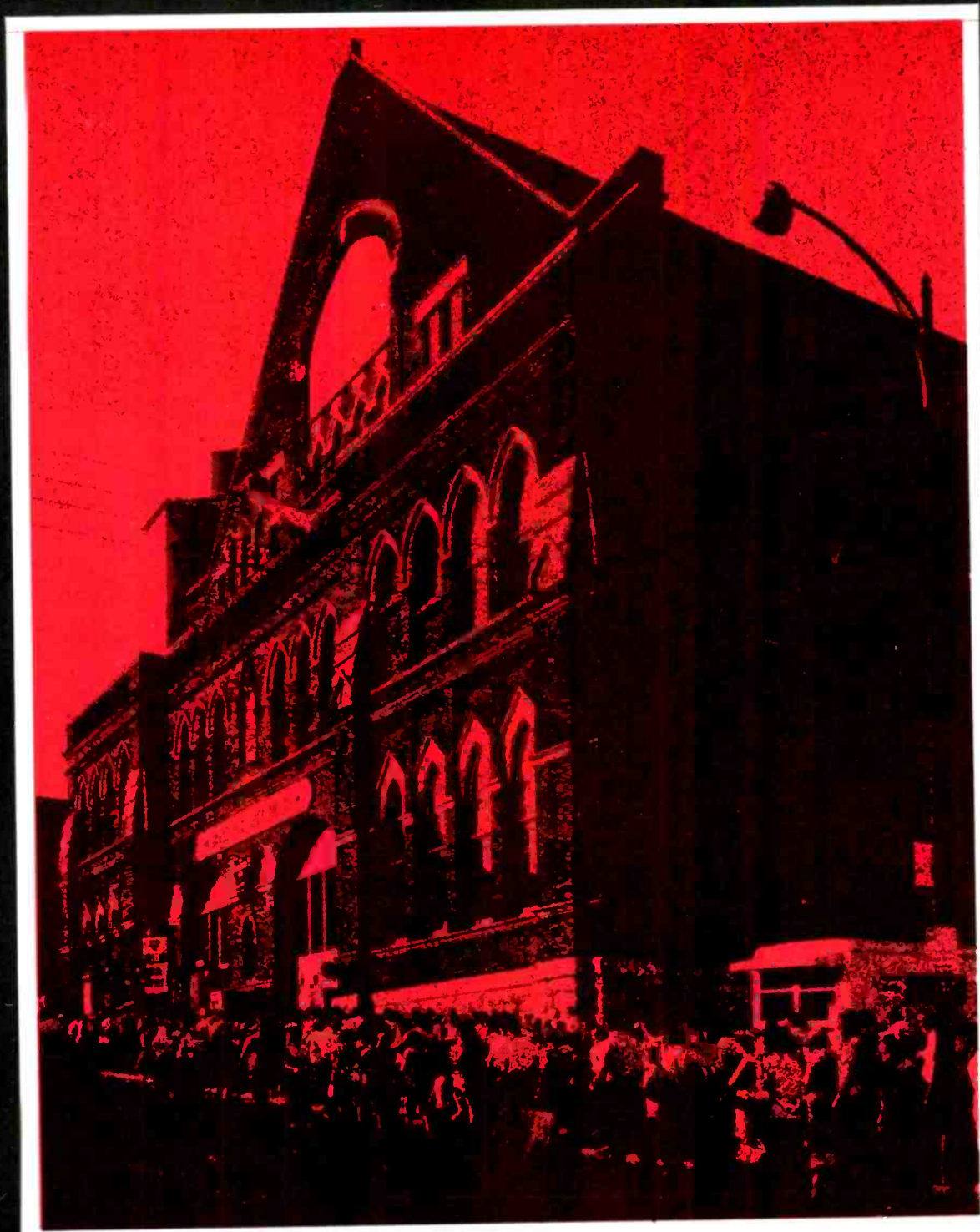
- BERLIN**—Lou Reed—RCA
BODACIOUS D.F.—RCA
CHRIS JAGGER—Asylum
DON'T CRY NOW—Linda Ronstadt—Asylum
GATO CHAPTER ONE: LATIN AMERICA—Gato Barbieri—Impulse
GRAFFITI BLUES—Blue Mitchell—Mainstream
IMAGINATION—Gladys Knight & the Pips—Buddah
LET ME SING THE BLUES AWAY (single)—Grateful Dead—Grateful Dead
953 WEST—Siegel-Schwall Band—Wooden Nickel
THE JOKER—Steve Miller Band—Capitol

CHUM-FM/TORONTO

- BOULDERS**—Roy Wood—UA
CYAN—Three Dog Night—Dunhill
MARIA MULDAUR—Reprise
NIGHT VISION—Bruce Cockburn—True North (Canada)
953 WEST—Siegel-Schwall Band—Wooden Nickel
SEFRONIA—Tim Buckley—DiscReet
THE JOKER—Steve Miller Band—Capitol
TONIGHT (single)—Dave Nicol—Col (Canada)

RECORD WORLD

**COUNTRY
MUSIC 1973**



DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

RCA COUNTRY STORE

Special on prize winners this week.

Top Male Vocalist: Singles

No.3 Charley Pride

Most Promising Male Vocalist: Singles

No.7 Ronnie Milsap

Top Instrumental Group or Duo: Singles

No.1 Danny Davis & The Nashville Brass

No.2 Chet Atkins & Jerry Reed

No.3 The Nashville String Band

Top Duo: Singles

No.1 Porter Wagoner & Dolly Parton

Top Instrumentalist: Singles

No.3 Chet Atkins

No.4 Jerry Reed

Most Promising Instrumental Album Group

No.3 The Pridemen

Top Album

No.1 "A Sunshiny Day"
Charley Pride

No.15 "Songs of Love"
Charley Pride

No.16 "Aloha from Hawaii"
Elvis Presley

Top Album Artist: Instrumental

No.1 Chet Atkins

No.2 Floyd Cramer

Top Album Artist: Male

No.1 Charley Pride

Top Album Artists: Duo

No.2 Porter Wagoner & Dolly Parton

Top Instrumental Album Group

No.1 Danny Davis & The Nashville Brass

No.5 The Nashville String Band

**Quality goods
and friendly service
but all sales vinyl.**

E

**THE
DECEIVER**

TOY
DRESS
GLASS
TABLE
STUFFS &
HANDMADE

October is Country Music Month

RECORDS
Records and Tapes

Another Year of Country Breakthroughs

By RED O'DONNELL

OCTOBER

■ **Dickey Lee** blasted out with blockbuster "Baby Bye Bye." . . . There were rumbles that Atlantic was moving into the country field. (It happened) . . . **Bill Anderson**, **Roy Drusky** and **LeRoy Van Dyke** signed with **Bill Goodwin's** new agency . . . **Waylon Jennings** hired **Neil C. Reshen** as his personal manager . . . **Danny Davis** and the **Nashville Brass** played at a Tupperware party. A career first for Davis.

Wes Rose was re-elected to a six-month term as NARAS prez . . . **Bobby Luman's** "Lonely Women Make Good Lovers" was getting action on the radio . . . **Roy Clark's** hot Dot disk qualified for longest title of the fall: "The Lawrence Welk Counter-Revolution Polka." . . . **Johnny Cash's** "Oney" was charted No. 1 by **Record World** . . .

Jan Howard was presented with a "Gold Star Mother" plaque by the VFW . . . Jan's son **Jimmy** was killed while on army duty in Vietnam . . . **Dorothy (Mrs. Thomas) Overstreet** became the president of **Tommy Overstreet's International Fan Club** . . . She's no groupie; she's his mom . . . **Liz & Casey Anderson** (Lynn's parents) sold their Nashville home and

bought a 150-acre farm at Pleasantville, Tenn.

Conway Twitty Jr. (Mike Jenkins) on his birth certificate), son of the MCA recording star, made his debut with the United Talent Agency's show during the annual Opry Birthday Anniversary . . . **Del Bryant**, son of writers **Boudleaux & Felice Bryant**, joined the staff of BMI . . . **Metromedia Records** launched a country label called **Metromedia Country** with **Dick Heard** as general manager . . .

The word was getting around that **Tom T. Hall's** discovery, **Johnny Rodriguez**, was star material . . . **Mac Allen** left WKDA radio to help **Howdy Forrester** operate the **Acuff-Rose Artists Bureau** . . . **The Nitty Gritty Dirt Band** recorded at **Woodland Sound Studio** . . . **Tennessee Gov. Winfield Dunn** (who lives next door to **Minnie Pearl**) appointed **Joe Heathcock** a colonel on his staff . . . A new 18-hole championship golf course at **Lake Barkley State Park** (near **Cadiz**) was named the **Boots Randolph Course**. (Boots was born at **Paducah**, grew up in **Cadiz**).

"Gospel Road," the film **Johnny Cash** produced in the Holy Land had its premiere at a downtown Nashville theater . . . **Singer Connie Smith** and electric company staffer

Marshall Haynes were wed . . . **Connie's** third marriage.

Loretta Lynn was named entertainer of year at annual CMA awards, televised nationally by CBS. **Glen Campbell** emceed . . . **Dick Blake** bought the late **Hubie Lon's** talent agency . . . **George Jones' "Picture of Me Without You"** a biggie . . . **O.B. McClinton's "Don't Let the Green Grass Fool You"** an instant click . . . **Elvis Presley** best selling single, "Burning Love," written by **Dennis Linde**, son-in-law of **Combine Music Co. boss Bob Beckham** . . .

Pretty **Conny Van Dyke** appeared on the scene with "Peanut Butter Angel" via **Barnaby** . . . **Merle Haggard's "It's Not Love"** headed to No. 1 spot . . .

NOVEMBER

■ **Tom T. Hall** was beginning, as they say around the horse race tracks, his move toward higher ground. He recorded a single with **Patti Page** for **Mercury** . . . Proving that you can go home again **Willie Nelson** moved back to his native **Texas (Austin)** . . . **Minnie Pearl** and **Lawrence Welk** were named co-chairmen of the national **American Cancer Society's 1973 Crusade** . . .

Andy Williams hit town to pro-

mote his **Barnaby** label product. He checked out a few hours before his former wife **Claudine Longet** checked in to tape an appearance on a **NBC-TV Christmas special** being produced at **WLAC-TV Studio** . . . **Hickory** artist-writer **Roy Orbison** arrived home from a six-month world tour, believed to be the longest solid-booked string of personal appearances ever played by a **Nashville-based performer** . . . **Bluegrass guru Bill Monroe** said in an interview that the mandolin he plays on his shows cost him \$125 when he bought it in 1940 from a **Miami barber**. He further said that he had been offered \$40,000 for the instrument by a **Detroit collector**.

Brenda Lee underwent 2-hour stomach surgery at **Touro Infirmary** in **New Orleans** . . . Everything turned out A-OK . . . **Roxene (Mrs. Charley) Pride**, ever the lady, said, "What Charley and I are more concerned about than money, hit records or worldly goods, is the rearing of our three children. We want them to be brought up as normally as possible. And that isn't easy—especially when their daddy tends to spoil them."

Dan J. Beck joined **Record** (Continued on page 30)

The 48th Annual Grand Ole Opry Birthday Celebration & DJ Convention 1973 AGENDA

Friday, October 12

The 9th Annual Music City Pro-Celebrity Golf International Tournament (Harpeth Hills)

Saturday, October 13

Continuation of the Music City Pro-Celebrity

Sunday, October 14

Completion of the Music City Pro-Celebrity
6:30 p.m. — Nashville Songwriters Association's Fourth Annual Hall of Fame Awards (Sheraton South Inn)

Monday, October 15

9:00 p.m. — The Annual CMA Awards Telecast on CBS from the Grand Ole Opry House.

Tuesday, October 16

9:30 a.m. — CMA Board of Directors Meeting (1st American National Bank)
7:00 p.m. — BMI Awards Banquet (Belle Meade Country Club) Invitation only

Wednesday, October 17

The Chuck Cellman/Georgia Twitty Radio Golf International (Crockett Springs Golf Club)
12:00 Noon — WSM Registration (Municipal Auditorium)
6:30 p.m. — Annual ASCAP Awards Banquet (Hillwood Country Club) Invitation Only
7:30 p.m. — Early Bird Bluegrass Concert (Ryman Auditorium) (T)
10:30 p.m. — United Talent/Shure Bros. Show (Ryman Auditorium) (T)

Thursday, October 18

7:00 a.m. — WSM Registration (Municipal Auditorium)
9:30 a.m. — CMA Annual Membership Meeting (Municipal Auditorium Lower Level)
11:30 a.m. - 2:00 p.m. — WSM Luncheon & Opry Spectacular (Municipal Auditorium) (T)
3:30 p.m. - 5:30 p.m. — CMA International Country Music Show (Municipal Auditorium) (T)

5:30 p.m. - 7:30 p.m. — Sho Bud/Baldwin/Gretch Birthday Celebration Show (Ryman Auditorium) (T)

7:00 p.m. — SESAC Awards Banquet (Woodmont Country Club) Invitation only

Friday, October 19

8:00 a.m. - 10:30 a.m. — MCA Records Breakfast & Show (Municipal Auditorium) (T)

10:30 a.m. - 12:30 p.m. — Artist/DJ Tape Session #1 (Municipal Auditorium) lower level

12:30 p.m. - 2:30 p.m. — Dot Records Luncheon & Show (Municipal Auditorium) (T)

2:30 p.m. - 5:00 p.m. — Artist/DJ Tape Session #2 (Municipal Auditorium) lower level

7:00 p.m. — CMA Banquet/Cocktail Party (Municipal Auditorium)

8:00 p.m. — CMA Banquet (Municipal Auditorium)

8:00 p.m. — Friday Night Opry (Ryman Auditorium)

9:00 p.m. — CMA Banquet Show (Municipal Auditorium)

Saturday, October 20

8:00 a.m. - 10:30 a.m. — RCA Records Breakfast & Show (Municipal Auditorium) (T)

12:00 Noon - 3:00 p.m. — Capitol Records Luncheon & Show (Municipal Auditorium) (T)

5:00 p.m. - 8:00 p.m. — Columbia/Epic/Custom Labels Dinner & Show (Municipal Auditorium) (T)

Columbia/Epic/Custom Labels party following Show — King of The Road (Invitation only)

9:30 p.m. — Grand Ole Opry 48th Birthday Celebration Show (Ryman Auditorium) (T)

10:00 p.m. — Atlas Artist Bureau — The Saturday Night Dance (Municipal Auditorium) (T)

Sunday, October 21

10:00 a.m. — Opryland USA (T)

(T) Denotes activities that are included in the 48th Annual Birthday Celebration ticket booklet.



WHEN YOU'VE BEEN LUCKY enough to record Three Number One records;¹ write and publish Four Number One songs;² perform in person and on television to the largest audiences of your career; introduce one of the year's most exciting new female singers;³ maintain one of the best country bands on the circuit;⁴ and have one heckuva softball team;⁵ you need to thank an awful lot of people for a wonderful year.

I'd like to take this opportunity to do just that.

Sincerely,

Bill Anderson

1. "Don't She Look Good"
"If You Can Live With It
(I Can Live Without It)"
"The Corner of My Life"

2. "The Lord Knows I'm Drinking"
"Slippin' Away"
"If You Can Live With It"
"The Corner Of My Life"

3. Mary Lou Turner
MCA Records

4. The Po' Boys

5. Well, we did lose a few!

Columbia Country:

New Signings, Familiar Artists Make for Another Hot Year

■ NASHVILLE — The Columbia Records label continues to play a vital role in the country music picture with heavy chart action in the past year, several crossover releases and an expanded roster of Nashville recording artists.

Among the new names appearing on the Columbia roster are such standout artists as Connie Smith, Roger Miller, Bobby Russell, Jimmy Dean and Johnny Tillotson.

Columbia held its share of chart positions with twenty-two releases that reached the top twenty, six that reached the top ten, and six that made number one chart positions. Gene Ferguson is Columbia's national director of country promotion.

Columbia has led the way too, with country crossovers, with "She's Got To Be A Saint," "Teddy Bear," "Keep Me In Mind," "What's Your Mama's Name," "You're The Best Thing That Ever Happened to Me," "Top Of The World," "Delta Dawn" and "Blood Red and Goin' Down," all appearing in both pop and country charts. The label continues to break new artists into the pop

charts with the performances of Barbara Fairchild and Tanya Tucker.

Columbia's Earl Scruggs Revue bridged the gap from country to rock with their material and as a result are in demand on college campuses across the United States. A spokesman for Columbia noted that the group played some 200 concert dates in the past year. Another group, new to Columbia, that has bridged the gap between gospel music and country is the

(Continued on page 68)

Epic Enjoys Crossover Success

■ NASHVILLE — With an eleven artist c&w roster, Epic Records maintained a commanding position in the country charts and also made great strides in crossing over to pop success over the past year.

Including artists from the custom distributed Monument and Enterprise labels, eight singles reached the number one spot,

(Continued on page 68)

RCA: Giving the World The Sound of Nashville

■ NASHVILLE — Exciting new things are happening all the time at RCA. Johnny Russell's now classic "Red Necks, White Sox and Blue Ribbon Beer," and new artist Ronnie Milsap's first release climbing to near the top of the charts are just two examples of recent breakthroughs. These and other consistently successful endeavors assure the maintenance of RCA's position among the foremost labels in the country field.

Jerry Bradley, who took over the position of director of Nashville operations this past year, has made a few changes. "First off, we've added some new personnel. We now have a total of forty-two employees, probably the largest record company staff in Nashville. We have a nucleus of six producers and a full staff for promotion, sales and artist relations," says Bradley. "We've also rearranged the personnel in the building, so that now the first floor houses the engineering department, the second floor is for the a&r staff and promotion, and sales and artists relations are on the third floor."

RCA currently has a roster of thirty-six acts with new signings

this year including Josie Brown, Jimmy Hartsook, Ronnie Milsap, Debra Barber, John Wesley Ryles, Brian Shaw and Gary Stewart.

"We want to develop and bring home new acts," enthuses Bradley, "and we do everything we can to help, like scheduling releases at the best possible time and follow-up promotion. Of course, we're not going to forget our established acts," he explains, referring to a glittering roster that includes Porter Wagoner, Dolly Parton, Nat Stuckey, Dottie West, Danny Davis, Skeeter Davis, Lester Flatt, George Hamilton IV, Jethro Burns, Hank Locklin, Kenny Price, Charley Pride, Jerry Reed, Jim Reeves, Johnny Russell, Hank Snow, Wynn Stewart, Mac Wiseman, Norro Wilson, Dickey Lee, Waylon Jennings, Pat Daisy, Floyd Cramer, Scottie Carson, Johnny Bush, Archie Campbell, Bobby Bare, Jim Ed Brown and Chet Atkins.

A most unusual roster situation at RCA concerns the late Jim Reeves. His untimely death in August of 1964 didn't stop his record sales or appreciation of his artistry, and his recordings still sell, and

(Continued on page 52)

In August, the #1 country single is ours.

"Louisiana Woman/Mississippi Man," Conway Twitty/Loretta Lynn

In September, the #1 country album is ours.

"Louisiana Woman/Mississippi Man," Conway Twitty/Loretta Lynn

In October, Brian Shaw's "The Devil Is A Woman" is ours.

Sunbury/Dunbar

Month after month. Hit after hit.



TOP COUNTRY SINGLES OF 1973

TITLE	ARTIST	LABEL	PRODUCER	WRITER	PUBLISHER
1. SATIN SHEETS	Jeanne Pruett	MCA	Walter Haynes	John Volinkaty	Champion
2. FUNNY FACE	Donna Fargo	Dot	Jim Foglesong	Donna Fargo	Prima Donna
3. TEDDY BEAR SONG	Barbara Fairchild	Columbia	Jerry Crutchfield	Don Earl & N. Nixon	Duchess
4. BEHIND CLOSED DOORS	Charlie Rich	Epic	Billy Sherrill	Larry Henley & Kenny O'Dell	House of Gold
5. WHY ME	Kris Kristofferson	Monument	Fred Foster	Kris Kristofferson	Resaca
6. THE LORD KNOWS I'M DRINKIN'	Cal Smith	MCA	Walter Haynes	Bill Anderson	Stallion
7. IF YOU LEAVE ME TONIGHT, I'LL CRY	Jerry Wallace	MCA	Joe E. Johnson	Gerald Sanford/ Hal Mooney	Leeds
8. IT'S NOT LOVE	Merle Haggard	Capitol	Ken Nelson	Glenn Martin & Hank Cochran	Tree
9. KIDS SAY THE DARDEST THINGS	Tammy Wynette	Epic	Billy Sherrill	Billy Sherrill & Glenn Sutton	Algee
10. YOU LAY SO EASY ON MY MIND	Bobby G. Rice	Metromedia Country	Howard & Hean	Bobby G. Rice & Donald Riis, Charlie Fields	Americus
11. GOT THE ALL OVERS FOR YOU	Freddie Hart	Capitol	Earl Ball	Freddie Hart	Blue Book
12. YELLOW RIBBON	Johnny Carver	ABC	Ron Chancey	Irwin Levine & L. Russell Brown	Levine & Brown
13. SHE'S TOO GOOD TO BE TRUE	Charley Pride	RCA	Jack Clement	Johnny Duncan	Pi-Gem
14. SHE NEEDS SOMEONE TO HOLD HER	Conway Twitty	MCA	Owen Bradley	Raymond A. Smith	Hello Darlin'
15. PASS ME BY	Johnny Rodriguez	Mercury	Jerry Kennedy & Roy Dea	Hillman Hall	Hallnote
16. SHE'S GOT TO BE A SAINT	Ray Price	Columbia	Don Law	J. Paulini & M. DiNapoli	Galleon
17. OLD DOGS, CHILDREN AND WATERMELON WINE	Tom T. Hall	Mercury	Jerry Kennedy	Tom T. Hall	Hallnote
18. DON'T FIGHT THE FEELINGS OF LOVE	Charley Pride	RCA	Jack Clement	John Schweers	Pi-Gem
19. YOU ALWAYS COME BACK	Johnny Rodriguez	Mercury	Jerry Kennedy	Johnny Rodriguez & Tom T. Hall	Hallnote
20. LOVE IS THE FOUNDATION	Loretta Lynn	MCA	Owen Bradley	William C. Hall	Coal Miners
21. COME LIVE WITH ME	Roy Clark	Dot	Jim Foglesong	Boudleaux & Felice Bryant	House of Bryant
22. MY MAN	Tammy Wynette	Epic	Billy Sherrill	Carmol Taylor, Billy Sherrill, Norro Wilson	Algee
23. TIL I GET IT RIGHT	Tammy Wynette	Epic	Billy Sherrill	Larry Henley & Red Lane	Tree
24. HEAVEN IS MY WOMAN'S LOVE	Tommy Overstreet	Dot	MGB Prod.	S. K. Dobbins	Famous/Ironside
25. A PICTURE OF ME	George Jones	Epic	Billy Sherrill	Norro Wilson & George Richey	Al Gallico & Algee
26. SUPERMAN	Donna Fargo	Dot	Jim Foglesong	Donna Fargo	Prima Donna
27. RAVISHING RUBY	Tom T. Hall	Mercury	Jerry Kennedy	Tom T. Hall	Hallnote
28. ONEY	Johnny Cash	Columbia	Larry Butler	Jerry Chesnut	Passkey
29. I CAN'T STOP LOVING YOU	Conway Twitty	MCA	Owen Bradley	Don Gibson	Acuff-Rose
30. NOBODY WINS	Brenda Lee	MCA	Owen Bradley	Kris Kristofferson	Resaca



Merle Haggard



Johnny Rodriguez



Statler Brothers



Blue Ridge Rangers



Donna Fargo



Po' Boys

Danny Davis & The Nashville Brass



Jeanne Pruett
"Satin Sheets"

Record World 1973

TOP MALE VOCALIST

1. **MERLE HAGGARD**—Capitol
2. FREDDIE HART—Capitol
3. CHARLEY PRIDE—RCA
4. CONWAY TWITTY—MCA
5. TOM T. HALL—Mercury
6. JERRY WALLACE—MCA
7. CHARLIE RICH—Epic
8. SONNY JAMES—Columbia
9. BILL ANDERSON—MCA
10. GEORGE JONES—Epic
11. JOE STAMPLEY—Dot
12. MEL TILLIS—MGM
13. JOHNNY CASH—Columbia
14. TOMMY OVERSTREET—Dot
15. MEL STREET—Metromedia Country
16. CAL SMITH—MCA
17. KRIS KRISTOFFERSON—Monument
18. DAVID HOUSTON—Epic
19. MARTY ROBBINS—MCA
20. DON GIBSON—Hickory
21. BOB LUMAN—Epic
22. JOHNNY PAYCHECK—Epic
23. ROY CLARK—Dot
24. JOHNNY CARVER—ABC
25. RAY PRICE—Columbia
26. WAYLON JENNINGS—RCA
27. FREDDIE WELLER—Columbia
28. HANK WILLIAMS, JR—MGM

29. JIM ED BROWN—RCA
30. BILLY CRASH CRADDOCK—ABC

MOST PROMISING MALE VOCALIST

1. **JOHNNY RODRIGUEZ**—Mercury
2. BOBBY G. RICE—Metromedia Country
3. DON WILLIAMS—JMI
4. RED STEAGALL—Capitol
5. TONY DOUGLAS—Dot
6. STONEY EDWARDS—Capitol
7. RONNIE MILSAP—RCA
8. NARVEL FELTS—Cinnamon
9. O.B. McCLINTON—Enterprise
10. DOYLE HOLLY—Barnaby

TOP VOCAL GROUP

1. **STATLER BROTHERS**—Mercury
2. GLASER BROTHERS—MGM
3. OSBORNE BROTHERS—MCA
4. CARTER FAMILY—Columbia
5. COMPTON BROTHERS—Dot

MOST PROMISING VOCAL GROUP

1. **BLUE RIDGE RANGERS**—Fantasy
2. BRUSH ARBOR—Capitol
3. TENNESSEE PULLEYBONE—JMI
4. THE HUMMERS—Capitol
5. THE PLAINSMEN—Hickory

TOP INSTRUMENTAL GROUP OR DUO

1. **DANNY DAVIS & THE NASHVILLE BRASS**—RCA
2. CHET ATKINS & JERRY REED—RCA
3. MOMS & DADS—GNP Crescendo
4. NASHVILLE STRING BAND—RCA
5. BAKERSFIELD BRASS—Capitol

MOST PROMISING INSTRUMENTAL GROUP

1. **PO' BOYS**—MCA
2. DIPSY DOODLE CONSTRUCTION COMPANY—JMI

TOP FEMALE VOCALIST

1. **DONNA FARGO**—Dot
2. TAMMY WYNETTE—Epic
3. LORETTA LYNN—MCA
4. LYNN ANDERSON—Columbia
5. TANYA TUCKER—Columbia
6. JEANNE PRUETT—MCA
7. BARBARA FAIRCHILD—Columbia
8. CONNIE SMITH—Columbia
9. BRENDA LEE—MCA
10. JODY MILLER—Epic



Vicki Lawrence



Conway Twitty & Loretta Lynn



Porter Wagoner & Dolly Parton



Country Cavaleers



Jerry Clower



Charlie McCoy



Eric Weissberg & Deliverance



Jean Shepard



Charlie Rich

Country Single Awards

11. ANNE MURRAY—Capitol
12. DOLLY PARTON—RCA
13. DIANA TRASK—Dot
14. ARLENE HARDEN—Columbia
15. JEANNIE SEELY—MCA
16. SKEETER DAVIS—RCA
17. SUSAN RAYE—Capitol
18. PEGGY LITTLE—Epic
19. BARBARA MANDRELL—Columbia
20. SANDY POSEY—Columbia

MOST PROMISING FEMALE VOCALIST

1. VICKI LAWRENCE—Bell
2. TERRI LANE—Monument
3. PATSY SLEDD—Mega
4. LINDA GAIL LEWIS—Mercury
5. ANDRA WILLIS—Capitol
6. JACKIE BURNS—JMI
7. DEMETRIS TAPP—ABC
8. MARLYS ROE—GRC
9. BONNIE NELSON—United Artists
10. CONNY VAN DYKE—Barnaby

TOP DUO

1. { CONWAY TWITTY & LORETTA LYNN—MCA
PORTER WAGONER & DOLLY PARTON—RCA
2. GEORGE JONES & TAMMY WYNETTE—Epic
3. BUCK OWENS & SUSAN RAYE—Capitol
4. JOHNNY CASH & JUNE CARTER—Columbia
5. DAVID HOUSTON & BARBARA MANDRELL—Columbia
6. DON GIBSON & SUE THOMPSON—Hickory
7. JACK BLANCHARD & MISTY MORGAN—Mega
8. CHARLIE LOUVIN & MELBA MONTGOMERY—Capitol
9. THE HAGERS—Barnaby
10. THE KENDALLS—Dot

TOP COMEDIAN

1. JERRY CLOWER—MCA
2. UREL ALBERT—Cinnamon

MOST PROMISING DUO

1. COUNTRY CAVALEERS—MGM
2. WEBB & DEBBIE PIERCE—MCA
3. DOC & MERLE WATSON—Poppy
4. GUY & RALNA—Ranwood

TOP INSTRUMENTALIST

1. CHARLIE MCCOY—Monument
2. { LLOYD GREEN—Monument
ROY CLARK—Dot
3. CHET ATKINS—RCA
4. JERRY REED—RCA

MOST PROMISING INSTRUMENTALIST

1. ERIC WEISSBERG & DELIVERANCE—Warner Brothers
2. BARRY DeVORZON—MCA

ENCORE AWARD

1. { JEAN SHEPARD—United Artists
CHARLIE RICH—Epic

PUBLISHER OF THE YEAR AWARDS

**HOTTEST ACTIVITY—Most Charted Songs
TREE, INTERNATIONAL**

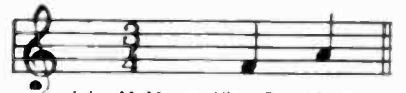
**HOTTEST ACTION—Most #1 Songs
ALGEE MUSIC CORPORATION**

Shorty Lavender Talent Agency



Shorty Lavender, President

Represents



John McMeen Vice President



GEORGE JONES AND TAMMY WYNETTE

George Jones & Tammy Wynette (Epic) George's numerous hits include "White Lightnin'", "Good Year For Roses", "We Can Make It", "Lovin' You Could Never Be Better", "A Picture Of Me (Without You)" and "What My Woman Can't Do". Tammy's had numerous hits including "Stand By Your Man", "Bedtime Story", "We Sure Can Love Each Other", "Hold Out Your Hand", "My Man" and "Til I Get It Right". Their TV credits include: Hee Haw, The Johnny Cash Show, The Joey Bishop Show, The Merv Griffin Show and Kraft Music Hall, in addition to both having movie credits. Numerous appearances in Las Vegas.



ARLENE HARDEN

ARLENE HARDEN (Columbia) Former member of the Harden Trio. As a single performer has had chart records including: "Lovin' Man", "It's Over", "Ruby Gentry's Daughter", "A Special Day", "It Takes A Lot Of Tenderness" and "Coming Home Soldier". Numerous TV Credits including "Hee Haw". A Fair, Club and Auditorium favorite.

FERLIN HUSKY

FERLIN HUSKY (ABC) A happy twosome. Has sold over 20 million records. His chart spanning "Gone" rendition has been followed by notable titles such as "Wings Of A Dove", "I Feel Better All Over", "I Could Sing All Night", "Once", "You Pushed Me Too Far" and "True, True Lovin'". Has appeared on TV Networks shows with Ed Sullivan, Steve Allen, Mike Douglas, Arthur Godfrey, Patti Page, Parry Como, Roger Miller, Eddy Arnold and Jimmy Dean. Eight movies to his credit.



WAYNE KEMP

WAYNE KEMP (MCA) Fantastic Artist, successful songwriter, and talented musician. Hit records include: "Award To An Angel", "Who'll Turn Out The Lights", "Darlin'", "Your Memory Comes And Gets Me" and "Honky Tonk Wine". Opry and TV guest appearances Wayne is a big favorite with the Servicemen, in clubs, at Fairs and Auditorium dates.



SIMON CRUM

SIMON CRUM Part 2 of the happy twosome. Ferlin wasn't content to be merely great, he also felt an after-ego pushing up through his skin. When Ferlin's other personality met the light of day, a new army of fans was formed. Simon is a down-to-earth comic in the mold of Will Rogers and Rod Brasfield. Although Simon is in his element on stage, his records such as "Country Music Is Here to Stay" also come up winners.



O. B. McCLINTON

O. B. McCLINTON (Enterprise) "Mr. Personality" of Country Music. To see is to believe the credibility of this humorist, witty and unique Country talent. Records include: "Six Pack Of Trouble", "Don't Let The Green Grass Fool You" and "My Whole World Is Falling Down". TV Credits. An integral act for clubs, Fairs and Auditorium dates.



806 16TH AVENUE, SO.—SUITE 115
NASHVILLE, TENN. 37203
615—244-5265



JACK RENO

JACK RENO (U.A.) "The Total Performer" Singer and Songwriter. Every record released has been a National Chart record. His hits include "Blue", "Hitching A Ride", "I Went One", "Repeat After Me" and "What I Never Let Go". Has made numerous guest appearances on Syndicated TV Shows.



PAUL RICHEY

PAUL RICHEY (Dot)—Singer-entertainer with new concept to really intriguing modern Country entertainment. Chart records include: "Children At His Feet" and "Good Time Charlie's Got The Blues". Has appeared on "Hee Haw" and various Syndicated TV shows. Available for club, Fair and Auditorium dates.

THE DAVID HOUSTON SHOW

THE DAVID HOUSTON SHOW (Epic) In 1967 David received virtually every award accorded a C&W Artist, including the Grammy Award for #1 Country Record and #1 Performance, for his recording of "Almost Persuaded". Continuing his success with sixteen #1 songs, including "Baby, Baby", "I Do My Swinging At Home", "A Woman Always Knows", "Soft, Sweet & Warm" and "Good Things". Movie credits and numerous National TV credits, in addition to Syndicated TV. A member of The Grand Ole Opry.



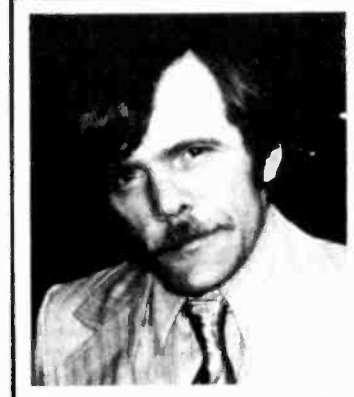
SHOJI TABUCHI

SHOJI TABUCHI (Target) A talent that spans the ocean. Born in Japan, tiddled his way to Nashville. Quoting a Texan, "He is the only person I ever saw that could play a violin and a fiddle at the same time." Current release "San Antonio Rose" b/w "Sukiyaki". Featured performer with The David Houston Show. Guest on The Grand Ole Opry.



HAROLD MORRISON

HAROLD MORRISON (Epic) Comedian and accomplished musician on five string banjo, Steel guitar and dobro. Was a regular member of Red Foley's Ozark Jubilee and the original Wheeling Jamboree. Toured the U.S. and Canada with some of the top country acts as Johnny and Jack, Kilty Wells, Roy Acuff, Ernest Tubbs and The Wilburn Brothers. Appears with The George Jones and Tammy Wynette Show. Also as a single. With his little red hat, big smile and famous dance steps, he is a crowd pleaser in clubs, at Fairs and Auditorium shows.



JOHNNY PAYCHECK

JOHNNY PAYCHECK & THE LOVEMAKERS (Epic) One of the most exciting stars in Country Music. Hits include "Don't Take Her She's All I Got", "Let's All Go Down To The River", "Love is A Good Thing", "Someone To Give My Love To", "Mr. Lovemaker" and "Song And Dance Man". Has appeared on The Midnight Special, Hee Haw, The Ian Tyson Show and The Tommy Hunter Show. Guest appearances on The Grand Ole Opry.



JEANNE PRUETT

JEANNE PRUETT (MCA) International Performer. Has entertained at most American bases in Europe. Biggest hits include: "Hold To My Unchanging Love", "Love Me", "I've Forgotten More" and "Satin Sheets". A frequent guest on The Grand Ole Opry and Syndicated TV Shows. A delightful artist for Fairs, Auditoriums and clubs.



JERIS ROSS

JERIS ROSS (Candy) Bubbling, sparkling singer-entertainer. Has received National honors and credits for Theatre work. Consecutive chart records, "Brand New Key", "Old Fashioned Love Song", "Midnight Cowboy" and "Two Below In Tupelo". Has appeared on numerous syndicated TV Shows. A must for clubs, Fairs and Auditorium dates.



PATSY SLEDD

PATSY SLEDD (Mega) Records include "You Mean To Say", "If You Were Me", "Feeling Like A Woman", "Nothing Can Stop My Loving You" and "I Hate You". Appears with The George Jones and Tammy Wynette Show. Also appears as a single artist. Has appeared on various Syndicated TV Shows, including Hee Haw. A hit in clubs, at Fairs and Auditorium Shows.



JOE STAMPLEY

JOE STAMPLEY & The Stampers (Dot) Dynamic performer. Formerly a member of the successful Rock group "The Uniques". Had the #1 Country record "Soul Song". Other chart records include "If You Touch Me" and "Take Time To Know Her". Has appeared on The Dick Clark Show, The Lloyd Thaxton Show, The Soupy Sales Easter Show, The Dean Martin Summer Show. Appearances as a guest on The Grand Ole Opry. In constant demand for Clubs, Colleges, Auditorium and Fair engagements.



Charley Pride



Johnny Rodriguez



George Jones & Tammy Wynette



Danny Davis



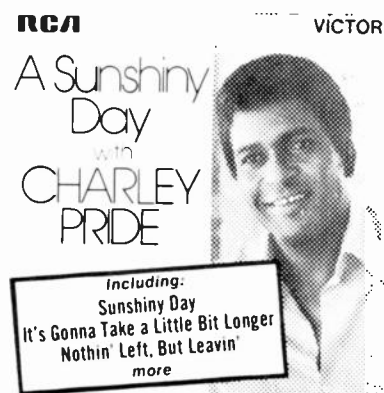
Chet Atkins



Lloyd Green



Jerry Clower



"A Sunshiny Day"

Record World 1973

TOP MALE VOCALIST

1. CHARLEY PRIDE—RCA
2. MERLE HAGGARD—Capitol
3. FREDDIE HART—Capitol
4. TOM T. HALL—Mercury
5. CONWAY TWITTY—MCA
6. RAY PRICE—Columbia
7. JOHNNY CASH—Columbia
8. JERRY LEE LEWIS—Mercury
9. CHARLIE RICH—Epic
10. JERRY WALLACE—MCA
11. ELVIS PRESLEY—RCA
12. ROY CLARK—Dot
13. JERRY REED—RCA
14. SONNY JAMES—Capitol/Columbia
15. MARTY ROBBINS—Columbia/MCA
16. GLEN CAMPBELL—Capitol
17. JIM REEVES—RCA
18. BILL ANDERSON—MCA
19. JOE STAMPLEY—Dot
20. BUCK OWENS—Capitol

MOST PROMISING MALE VOCALIST

1. JOHNNY RODRIGUEZ—Mercury
2. CAL SMITH—MCA
3. BOBBY G. RICE—Metromedia Country
4. DON WILLIAMS—JMI
5. MEL STREET—Metromedia Country

6. JOHNNY CARVER—ABC
7. JUD STRUNK—MGM
8. BILLY JOE SHAVER—Monument
9. JOHN DAVIDSON—Mercury
10. GARLAND FRADY—Countryside

TOP DUO

1. GEORGE JONES & TAMMY WYNETTE—Epic
2. PORTER WAGONER & DOLLY PARTON—RCA
3. BUCK OWENS & SUSAN RAYE—Capitol
4. CONWAY TWITTY & LORETTA LYNN—MCA
5. HANK WILLIAMS, JR. & HANK WILLIAMS—MGM

MOST PROMISING DUO

1. GUY & RALNA—Ranwood
2. DOC & MERLE WATSON—Poppy

TOP INSTRUMENTAL GROUP

1. DANNY DAVIS & THE NASHVILLE BRASS—RCA
2. MOMS & DADS—GNP Crescendo
3. MAGIC ORGAN—Ranwood
4. BAKERSFIELD BRASS—Capitol
5. NASHVILLE STRING BAND—RCA

MOST PROMISING INSTRUMENTAL GROUP

1. ERIC WEISSBERG & DELIVERANCE—Warner Brothers
2. THE STRANGERS—Capitol
3. THE PRIDESMEN—RCA

TOP 30 ALBUMS

1. A SUNSHINY DAY Charley Pride—RCA
2. HAPPIEST GIRL IN THE WHOLE USA Donna Fargo—Dot
3. BEST OF THE BEST OF MERLE HAGGARD—Capitol
4. INTRODUCING JOHNNY RODRIGUEZ—Mercury
5. BEHIND CLOSED DOORS Charlie Rich—Epic
6. GOT THE ALL OVERS FOR YOU—Freddie Hart—Capitol
7. RHYMERS & OTHER 5 AND DIMERS—Tom T. Hall—Mercury
8. IT'S NOT LOVE Merle Haggard—Capitol
9. MY MAN Tammy Wynette—Epic
10. AMERICA Johnny Cash—Columbia
11. HERE I GO AGAIN Loretta Lynn—MCA



Donna Fargo



Eric Weissberg & Deliverance



Statler Brothers



Blue Ridge Rangers



Tanya Tucker



Barbara Fairchild



Moran & His Cadillac Cowboys

Country Album Awards

- 12. DELIVERANCE
Soundtrack—Warner Brothers
- 13. GOODTIME CHARLIE
Charlie McCoy—Monument
- 14. ENTERTAINER OF THE YEAR—Loretta Lynn—MCA
- 15. SONGS OF LOVE
Charley Pride—RCA
- 16. ALOHA FROM HAWAII
Elvis Presley—RCA
- 17. ROY CLARK LIVE—Dot
- 18. I CAN'T STOP LOVING YOU—Conway Twitty—MCA
- 19. LYNN ANDERSON'S GREATEST HITS—Columbia
- 20. WHO'S GONNA PLAY THE OLE PIANO
Jerry Lee Lewis—Mercury
- 21. THIS MUCH A MAN
Marty Robbins—MCA
- 22. SUPER KIND OF WOMAN
Freddie Hart—Capitol
- 23. THE LONESOMEST LONESOME—Ray Price—Columbia
- 24. WHAT'S YOUR MAMA'S NAME—Tanya Tucker—Columbia
- 25. WHEN THE SNOW IS ON THE ROSES—Sonny James—Columbia
- 26. TO GET TO YOU
Jerry Wallace—MCA

- 27. DANNY'S SONG
Anne Murray—Capitol
- 28. SUPERPICKER—Roy Clark—Dot
- 29. A PICTURE OF ME
George Jones—Epic
- 30. SATIN SHEETS
Jeanne Pruett—MCA

TOP FEMALE VOCALIST

- 1. DONNA FARGO—Dot
- 2. { TAMMY WYNETTE—Epic
LORETTA LYNN—MCA
- 3. LYNN ANDERSON—Columbia
- 4. ANNE MURRAY—Capitol
- 5. JEANNE PRUETT—MCA
- 6. BRENDA LEE—MCA
- 7. SUSAN RAYE—Capitol
- 8. CONNIE SMITH—RCA/Columbia
- 9. SAMMI SMITH—Mega
- 10. JEANNIE C. RILEY—MGM

MOST PROMISING FEMALE VOCALIST

- 1. { TANYA TUCKER—Columbia
BARBARA FAIRCHILD—Columbia
- 2. CONNY VAN DYKE—Barnaby
- 3. PATSY SLEDD—Mega

TOP VOCAL GROUP

- 1. STATLER BROTHERS—Mercury

- 2. NITTY GRITTY
DIRT BAND—United Artists
- 3. OSBORNE BROTHERS—MCA
- 4. COMMANDER CODY—Paramount

MOST PROMISING VOCAL GROUP

- 1. BLUE RIDGE RANGERS—Fantasy
- 2. BRUSH ARBOR—Capitol
- 3. ASLEEP AT THE WHEEL—United Artists

TOP INSTRUMENTALIST

- 1. CHET ATKINS—RCA
- 2. FLOYD CRAMER—RCA
- 3. CHARLIE MCCOY—Monument
- 4. ROY CLARK—Dot

MOST PROMISING INSTRUMENTALIST

- 1. LLOYD GREEN—Chart/Monument

TOP COMEDIAN

- 1. JERRY CLOWER—MCA
- 2. ROY CLARK—Dot
- 3. BEN COLDER—MGM

MOST PROMISING COMEDIAN

- 1. LESTER "Road Hog" MORAN & HIS CADILLAC COWBOYS—Mercury

IN MCA COUNTRY YOU ARE ALL NUMBER 1.

MCA
has really got
their
Hits!
together.



Jeanne Pruett

Loretta Lynn

Conway Twitty

Conway Twitty and Loretta Lynn

Owen Bradley

Chic Doherty

Jerry Clower

Bill Anderson

The Po' Boys

Brenda Lee

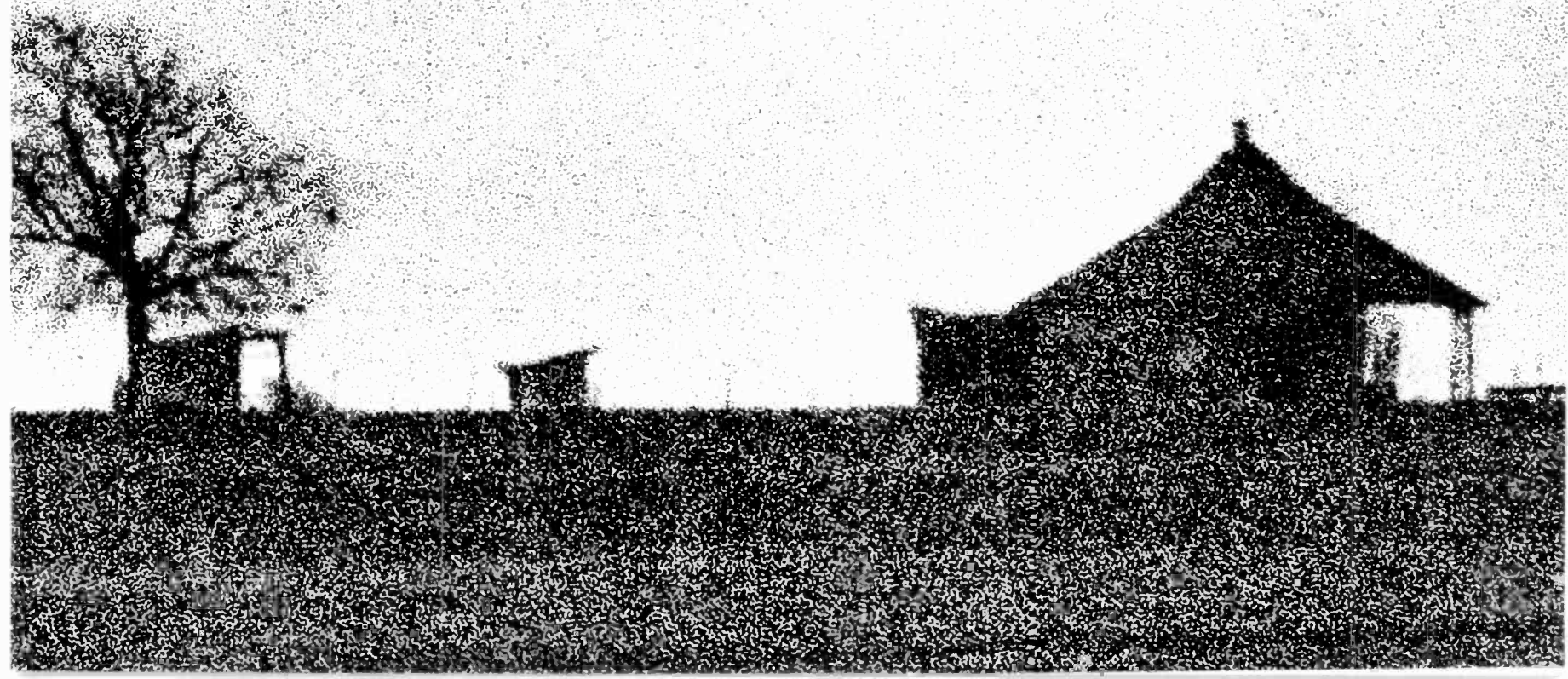
Marty Robins

Osborne Brothers

Cal Smith

THANKS!

MCA RECORDS



Capitol Country's Rich Harvest

■ LOS ANGELES — As Capitol Vice President Ken Nelson retires after twenty-six years of close involvement with the label's country roster, he passes the mantle of Vice President and general manager, c&w, to Frank Jones, newly arrived at the Tower from Nashville.

"I've always felt Capitol is a tremendous factor in the country music segment of our industry, and I'm delighted to be associated with these people, this talent and this organization," Jones said. I believe that country music is going to become even a greater factor than it is today, and I feel confident that Capitol will continue to help lead the way in this field."

Jones joined Capitol after serving as director of c&w product marketing for CBS Records. He is responsible for all aspects of Capitol's country a&r and marketing. Wade Pepper, headquartered in Atlanta, is Capitol's Vice President of country sales and promotion. In Nashville, Capitol's a&r department is headed by Joe Allison and includes producers Audie Ashworth and Biff Collie; in Hollywood, Steve Stone handles Capitol country a&r.

Historically, Capitol has supported its top-ranked country roster with extensive merchandising and advertising programs, and 1973 is no exception. "This Is Capitol Country" was the theme of a product campaign that began in July with the release of new albums by Merle Haggard, Buck Owens and Susan Raye, Freddie Hart and Tennessee Ernie Ford. August releases under the "Capitol Country" umbrella were by Dorsey Burnette, Tony Booth, Dick Curless and Brush Arbor; and in September lps by Buck Owens, Susan Raye, Kenny Vernon, Red Steagall and Sir Robert Charles Griggs were added. The three-month release was supported by a comprehensive array of merchandising and advertising aids, in-

cluding a special consumer catalog, a deluxe floor merchandiser, individual artist posters and special divider cards for in-store use. Television and radio advertising time buys were placed, carrying out the "This Is Capitol Country" theme and artist appearances were held cross-country in markets featuring the Capitol campaign.

November will see the release of new albums by Tex Ritter ("An American Legend"); Freddie Hart ("If You Can't Feel It (It Ain't There)"); Glen Campbell ("I Remember Hank Williams"); Bakersfield East, Nashville West; and Susan Raye ("Hymns"). Country Christmas albums released at the end of September include discs by Merle Haggard, Ernie Ford and Red Simpson.

Capitol is currently represented on the album charts by Merle Haggard ("I Love Dixie Blues"), Freddie Hart, Buck Owens and Susan Raye, Hank Wilson (aka Leon Russell), Tony Booth, Dick Curless, Brush Arbor, Glen Campbell and Anne Murray. Additionally, Dorsey Burnette, Stoney Edwards, Tennessee Ernie Ford and Kenny Vernon join Owens and Haggard and Raye with singles charted.

Seven Number Ones For Bill Anderson

■ NASHVILLE—1973 has been a bigger year than usual for Bill Anderson. He recorded three number one records, wrote and published four number one songs and discovered an exciting young talent from the Wheeling Jamboree. Mary Lou Turner has already proven to be a valuable asset to the Bill Anderson Show and has signed with MCA Records. Naturally, Bill wrote her first song, "Poor Sweet Baby," to be released soon.

The first of February found Bill Anderson Enterprises moving to new, beautifully decorated quarters at 1905 Division Street. The

Gallico Celebrates 11th Year of Success

By DON CUSIC

■ NASHVILLE — Al Gallico, one of the first music leaders from New York to be active in country music before it came to Nashville, continued to be one of the stellar publishers in town last year. This is Gallico's eleventh year in Nashville as a publisher and Al says, "I'm just doing what I've always done—finding new people and putting them together."

Putting things together for Gallico means a string of chart records, plus independent production that involved, among others, Patti Page, and the career of a former rock and roller who went country and promptly had four straight chart songs—Joe Stampley.

People in the music business look to Gallico not only for songs from his publishing company, but for advice and leadership. Gallico is responsible for getting together one of the most successful writing teams of all time—Glenn Sutton and Billy Sherrill. He also manages Joe Stampley and has lent tremendous support to the careers of George Jones, Tammy Wynette, David Houston, Patsy Cline and Norro Wilson.

Gallico was at RCA's first American session in Chicago, at Hank

Snow's first session and at Brenda Lee's first session where, he said, "I helped put the coke boxes together for her to stand on to reach the microphone."

Gallico helped lay the cornerstones for country music, along with Paul Cohen and Steve Shoals, when country music was being recorded in Chicago and Cincinnati before any Nashville studios were built. Originally with Shapiro and Bernstein, Gallico holds the copyrights to songs such as "Ring of Fire" and "Wolverton Mountain."

Not one to remain in the past, no matter how substantial the achievement, Gallico continues to be a pacesetter with writers Norro Wilson, George Richey, Carmol Taylor, Mark Sherill, Agnes Wilson, Jenny Strickland, Steve Davis and Joe Stampley. He is also involved in the budding career of Debi Hawkins, newly signed Warner Brothers artist from Bakersfield, Calif.

This year his publishing companies, Al Gallico, Algee, Altam, and Flagship Music, published hits such as "A Picture of Me Without You," "Good News," "Kids Say the Darndest Things," "Soul Song," "What's Your Mama's Name," "Good Things," "Let Me Be There," "Let's Build a World Together," "What My Woman Can't Do" and many others.

So with eleven years of hits behind him, Al Gallico's publishing companies are like good wine—a little better every year.

Lavender's Colorful Country

■ NASHVILLE — "We book our artists in every phase of show business, from package shows to individual appearances; from clubs to concerts as well as radio and television," said Shorty Lavender, President of the Shorty Lavender Talent Agency.

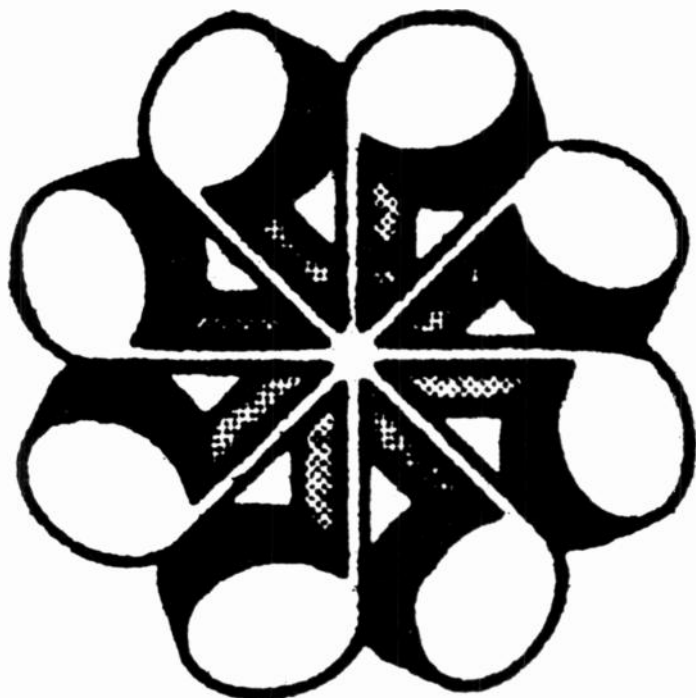
Lavender books some of Nashville's top acts, having added recording stars David Houston, Ferlin Husky, Johnny Paycheck, Joe Stampley and Jeanne Pruett this year to a roster that includes Mr. & Mrs. Country Music — George Jones and Tammy Wynette, Arlene Harden, Wayne Kemp, O. B. McClinton, Jack Reno, Paul Richey, Jeris Ross, Patsy Sledd, Shoji Tabuchi and Harold Morrison.

Lavender has moved his office to a new location (it is now in the Capitol Records Building at 806 16th Ave. South) and enlarged his staff. Working with Shorty are John McMeen, Vice President and Theresa Everett, and Diane Rigsby, secretaries.



Capitol pleases country fans through the music of such standouts as (from top left) Buck Owens, Merle Haggard, Anne Murray, Freddie Hart, Red Simpson, Glenn Campbell, Mayf Nutter, Dick Curless, Stoney Edwards, Dorsey Burnette and Susan Raye.

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In MCA Country, They've Got Their Hits Together

■ UNIVERSAL CITY, CAL.—“MCA Has Really Got Their Hits Together” is the key slogan for the current MCA Records promotional, advertising and sales campaign. With an artist roster including Loretta Lynn, Conway Twitty, Bill Anderson, Jeanne Pruett, Marty Robbins, Ernest Tubb, Bill Monroe, Jerry Wallace, Jack Greene and Jeannie Seely, Kitty Wells, Jimmie Davis, Cal Smith, Jerry Clower and the Wilburn Brothers, MCA can look ahead to a continuing succession of chart-topping releases in 1974.

The most notable promotion this year has been “Country Roads,” a sales campaign that ran through June and July, and included posters, brochures, catalogs, and radio buys, as well as heavy trade and consumer advertising in support of new country releases and catalog items. “Country Roads” proved to be one of the most successful sales programs for country product in MCA’s history, the company reports.

One of the effects of MCA’s involvement in the country market has been a large number of country crossovers—in the course of eight months, three country singles, all of which were at Number One in the country charts, have crossed over to high listings in the pop charts. Cal Smith’s “Lord Knows I’m Drinking,” Jeanne Pruett’s “Satin Sheets,” and Conway Twitty’s current hit, “You’ve Never Been This Far Before,” are essentially country records, but they have all experienced pop acceptance as well.

MCA Music Scores With Solid Hits

■ NASHVILLE — During the past year MCA Music has had three number one songs; “Teddy Bear Song,” by Barbara Fairchild; “Satin Sheets,” by Jeanne Pruett and “If You Leave Me Tonight I’ll Cry” by Jerry Wallace. Another MCA song, “Pieces of April,” written by Dave Loggins and recorded by Three Dog Night, was a Top Ten song in the pop field.

Leading MCA is writer-publisher-producer Jerry Crutchfield. Crutchfield manages and produces Barbara Fairchild, who broke as a major artist this year with “Teddy Bear Song” and “Kid Stuff.” Crutchfield also produces new writer-artist Helen Cornelius on Columbia Records. Nick Nixon, another MCA writer-artist and co-writer of “Teddy Bear Song,” is on Mercury. Crutchfield also produces Jimmy Dean for Columbia Records.

In addition to supporting its substantial roster of traditional country artists, MCA has also entered another field referred to as yet “another country” by releasing the debut album of singer-composer Lee Clayton. Lee wrote “Ladies Love Outlaws” for Waylon Jennings and appeared at Willie Nelson’s Fourth of July Picnic in Dripping Springs, Texas, in the company of Kris Kristofferson, Rita Coolidge, Hank Wilson (also known as Leon Russell), and the other contemporary writers and performers who are adding yet another dimension to the “country” market. MCA anticipates further expansion into “another country.”

MCA is also experiencing acceptance of their blue grass releases from the college market and FM audiences. MCA has the “daddy” of it all, Bill Monroe, a man who can truly claim an entire musical style as his own. The Osborne Brothers and Jimmie Martin complete MCA’s formidable bid for the bluegrass audience, and “Bean Blossom,” a double album scheduled for November release, will contain some of the best bluegrass selections available. Recorded live in Bean Blossom, Indiana, at Bill Monroe’s 7th Annual Bluegrass Festival, the package includes performances by 31 performers; 70,000 people attended the fest.

MCA continues to support their country artists in the field, where every MCA promotion man acts, to some extent, as an artist relations man. Going on the road, appearing at fairs and in high school auditoriums as well as in arenas and concert halls, by supporting their artists at these performances, MCA is, in essence, supporting the entire country music life style.

Tree Intl. Branches Out in '73

■ NASHVILLE—The giant Tree International complex is marking down 1973 as a year of record growth. The parent company, which represents a total of eight publishing companies as well as production companies and a record label, has become a giant complex unique in the world of publishing.

A spokesman for Tree reported, “This has been the biggest year in our history with a tremendous number of our songs in the charts all year long. Tree and its affiliates has had as many as 52 songs in the charts this year with as many as six in the Top Ten at one time.

Jack Stapp, President of Tree International, reflected on the year by saying, “History has repeated itself this year at Tree with the return of two great talents, Roger Miller and Bill Anderson. We are delighted to have them both back with us at Tree, it’s like a homecoming around here.”

Roger Miller’s return to Tree was announced in July with the formation of Roger Miller Music, a joint-venture company. Miller was with Tree in the ‘50s and ‘60s, and the Tree catalogue contains many of his hits including “King of The Road,” “Dang Me,” “Chug-A-Lug,” “England Swings,” and “The Last Word In Lonesome Is Me.”

Bill Anderson, who began his professional songwriting career with Tree, assigned management of his Stallion Music Publishing catalogue to Tree in December and has established his personal office at the Tree International building. Anderson penned many award winning songs while with Tree in the early ‘60s, including “Tips Of My Fingers,” “Po Folks” and “Mama Sang A Song.”

There have been other new faces at Tree during the year including Tommy Cash, who sold half of his Tomcat Music Publishing Company to Tree, and became

an exclusive writer, and Curly Putman, who sold his half of Green Grass Music back to Tree and returned to his role of full time Tree writer. Other new exclusive writers have been added to the Tree roster this year in addition to the re-signing of existing writers.

Another of Tree’s affiliates, Twitty Bird Music, Conway Twitty’s successful publishing company, will be housed in the Tree building as Tree moves to consolidate all of its many facets in the modern structure on music row.

Tree Publishing’s Daily Records expanded during the year when it acquired Larry Butler Productions and announced Butler was joining Dial as director of Dial Productions. Artists being produced by Butler include Bobby Borchers, the Carter Family, Tommy Cash, the Compton Brothers, Dick Feller, Bobby Mize, Jean Shepard, Hank Thompson and Diana Williams. Artists being produced by Dial’s Executive Vice President Buddy Killen include Paul Kelly, Doug Kershaw, Jean Knight, Burt Reynolds, Annette Snell and Joe Tex. Butler already had a close working relationship with Tree, having been an exclusive Tree writer for the past eight years.

With the expansion of catalogues, production capability and personnel came major physical expansion for Tree when the company converted 2300 square feet of the ground floor into new offices and two new writers quarters as well as a 16 track recording studio. The expansion, which also included remodeling the entire building now gives Tree three floors to house their many activities and make the International headquarters a total music complex.

Chips Moman moved Press Music back to Nashville from Atlanta this year and it has been
(Continued on page 78)



From the MCA Records country artist roster (top row, left to right): Loretta Lynn, Conway Twitty, Bill Anderson, Jerry Wallace, Jeanne Pruett; (bottom row): Marty Robbins, Jerry Clower, Jeannie Seely, Brenda Lee, the Osborn Brothers.



Ace of Hearts
Records



Ace of Hearts
Records



Wild Bill Emerson
"Texas Bull"
AOH-0468



Beverly Faye
"Let's Sing A Love Song Together"
AOH-0474



Bobby Lewis
"Too Many Memories"
AOH-0472



Bobby Mack
"Lovin' Fooling"
AOH-0475



Linda Nash
"Country Boogie Woogie"
AOH-0473



Jim Owen
"Roberto's Gene"
AOH-0476

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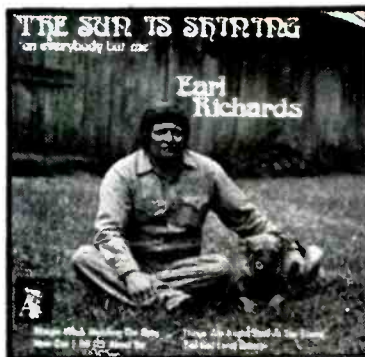
AHS-1001



EARL RICHARDS'
"Can't Find A Happy Way"
AOH-0477



Gerri Turner
"Look What Johnny's Done To Me"
AOH-0471



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Baker's Dozen Cooks Up Number Ones

By DON CUSIC

■ NASHVILLE — Thirteen songwriters last year put together the "magic formula" with their hit songwriting pens to come up with two or more number one songs charted last year. These thirteen writers accounted for twenty-seven of the fifty-two songs charted in *Record World*, or six months' worth of the top slot.

The writers are Jerry Chesnut, Tom T. Hall, Merle Haggard, Donna Fargo, Norro Wilson, George Richey, Billy Sherrill, Glenn Sutton, Bill Anderson, Conway Twitty, Carmol Taylor, Jerry Crutchfield and Don Earl.

Heading the list is Bill Anderson, who penned four number ones—without a co-writer. He recorded two himself, "If You Can Live With It," and "Corner of My Life," while the other two were recorded by Cal Smith ("The Lord Knows I'm Drinkin'") and Jean Shepard ("Slippin' Away"). As a further tribute to Anderson's artistry, it should be noted that he had another number one with "Don't She Look Good," a song penned by Jerry Chesnut that he recorded.

Speaking of Jerry Chesnut—this super songwriter had three in the number one position, just one



Bill Anderson, who penned four number one hits this year.

notch below Anderson. In addition to "Don't She Look Good," they were "Oney" and "Pride's Not Hard to Swallow."

Joining Chesnut with three numbers at the top individually penned were Merle Haggard with "Shoulder to Cry On," "I Wonder If They Ever Think of Me" and "Everybody's Had The Blues;" and Donna Fargo with "Funny Face," "Superman" and "You Were Always There."

Tom T. Hall had one song he co-wrote with Johnny Rodriguez, "You Always Come Back," and two individual efforts, "Old Dogs, Children and Watermelon Wine," and "Ravishing Ruby," that came to rest at number one.

Over at Al Gallico's office, the writers shared the formula, pitch-

ing in to produce six number ones. Billy Sherrill and Norro Wilson each contributed to four, George Richey to three and Glenn Sutton and Carmol Taylor each had a pen in two. The songs were "My Man," and "Good Things" written by Wilson, Sherrill and Taylor; "Soul Song" by Wilson, Richey and Sherrill; "A Picture of Me without You" by Wilson and Richey; "Kids Say The Darndest Things" by Sutton and Sherrill and "Keep Me in Mind" by Richey and Taylor.

Jerry Crutchfield had a hot year too, penning "This Little Girl of Mine" and co-writing "Kid Stuff" with Don Earl, both number ones. Earl, in addition to his contribution to "Kid Stuff," also shared writing honors on another number one, "Teddy Bear Song."

Rounding out the Baker's dozen in Conway Twitty, who wrote and sang his way to two number ones, "Baby's Gone" and "You've Never Been This Far Before."

Most of the names are easily recognizable; they're established writers who've been around for quite a while. Their songs have reached number one slots in previous years, and very probably will in the future. Cause folks, those super songwriters ain't sittin' around cooling off their pens; no siree, they're still writin'!

Elektra/Asylum Goes Country

■ NASHVILLE — Elektra/Asylum entered the country music scene in 1973 with significant results. Mickey Newbury's "Sunshine" was an instant smash, and Newbury displayed the all-star form necessary to maintain himself as a powerful crossover artist with appeal in country, pop and progressive markets. Newbury's success was closely followed by Melba Montgomery's "Wrap Your Love Around Me," in which she demonstrated excellent record selling strength.

Linda Ronstadt, whose latest Elektra album "Don't Cry Now" was recently released, is like Newbury in that she possesses enormous appeal for country, folk, pop and progressive fans alike. She is joined by such artists as Linda Hargrove, a protegee of legendary Nashville sessionman and producer Pete Drake, as well as potential hitmakers like Larry Pinion and Buzz Rabin.

Directing Nashville operations for the newly merged Elektra/Asylum label are Russ Miller, Vice President a&r and Dave Mack, national c&w promotion director.

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RICK JOHNSON

DAVE DUDLEY

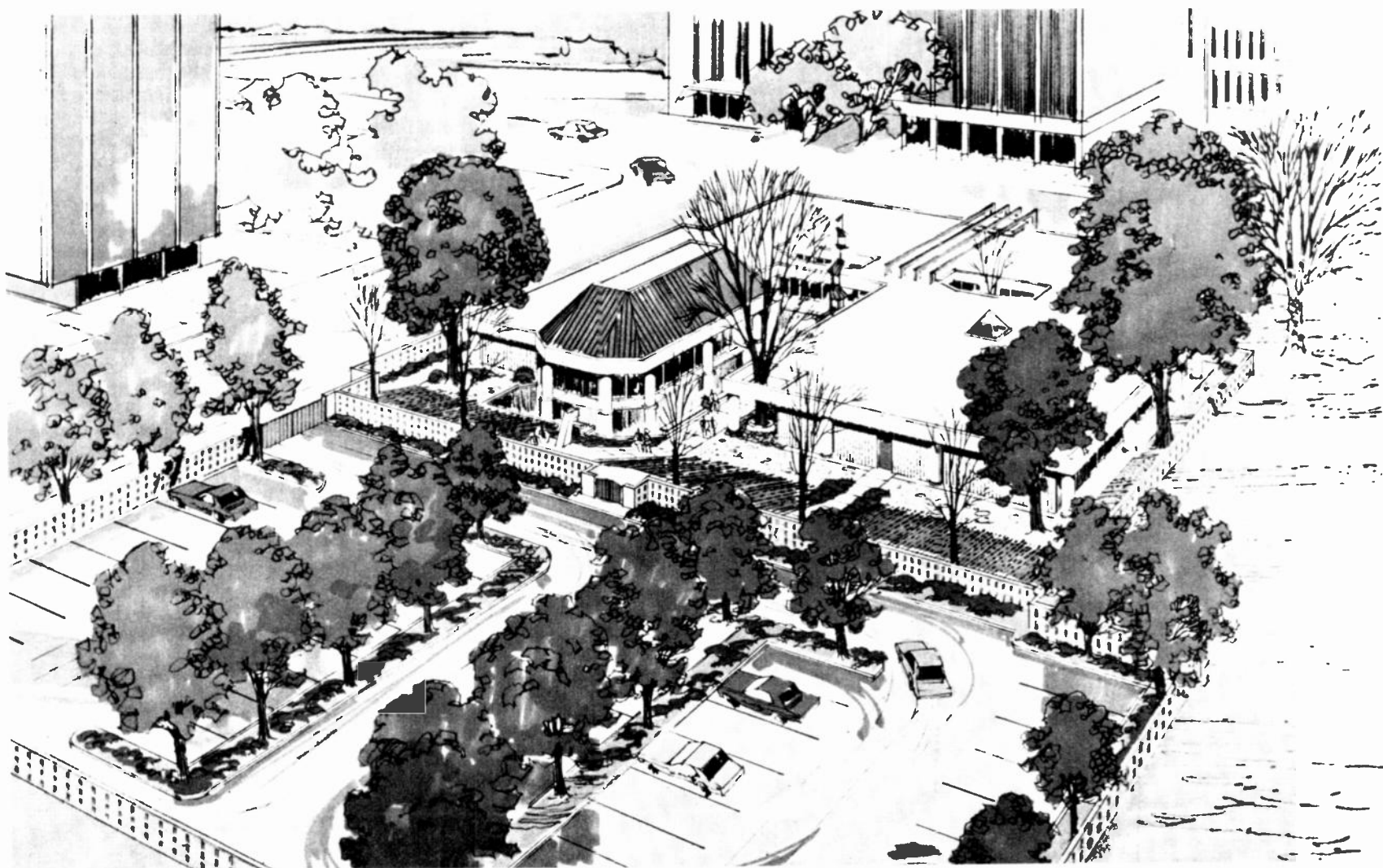
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& JOE GRANT

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Broadcast Music Incorporated 

MGM Country Movers

■ LOS ANGELES—MGM Records is among those labels with a major commitment to country music, and that commitment is represented by the best-seller charts, which have shown as many as 15 listings at various times throughout the year.

Among the names there at present is Mel Tillis, whose "Sawmill" looms large, the logical successor to earlier hits such as "Thank You for Being You," "Neon Rose" and "I Ain't Never." Curiously, the song went begging when Tillis first recorded and released it 15 years ago!

Too, there's Marie Osmond, only sister in that famed entertainment family, whose debut as a Country artist with "Paper Roses" brought her instant chart success, both with the single and her first lp.

Those are only examples, of course. MGM is loaded with them. Doyle Holly and Ray Stevens are churning out winners for Barnaby, distributed by the label, and Don Gibson is now cranking 'em out for MGM, under a manufacturing-marketing arrangement with Hickory Records.

Among others who've become mainstays on the charts and back-

bones for the label's slogan, "MGM Country Means Business in '73-74" are Hank Williams, Jr., Eddy Arnold, Jud Strunk, Ronnie Sessions, Billy Walker, Jeannie C. Riley, Tompall, and the Glasers, Tommy Roe, George Wallace Jr., Lois Johnson, Stonewall Jackson, Kenny Serratt, Jerry Naylor, Sherry Bryce and Judy Lynn.

The Hickory arrangement brought to the label Glenn Barber, Sue Thompson, Leona Williams, Bobby Bonds, Roy Acuff, the Plainsmen, Hugh King, Kallie Jean, Red Stewart, Bill Mack and Roy Acuff Jr.

MGM's pattern of increasing airplay and sales reflects the label's continuing determination to stay a vital and growing part of the Country scene, according to Don Ovens, director of the Country division. Ovens remarked "We're fully confident of continuing to place a dozen or so hits on the charts at any given time, while achieving an even greater percentage of sales domination in the months ahead."

"MGM is committed to its artists in the country field. We're anxious to develop new artists. And, all our product will be backed with substantial merchandising and promotional support."

Columbia Cutting Room Cookin'!

■ Nashville's Columbia Studios activities during the last year can be summed up in one word . . . change! The popular recording studios, with their historic significance to Nashville music, have had changes throughout from management to decor, and from equipment to policy.

Norm Anderson assumed the position of manager in July 1972, and other studio personnel were soon added. Studio "A" was designed and re-equipped, with the studio actually being changed in size, appearance and sound. The result according to Anderson is a smaller, more intimate feel, while still offering the flexibility of moving portable walls and allowing the studio to accommodate full orchestras. The change has been highly successful and many artists who always insisted on recording in Columbia's smaller original studio "B" have now switched to "A." "A's" control room was re-designed and equipped with a new monitoring system and new Eventide phaser and a parametric equalizer.

The renowned Studio "B" remains the same. The studio was enveloped by a new building, but has been preserved even to its

original paint which producers insist not be changed. The studio, originally known as Bradley's Recording Studio, was one of the original Nashville studios.

Columbia's tracking studio has undergone changes to accommodate quad mixing in addition to the installation of a new monitoring system and the latest CBS encoder/decoder equipment. Quad master lacquers are made right in the present mastering rooms, and the control room in the tracking studio is compatible with studios A and B in every respect. Perhaps the biggest change of all at Columbia was the announcement of the company's new open door policy. The studio is open for outside business at highly competitive rates with the result being tremendous increases in studio bookings. A spokesman for the studio reports the attitude and cooperation of Columbia engineers has resulted in many producers coming to the Nashville studios from New York and Los Angeles to record. Along with the new policy, Columbia allows special guest engineers, enabling any client to bring in their own engineer to mix sessions. Regular Columbia studio engineers are present to answer any questions about equipment and assist if needed.

Thanks For Another Great Year From Country's Top Writers COMBINE MUSIC GROUP

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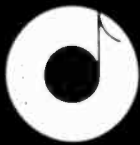
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Paul Tannen, General Manager, Nashville

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A Banner Year for Dot

■ NASHVILLE — This past convention year for Dot Records and the Nashville office of the Famous Music Publishing Companies has been one of continual growth and solidification in the field of country music. Their activity culminated in the recent move to larger offices at 1225 Sixteenth Avenue, South, here.

Tony Martell, President of the parent Famous Music Corporation, began 1973 by naming Jim Foglesong President of Dot and promoting Larry Baunach to Vice President of sales and promotion for Dot. Foglesong's promotion gave Nashville its first president of a major label to reside and function full time in Nashville. Because of their roles in the Dot upsurge of the past three years, Regenia Lorange has been promoted to administrative assistant and product coordinator and Jean Wallace has been promoted to promotion assistant.

Saleswise and chartwise, Dot has continued to establish new highs. Since October of 1972, Dot released 40 singles with 31 of them reaching the charts for an average of 78 per cent. More than

Paramount into Country Via Cody, Meyers

■ NEW YORK—Famous Music has always covered the country market with Dot Records, but now two Paramount Records artists—Commander Cody and Augie Meyers—have brought more country music to Famous.

In the summer of 1972, Commander Cody and His Lost Planet Airmen—a "hippy" rock group led by a New Yorker—made a freak crossover from pop to country. "Hot Rod Lincoln," Cody's top ten pop single, hit the country charts that summer and spread the group's goodtime music. Then, "Country Casanova," Cody and the Airmen's third and latest Paramount lp, put those madman musicians on the pop and country charts once again. Based in California, Cody and his seven Airmen—Andy Stein, Billy C. Farlow, Bill Kircher, Lance Dickerson, Bruce Barlow, John Tichy, and Bobby Black—are a distinctive band that can finesse rock and roll, boogie, and down country styles.

Like Cody, Augie Meyers' music is goodtime fun. He plays piano, guitar, and does lead vocal on the Paramount album, while friends and family back up on steel, drums, bass, sax, occasional accordion and harmony. In Texas, Augie is getting the "Augie Meyers Western Hit Music Company" together to take the show on the road.

once, they were represented on the charts by as many as nine singles and eight albums, both all-time Dot country highs. 50 per cent of Dot's releases have hit the top thirty while an amazing 25 per cent have hit the top ten. Seven singles attained the number one country position during the past year: "Soul Song" by Joe Stampley, "Funny Face," "Superman," and "You Were Always There" by Donna Fargo, "Send Me No Roses" and "Heaven Is My Woman's Love" by Tommy Overstreet and "Come Live With Me" by Roy Clark.

"Once again," Foglesong declared, "master purchases played a major role in our year's activity. Ray Griff, Tony Douglas, Pat Roberts, Howard Crockett and the recently-signed Jack Scott came to us via masters. Why, Donna Fargo's 'Happiest Girl in the Whole U.S.A.' was a master session that we bought last year. We will definitely continue to make every effort to keep our doors open to outside ideas and product."

Foglesong added, "We pride ourselves in the manner in which we have built Dot to its present status without once having to spend a huge amount of money to 'buy' an established superstar. We have built from within our roster or we have acquired talents, either through masters or outright signings, whom we believe we can establish as superstars. We try very hard to release a continuity of outstanding product that will be supported by all-out efforts in the areas of publicity, promotion and sales. Speaking of 'promotion and sales,' we expect to make a major strengthening of those areas. We are zeroing in on international releases of our product and the spread of country music throughout the world."

"Dot's growth has been continuous and steady," Baunach added. "I think that we have the artist roster with the most potential in Nashville. Besides all the aforementioned artists, Hank Thompson is beginning his 27th year of recording hits. Diana Trask and Tony Douglas have had their first Top Twenty hits ever. Roy Clark is having his best year with both vocal and instrumental hits. In the remainder of the roster: the Kendalls, Judy Kester, Brian Collins, the Compton Brothers, Sue Richards, Don White and Dave Kirby, everyone is a threat for a number one record. Our producers, all independent with the exception of Jim Foglesong, are Norro Wilson, Stan Silver, Larry Butler, Ricci Mareno, Pete Drake, George Richey, Jim Webb,

(Continued on page 80)

Thanks, Lynn Anderson

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JEAN SOPHA
BILL SOTTILE
MARY STEELMAN
MARY THOMAS
CHUCK WELLS
LARRY WILT



ARTISTS LISTED ALPHABETICALLY

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- ★ REX ALLEN & THE MEN OF THE WEST
- ★ ERNIE ASHWORTH
- ★ JACK BARLOW
- ★ SHERRY BRYCE
- ★ WILMA BURGESS
- ★ CARL AND PEARL BUTLER
- ★ BILL CARLISLE
- ★ TOMMY CASH AND THE TOMCATS
- ★ COUNTRY CAVALEERS
- ★ WILMA LEE & STONEY COOPER
- ★ ALICE CREECH
- ★ MIKE CURB CONGREGATION
- ★ DICK CURLESS
- ★ PAT DAISY
- ★ DANNY DAVIS AND THE NASHVILLE BRASS
- ★ GOV. JIMMY DAVIS w/ANNA CARTER DAVIS
- ★ SKEETER DAVIS
- ★ PENNY DE HAVEN
- ★ DON AND CARLA
- ★ DUKE OF PADUCAH
- ★ DONNA FARGO
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Screen Gems Music Hot In Nashville

■ NASHVILLE — Screen Gems-Columbia Music and Colgems Music opened their new Nashville office on May 1, 1973 with Paul Tannen appointed general manager. Included among the writers represented by the company are Mac Davis, David Gates, Gerry Goffin, Barry Goldberg, Mark James, Carole King, Barry Mann, Todd Rundgren, Harriet Schoch, Cynthia Weil, Barry Devorzon and Bodie Chandler.

Since the opening of the office the company has had singles by such country chart artists as Jeanne Pruett, Brenda Lee, Johnny Bush, Dick Curless, Guy Shannon, Pat Daisy, Anne Murray, Ronnie Dove, Tom Smith and Mac Davis. There have also been many album cuts of the company's catalogue by country artists. Tannen has signed Charlie Feldman, a contemporary writer from Alabama and Bobby Abshire, a country writer from Virginia, both of whom will operate out of the Nashville office.

Nashville was also the source of the company's most recent talent acquisition, the Segall Family. The family consists of Ricky Segall III (4½ years old), Rick Segall, Jr. and Barbara Segall.

(Continued on page 80)

A Super-Productive Year in UA Country

■ LOS ANGELES — The United Artists Records country scene went through drastic changes in 1973—changes that quickly brought success and growth.

First Kelso Herston rejoined UA as the Nashville a&r chieftain. Then veteran Lynn Shults became the organization's director of sales and promotion for country product. The new team leaped into action immediately, paring down the artist roster to an even dozen acts, each of whom is being given full company support and each of whom is imminently capable of providing a number one record on any given release.

Herson and Shults' initial project was Jean Shepard, who had just come over to the United Artists fold after many years with Capitol. Her "Slippin' Away" became a number one single, and is well on its way to becoming one of UA's all-time c&w best-selling 45's. The "Slippin' Away" lp is also shaping up to be a monster. Jean's just released disk, "Come on, Phone" looks good. It also must be mentioned that "Slippin' Away" is now crossing over into the pop market.

Then Herston and Shults turned their attention to UA's pride and joy, Del Reeves. It was a notable reunion for Kelso and Del, who,

among many other hits, had collaborated on the memorable Reeves single of "The Girl on the Billboard," the bestselling platter in UA's c&w history. The payoff is the new Del Reeves single "Lay a Little Lovin' On Me."

Veteran hitmaker Charlie Louvin has just joined the label. More good news—Slim Whitman, one of the most consistent sellers in the country field not only in the U.S.A., but in Great Britain as well, has just resigned another long term UA pact, and is back in the studio.

Waiting in the wings are a trio of comely lasses, all on the brink of true stardom; Bonnie Nelson, a young beauty contest winner and rodeo queen with a regal voice to match; Molly Ridgeway, whose

"I Believe the South is Gonna Rise Again," was just inches away from the big score, and lovely Sunday Sharpe, as sharp as her name.

On the male side are another powerful UA quartet, Ed Bruce, Billy Mize, Bill Phillips and Jack Reno, each certain to provide the label with chart action in 1974.

One can't forget several of UA's so-called "pop" acts who provide major country sales power during the past year. The Nitty Gritty Dirt Band, for example, came, saw and conquered Nashville by recording a triple lp set called "Will The Circle Be Unbroken" with such artists as Roy Acuff, Mother Maybelle Carter, Merle Travis, and others. The collection has since gone gold and ranks high among
(Continued on page 54)

ABC—Nashville: A New Old Company

■ NASHVILLE—A new old company may be the best way to describe ABC Records' Nashville office. This year the Los Angeles based company signed eight Nashville country acts—Bobby Wright, Jim Mundy, Demetriss Tapp, Karen Kelley, Jeri Ross, Diana Dee, Eddy Raven and Jimmy Buffett. ABC also purchased the contracts of Lefty Frizzell, Ferlin Husky, Billy "Crash" Craddock and Johnny Carver.

ABC also signed Ron Chancey and Don Gant as country producers and Don Schroeder to produce pop in Nashville. Tom McEntee is the director of national promotion and B. J. McElwee is national sales director for the company.

"We would like to bring Nashville out not only as a country town, but also as a town that can break pop," said McEntee. He
(Continued on page 72)



THANKS FOR ANOTHER GREAT YEAR!

"Sawmill"—Mel Tillis
"Big City Miss Ruth Ann"—Gallery
"Must I Believe"—Brenda Lee
"Lock The Door Between Us"—
Bill Sterling
"(Lets Get) Dixiefried"—
Carl Perkins

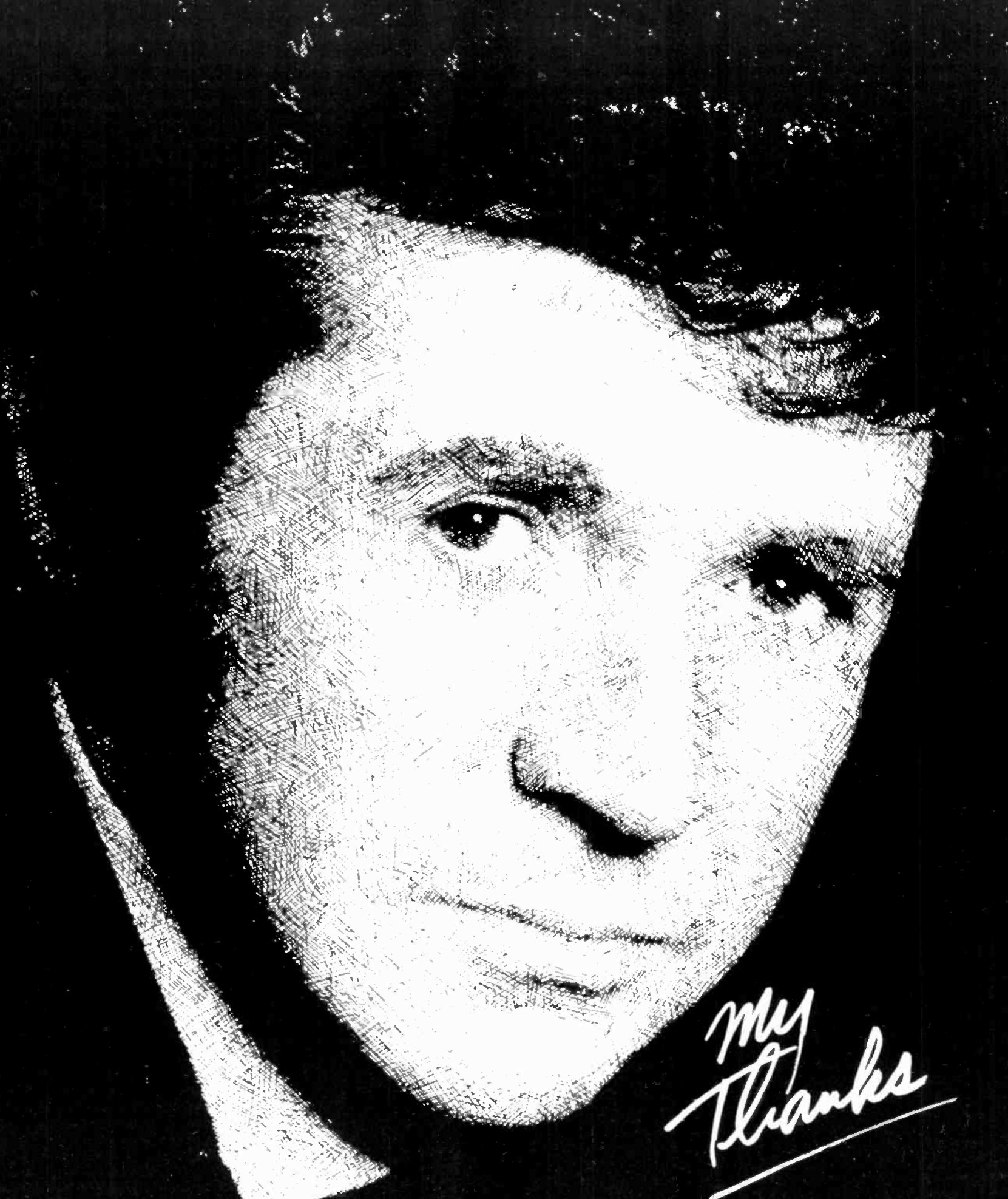
"I'm Gonna Be Gone"—
Jimmy Dean
"Let's Go All The Way To-Night"—
Mel Tillis, Sherry Bryce
"Before I Met You"—Walter Forbes
"Love Me Back To Sleep"—
Marti Brown



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WILLIAM MORRIS AGENCY

Red O'Donnell's Year in Review

(Continued from page 4)

World as Southeastern Editor, succeeding Chuck Neese who resigned to join Jack Clements' conglomerate. (The story made Page 1 in the Titusville, Pa. papers) . . . A RW review predicted that Ray Price's Columbia single release of "She's Got To Be A Saint" was hit material. It was.

As the month began Tammy Wynette's "My Man" was No. 1 on the charts . . . Porter Wagoner & Dolly Parton re-signed with RCA . . . Ray Griff was welcomed back to the Dot label . . . Bill Anderson had a Decca (later to become MCA) hit in "Don't She Look Good." . . .

Johnny Cash made news when he announced that he not only was cutting down on his personal appearances but was cutting down on his troupe personnel. The Statler Bros., Carl Perkins and the Carter Family — who had been with the Cash show for eight years — were on their own, to accept bookings individually or collectively . . . Sammi Smith was in Hollywood to tape an appearance on ABC-TV's "Dating Game." . . . A Music Row rumor had Eddy Arnold shifting to MGM after all those RCA hit years. (It happened). Charley Pride, after working 45 weeks, decided to take a

seven weeks vacation.

Kris Kristofferson was signed for a leading role in the "Pat Garrett and Billy the Kid" movie . . . Danny Davis, and the Nashville Brass, Hank Williams Jr. and Billy Walker entertained at a White House victory celebration on election night.

ABC-Dunhill moved into the country field and hired Don Gant, assistant to president Wes Rose at Acuff-Rose, to head up the operation in Nashville . . . Jim Fogel-song was appointed Vice President of a&r for Dot Records in Nashville . . . Tree International Music acquired Curly Putnam's Green Grass Music . . . RW's "Country Hot Line" guessed that Tanya Tucker's "Jamestown Ferry" would click. The guess was on target.

As the month neared an end, Hank Williams Jr.'s "Pride's Not Hard to Swallow" had moved into No. 1 position in the charts . . .

Bobby Bare re-upped with RCA . . . Connie Smith told RCA goodbye and signed with Columbia . . . Frances W. Preston & Joe Talbot were elected President and board chairman, respectively of the Country Music Association . . . Bobby Goldsboro soloed with the Cincinnati Symphony.

(Continued on page 56)

Atlantic's Personal Touch Creates First Year Success

■ NASHVILLE — Since Atlantic Records' entry into the country music field last October, the label has maintained its high standards of quality recording, close artist relations and comprehensive promotional techniques.

"We at Atlantic are very concerned with maintaining and establishing personal relationships with all the people we deal with," said Nick Hunter, director of country promotion and sales. "The record business is made up of people, and to us, these people are what make the business a rewarding experience."

Along with general manager Rick Sanjek and the office staff of Ann J. Keener, Pam Romer and Susan Himmel, Atlantic has been active on a personal level in dealing with radio stations, accounts, publishers, writers, and its own roster of artists. This approach has resulted in twelve chart singles and two chart albums.

With the exception of staff producers Arif Mardin and Jerry Wexler, who produces Willie Nelson, all other Atlantic acts have been produced by independent producers, who have included Pete Drake, David Briggs, Fred Carter, Jr., Earl Ball and Troy Seals.

Atlantic's first step in the country field was to sign singer/songwriter Willie Nelson to an exclusive recording contract. Nelson has long been regarded as part of the vanguard of Nashville's contemporary writer/performers. Following the release of his first Atlantic album, "Shotgun Willie," he held a picnic at Dripping Springs, Texas, featuring his friends Waylon Jennings, Tom T. Hall, John Prine, Sammi Smith, Kris Kristofferson, Leon Russell and others. The picnic was attended by 40,000 fans, and was one of the most significant events of the year in country music.


Following close behind, Atlantic signed Nashville songwriter Troy Seals and promptly released his first single, "There's A Honky Tonk Angel." The signing of this relatively unknown songwriter is consistent with Atlantic's policy of seeking out quality entertainers, regardless of their past experience in the country music field.

At the same time, the label inked David Rogers, an experienced country artist who is approaching the height of his recognition as one of the industry's finest ballad singers.

Following this policy of seeking out quality acts and working closely with them to develop their careers on both a recording and performing basis, Atlantic, over the next six months, slowly and carefully added to its roster Marti Brown, Jimmie Lee Morris, and Sammy Vaughn, new artists who Atlantic felt had great potential. At the same time, the label also signed two artists who have million selling records under their belts. Henson Cargill and Terry Stafford reached the top of the charts with "Skip A Rope" and "Suspicion," respectively and both are now receiving chart action with their first Atlantic singles "Some Old California Memory" and "Say, Has Anybody Seen My Sweet Gypsy Rose."

Also on the Atlantic roster are Don Adams, currently the front singer with the Johnny Paycheck Show, and Jamey Ryan.

Just as Atlantic Records has always stood for quality recording and close rapport with its artists in the fields of rock, pop, rhythm and blues and jazz, the Atlantic Country Division believes in its roster, both as artists and as people, and is striving to make Atlantic Records one of the major forces in creating, expanding and preserving country music.



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Atlantic's collection of country cooks includes (from top left) Henson Cargill, Troy Seals, Terry Stafford, Marti Brown, Sammy Vaughn, Don Adams, Jamey Ryan and Jimmy Lee Morris.

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Mercury Fleet-Footed in Country

■ CHICAGO — During the past year, Mercury Records introduced the brightest new male singer to the country music scene—Johnny Rodriguez. Added to such names as Tom T. Hall, Jerry Lee Lewis, the Statler Brothers and Faron Young, that makes the Mercury roster very strong indeed.

The recent nominations for CMA awards bear this out, with Hall garnering five (by far the leader in total nominations) and Rodriguez and the Statlers earning one each.

It was a brilliant year for Hall and Rodriguez, whose paths have crossed since the start of Johnny's career. Hall and Rodriguez appeared at Carnegie Hall in New York, with the entire concert sponsored and promoted by Mercury Records. The show brought new interest to country music in the biggest of cities.

Hall's album, "The Storyteller," and single from the album, "Old Dogs, Children and Watermelon Wine," both went to number one and earned CMA nominations. Likewise his lp, "The Rhymer And Other Five And Dimers," also rose to number one.

Rodriguez came to national prominence after fronting Tom T.'s band as guitarist and opening Hall's shows for six months. His

first Mercury single was released in October of 1972 and promptly shot to number one across the country. The single was "Pass Me By," with the flip side, "Jealous Heart," sung half in Spanish and half in English. As a result, he has become the first Mexican-American to successfully introduce country music to the Spanish speaking audience. Like Johnny's first single, his second was also number one; "You Always Come Back" sold over 150,000 copies. His debut album, "Introducing Johnny Rodriguez," is already past the 220,000 unit mark in sales. Rodriguez' latest single, "Ridin' My Thumb to Mexico," was already top 5 in late September, with his new album, "All I Ever Meant To Do Was Sing," quickly climbing the country charts. Both the single and album are crossing into the pop market.

Jerry Lee Lewis recently recorded his first country album in nearly a year, entitled "Sometimes A Memory Ain't Enough," also the title of his current single. The past year has been very busy for Jerry Lee, with the release earlier of his successful "The Session" rock album, plus appearances on television, including the "Midnight Special," "In Concert," and the

(Continued on page 66)

Acuff-Rose: All Over The World

■ NASHVILLE — 1973 showed a consistency that has always been the trademark of the companies that Fred Rose and Roy Acuff started with a basic premise of honesty and fair play. Acuff-Rose, Fred Rose and Milene Music songs were cut in studios all over the world again in 1973. Seven of those songs received awards for one million or more performances.

This past year Acuff-Rose enjoyed the same steady growth and progress that always characterizes Nashville's first publisher which was formed in October of 1942.

Acuff-Rose's promotion staff worked material cut by virtually every top country artist.

Acuff-Rose Publications was also the Nashville pioneer of the international scene. Currently there are Acuff-Rose owned and operated offices in nine foreign countries including England, Australia, Germany, Italy, Belgium, France, Switzerland, Denmark and South Africa. They also have working agreements with five other firms in Argentina, Brazil, Mexico, Japan and Israel, where Acuff-Rose material is vigorously represented.

Perhaps this year's culmination of overseas publishing events could be summarized by a modernistic glass and steel first place



Wesley Rose

trophy won by Acuff-Rose's Mickey Newbury during the Second Tokyo Music Festival, an event that saw entries from almost every publishing corner of the world.

Wesley Rose, who became President of the Acuff-Rose music complex when he was 27, has always been known as a man who loved challenge, and writers such as Hank Williams, John D. Loudermilk, Mickey Newbury, Glenn Barber, the Everly Brothers, Bobby Bond, Don Gibson, Eddy Raven and Roy Orbison would be the first to tell you that Wesley likes to win. And this year he and his team have indeed won again!



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LATEST ALBUM



APL1-0329

RCA Records and Tapes

Metromedia Country Wraps Up First Year With Strong Results

■ NASHVILLE—Metromedia Country, the Nashville-based c&w arm of Metromedia Records, Inc., has just completed its first year in operation—a year generously punctuated by the kind of hit record success general manager Dick Heard has become accustomed to since he moved to Music City in 1968.

"We were in a profit position within one month of opening the doors," said Heard, "and luckily it has continued that way for the past eleven months."

Heard credits the success of the relatively new label operation to three things in particular.

First, he said, the parent label been very "pro-country." Jack Weidenmann is and always has been very "pro-country. Jack takes an active interest in all of our artists and all of our various projects," explained Heard. "He is keenly aware of the vast sales potential and the staying power of country artists. And whenever we need an assist from the New York office," said Heard, "it's mighty good to know that someone at the top is really interested."

Second, Heard explained, "Part of our success stems from Gerry Teifer." (Teifer heads the Metro-

media publishing operation based on the West Coast.) "Gerry never exerts any pressure whatsoever for us to record Metromedia songs. Other labels often do not have this type of freedom," Heard said. "Gerry always just says to do the best possible song, no matter what. And then if we do pick a gem from our own publishing catalog," he continued, "we know full well that we will have Gerry's full backing for ads and promotion. That has been a great help."

And last, but "far from being least," Heard said, "we have some super talents under contract."

Family Feel

"Our artists are all cooperative and conscientious about their careers. They help promote each other, and they are almost as close as a family," Heard said.

The label's growing roster includes Mel Street and Bobby G. Rice, who have consistently had top-of-the-chart singles and albums since the label opened its doors. In addition, the label is grooming a number of other fine talents, according to Heard. Among them are Price Mitchell, Mundo Earwood, Buddy Floyd, Bobby

(Continued on page 90)

Country Supersessionmen

■ In the following chart are listed the sessionmen for the top five country songs of the year.

- 1. SATIN SHEETS—Jeanne Pruett—MCA**
 Grady Martin—Guitar
 Pete Wade—Guitar
 Jerry Shook—Guitar
 Buddy Harmon—Drums
 Jerry Smith—Piano
 Lloyd Green—Steel
 Bob Moore—Bass
- 2. FUNNY FACE—Donna Fargo—Dot**
 Pete Wade—Guitar
 Weldon Myrick—Steel
 Jim Capps—Guitar
 David Briggs—Piano
 Ferrell Morris—Percussion
 Charlie McCoy—Organ
 Jack Williams—Bass
 Jerry Shook—Guitar
 Bill Harris—Drums
- 3. TEDDY BEAR SONG—Barbara Fairchild—Columbia**
 George Richey—Piano
 Weldon Myrick—Steel
 Glenn Keener—Guitar
 David Kirby—Guitar
 Jerry Stembridge—Guitar
 Henry Strezlecki—Bass
 Charlie McCoy—Harmonica
 Jerry Carrigan—Drums
- 4. BEHIND CLOSED DOORS—Charlie Rich—Epic**
 Pete Drake—Steel
 Ray Edenton—Guitar
 Hargus Robbins—Piano
 Billy Sanford—Guitar
 Tommy Allsup—Guitar
 Henry Strezlecki—Bass
 Jerry Carrigan—Drums
 Kenneth O'Dell—Guitar
- 5. WHY ME—Kris Kristofferson—Monument**
 Tommy Cogbill—Bass
 Bobby Wood—Keyboard
 James Colvard—Guitar
 Chip Young—Guitar
 Kenny Buttrey—Drums
 Mike Utey—Organ

Big Start for Roger Talent

■ NASHVILLE.—Roger Talent Enterprises was created this year by Roger Jaudon with the Mel Tillis Show. Since then he has added Dot recording artist Judy Kester.

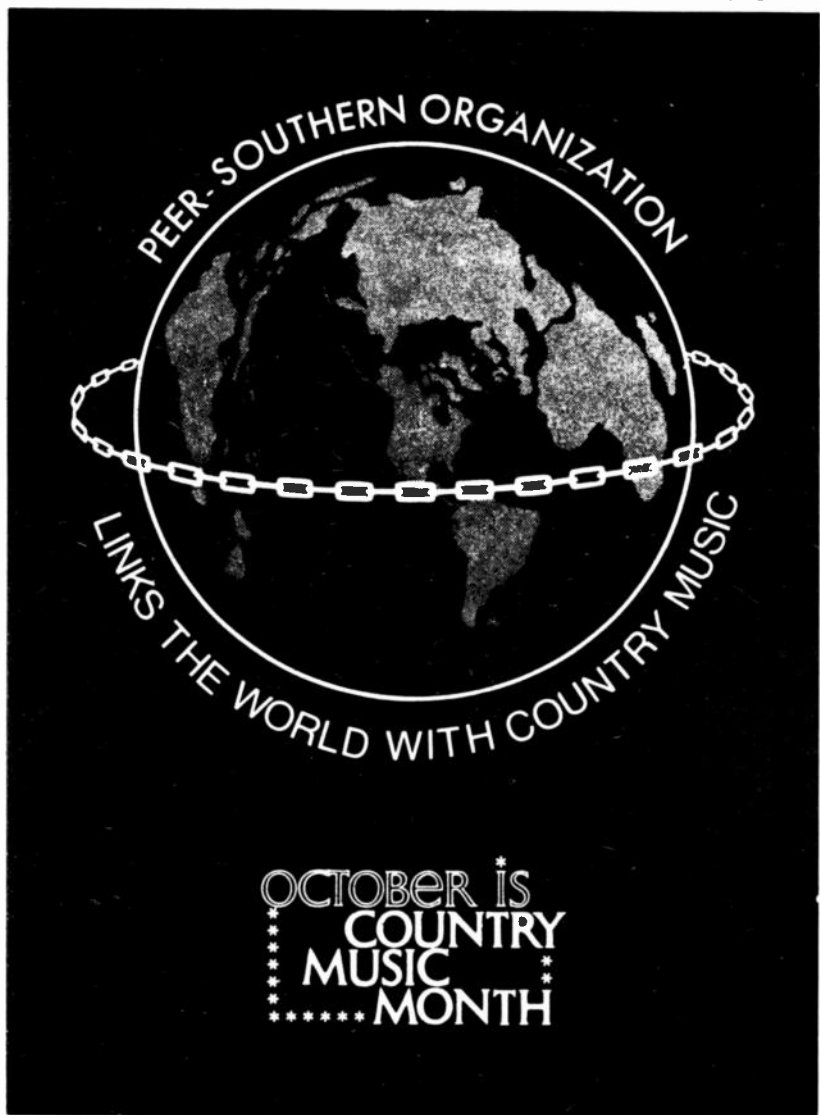
"We plan to try and keep the number of artists low, say three to five," said Jaudon, "in order to offer utmost personal attention and service to both the artist and the promoters."

Since the agency's inception, Tillis has been booked for several appearances on the Dean Martin Summer Replacement Show, and plans are underway for two TV specials starring Tillis.

Davis' 'Monsters'

■ NASHVILLE — "You can make more of a lasting impression in music than anywhere else," believes Danny Davis of the Nashville Brass, who has gone on to prove it with such catalogue smashes as "Monster Mash," "Sensuous Woman" and the "Opry-land Theme."

Davis currently heads Acoustic, Lawday, Gary S. Paxton and Daydan Publishing companies. Staff writers are Gary Paxton, best known for his hit, "Sensuous Woman," Ron Holland, who records under the name of Pepper Swift, and Bobby Charles, who has released an album of self-penned numbers.



A high-contrast black and white image featuring the silhouettes of two people, a woman on the left and a man on the right, facing each other and holding hands. The silhouettes are solid black against a white background. The woman's silhouette is on the left, and the man's is on the right. Their hands are clasped together in the center of the frame, forming a heart-like shape. The overall composition is simple and evocative, symbolizing unity and connection.

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JMI Makes Great Strides

■ NASHVILLE — 1973 was an important year for JMI Records. The two-year old company moved solidly into country music, posting chart records by Don Williams, Allen Reynolds and the Tennessee Pulleybone.

Williams, in fact, racked up Top Twenty ratings with three consecutive singles: "Shelter of Your Eyes," "Come Early Morning" and "Amanda." These records have, incidentally, appeared on the charts for 38 of 42 weeks, quite an achievement for a new artist.

In addition, Don's first album, "Don Williams, Volume 1," achieved Top Ten standing. Williams also made important television appearances on Kane Country, the Bill Anderson Show and the Wilburn Brothers Show. Don is now signed to the Bob Neal-William Morris Agency and 1974 will see him embark on extended touring and personal appearances.

The Tennessee Pulleybone's first record, "The Door's Always Open," made the charts and firmly established this group, whose identity is still a source of curiosity among fans from coast-to-coast. The Pulleybone's next single is "Richard And The Cadillac Kings."

The JMI label also released sin-



JMI artist Don Williams.

gles from Frank Myers, Jackie Burns, the Dipsy Doodle Construction Company and two songs from their fifth album release, "Nashville Coyote." "Nashville Coyote" is the soundtrack from a Walt Disney show of the same name which was repeated in August due to the popularity arising from its first showing earlier in the year. The music was written by Jack Spiers and Jack Clement and the album was recorded at Clement Studios.

The coming year looks even brighter, as JMI is now a well-established label.

Buck Owens: Country Giant

"I would like to contribute something more in getting our music placed in the proper perspective in history. I would like to get it into places where it has never been before and for people to hear it who have never heard it before. That's what I've been doing and that's what I want to continue to do as a goal."

—Buck Owens

■ BAKERSFIELD, CALIF. — Buck Owens is a singer, songwriter and philanthropist. Born and raised in the Southwest, the son of sharecropper parents, Buck is now one of the most successful entertainers in the nation as the result of perseverance, acumen, and, of course, great talent.

Buck is the undisputed king of "Music City, West"—a country music empire he has created for the sound which is his life. Buck has converted a movie theater for his plushly appointed offices and recording studios (among the most modern in the country, featuring a full-sized Moog synthesizer). He owns recording, production and publishing companies that together bring in nearly two-thirds of Bakersfield's estimated five and a half million music industry annual income.

He is the star of two nationally-syndicated television programs, and has recorded 54 albums for the Capitol label. (Over one span, 27 consecutive Buck Owens singles and 18 albums reached number one on the national country charts). He's written more than 250 songs, and his performing style has been a guiding light to countless aspiring musicians. Owens donates many thousands of dollars annually to worthy causes, culminating this year with what is perhaps the highlight of his life as a doer of good works, the Kern Radiation-Oncology Center for cancer research. Much of the funds for the project will come from the third annual Buck Owens Celebrity Golf Tournament, scheduled November 3 and 4 at the Bakersfield Country Club.

Buck's and Bakersfield's musical empire began in 1963 when Buck and his long-time manager and mentor, Jack McFadden, first met. Their first step into diversification came in 1965 when both saw a need for a central West Coast country booking agency to handle country acts exclusively. They formed OMAC, a booking agency to develop a stable of known stars and an agency that would give the artists the best results.

Under the watchful eyes of Jack's son, Joe McFadden, OMAC handles the individual bookings of Freddie Hart, the team of Sheb Wooley and Ben Colder, Susan Raye, singer-actor Mayf Nutter, Lawanda Lindsey, David Frizzell, Tony Booth, the Bakersfield Brass and Buddy Alan.

With his developing stable of artists under one business umbrella, Buck and Jack then set out to get all his publishing rights



Buck Owens

under the same roof. He had formed Blue Book Publishing for his own songs and then added the other artist's songs. Included in his library today are "Act Naturally," "I've Got a Tiger By the Tail," "Together Again," "Cryin' Time," "Sam's Place," "Under Your Spell Again" and countless more.

Buck Owens Productions was the next arm of the empire to be established. It handles "The Buck Owens Ranch Show," and two radio stations that Buck owns—one in Bakersfield, KUSS-KZIN, housed in the Owens building, and 50,000 watt KTUF-AM and 100,000 watt stereo KNIX-FM in Phoenix. Mike Owens, Buck's son, manages Buck Owens Productions. At one time, however, Mike was the janitor and then a dj for the radio station in Bakersfield.

Keeping it a family operation, Buck's sister, Dorothy Owens, is the masterful general manager of all the ventures.

Buck Owens' musical needs are all taken care of in his studios. The same holds true for his stable of artists, as well as numerous rock groups and individual artists such as Goldie Hawn and Arlo Guthrie.

The love affair between Owens and his music is endless. "I think that country music comes right from the soul, the heart and the lips of the American people. There are some other forms of music, like jazz, that are American, but I think that country music is the American music... it's the music of the people with dirt under their fingernails," he stated.

"We need other studios and publishing firms," says McFadden. "That will come and I predict that in ten years Chester Avenue will be Music Row West. This place is going to explode."

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For ASCAP:

1973 Is Year of the Crossover

■ NASHVILLE — 1973 has been ASCAP's most rewarding year in its long and deep relationship with country music, according to the society's southern region director, Ed Shea.

Shea noted that "it has been the year of the 'great crossover' —not only writers crossing over to ASCAP, but country songs crossing over to pop charts, while a record amount of ASCAP pop writers had songs on the country charts."

Among the country writers hitting the pop charts were Alex Harvey and Larry Collins ("Delta Dawn"), Guy Clark ("L. A. Freeway"), Bobby Russell ("The Night the Lights Went Out in Georgia"), and Jim Weatherly ("Neither One of Us").

ASCAP pop writers scoring on the country charts included Jim Croce ("Bad, Bad Leroy Brown"), Mentor Williams ("Drift Away"), Jud Strunk ("Daisy a Day"), Kenny Loggins ("Danny's Song"), Johnny Nash ("I Can See Clearly Now"), Hal David ("Sea of Heartbreak"), Paul Francis Webster ("Somewhere My Love"), and Richard Carpenter ("Top of the World"). B. W. Stevenson, signed through the Nashville office, hit the pop charts with his "My Maria." And Bill Gaither, Andrae Crouch and Gordon Jenson set the pace in the field of gospel music.

1973 also featured the emergence of Rory Bourke as a major chart writer, Ray Griff's success in becoming as powerful an entertainer as he is a writer, and the addition of well-known writers such as Sonny Curtis, Eddy Raven, and Jerry Allison to the ASCAP

Chart Distribution Goes to Buddah

■ NASHVILLE—The past year saw a change in the ownership of Chart Records as Slim Williamson secured all of the outstanding Chart stock and took over directing the activities of the company.

A significant distribution deal also took place as Williamson and Buddah's Art Kass and Neil Bogart announced that Buddah would handle all manufacturing and distribution of the entire Chart catalogue—giving Buddah a country music line and Chart the advantage of Buddah's extensive distribution set-up.

The Chart roster includes Carl and Pearl Butler, Judy Crawley, Tommy Crawley, Alice Creech, Charlene Davidson, Walt Cunningham, Buddy Griffith, Kirk Hansard, Lavon Lyle, Bruce Mullen, Jim Nesbitt, Junior Samples, Gene Shennandoah, Ginny Wright, Tom Tall and Gil Millam.



Ray Griff (middle), one of ASCAP's fastest-rising writer-performers, with ASCAP President Stanley Adams, left, and southern region director Ed Shea.

roster. Success continues for Nashville's hottest songwriting team, Jerry Foster and Bill Rice, who, each year, top their outstanding achievements of the previous year. A new writing team—Don Riis and Charlie Fields—came on the scene and wrote "You Lay So Easy on My Mind" with Bobby G. Rice. It became a number one hit.

Billy Davis continued to put Nashville on the map in the field of national jingles—and he wrote chart songs recorded by Red Steagall and Dottie West.

Finally, 1973 provided some of the catchiest song titles in years: "John's Been Shuckin' My Corn" by Onie Wheeler, "The Lawrence Welk-Hee Haw Counter-Revolution Polka" by Vaughn Horton, "Mid-American Manufacturing Tycoon" by Bobby Russell, and "Red Necks, White Socks and Blue Ribbon Beer" co-written by Chuck Neese.

"The quality and quantity of our writers improves each year," Shea noted while praising the efforts of his associate director Gerry Wood, assistant director Charlie Monk, and "our super-secretaries: Judy Gregory, Karen Scott, and Judy Harris."

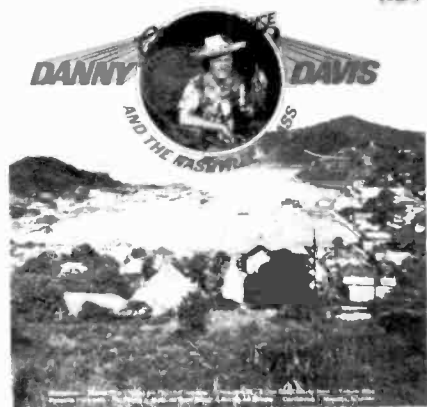
New Ventures For Buzz Cason

■ NASHVILLE—Buzz Cason made a new venture into the production field when he recorded a live album by comic Henny Youngman at the Port Hole Lounge in Hyanis Port, Mass., using some original folk-country material by Bill O'Brian.

Cason also published a number of hits including "Great Filling Station Hold Up," by Jimmy Buf-fett. A new writer, Skip Rogers, has been signed to Berry Hill, a subsidiary company. Cason is also working with two new writers, Fred Koller and Russ Mason, whom he feels very excited about.

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RCA Records and Tapes

At BMI, A Continuing Commitment to Country

■ NASHVILLE — As Music City keeps growing, Broadcast Music, Inc. (BMI) follows suit.

Most recently, BMI announced a major expansion of its facilities at 710 16th Ave. So. Planned for completion in early 1974, the addition will add some 8,000 square feet of office space—for a total of 11,500 feet. The plan, conceived by architect Earl Swenson, will be carried forward by Joe M. Rodgers and Associates, Inc. The new facilities, housed in a fire-resistant building, will include executive offices, a conference room seating 50 and film projection equipment.

In a joint statement by Mrs. Frances Williams Preston, BMI Nashville Vice President, and Edward M. Cramer, President of the organization, expressed BMI's "continuing belief in the maintenance of Nashville's major position in the world's music business.

"We opened our Nashville offices in 1955, first of the performing rights organizations to do so, and established our present building in 1964. This great new increase in space is another tangible evidence of our lasting faith in country music."

As of 1973, over 35,000 writers and publishers have chosen BMI to administer their performing rights. BMI's dedicated stewardship of those rights is reflected in the continuing association of affiliated writers and publishers. In the recent period of intense competition for licensing rights,

many well-known writers have chosen to continue their association with BMI. Nowhere is this choice more evident than among BMI's country writers.

BMI's Nashville-based operation, headed by Frances Williams Preston, commenced in 1955 when the late Judge Robert J. Burton named her to represent BMI. This was merely the final move by BMI — setting up a permanent source of representation in country's capital city. The company's depth of interest in the music and its makers have been uniformly high for the previous 15 years. BMI executives made frequent trips to Nashville. A sizable contingent, the first from any performing rights licensing organization, took part in the initial Country Music Festival (1952) when a small ballroom in the Andrew Jackson Hotel easily accommodated all participants.

At present, key members of Mrs. Preston's staff include Roger Sovine, director of writer administration, southern area; Helen Maxson, director, performing rights, southern area; Patsy Bradley, director, publisher administration, southern area; and Del Bryant, writer administration.

Frances Preston has been central to BMI and its vision of the best of everything for the country creator and publisher. A product of Nashville and one who loves and respects country music, she has worked toward this goal in

(Continued on page 84)

Chappell-Nashville Growing

■ NASHVILLE — Although Chappell-Nashville approaches its fourth anniversary in December, it has been celebrating all-year with its greatest record, chart and print activity to date.

During this past year, Chappell has had many top country hits. In the singles charts were "Southern Lovin'" by Jim Ed Brown (RCA), "Sweet Country Woman" by Johnny Duncan (Columbia), "Fool" by Elvis Presley (RCA), "True Love" by Red Steagall (Capitol), "Between Me and Blue" by Ferlin Husky (ABC), "All Heaven Breaks Loose" by David Rogers (Columbia), "Let My Love Shine" by Marti Brown (Atlantic) and "Broad Minded Man" by Jim Ed Brown (RCA). Chappell was also represented in such top country lps as Elvis Presley's "Elvis," Jim Ed Brown's "Barrooms and Pop-a-Tops" and Johnny Duncan's "Sweet Country Woman."

Chappell-Nashville's success is due in no small part to its personnel and atmosphere. Headed by Henry Hurt, the small office is the essence of Nashville hospitality and congeniality. Aply assisted by Brenda Holbert, the two work closely with a select but growing roster of writers. Currently, Gayle Barnhill and Rory Bourke are exclusive Chappell writers with several additions to be announced shortly.

These ties have enabled Chappell to experience its tremendous print boom. Currently Chappell has exclusive print agreements



Henry Hurt, (left) head of Chappell/Nashville and Chappell writer Rory Bourke.

with such Nashville musical giants as WSM's Grand Ole Opry, Hallnote Music (Tom T. Hall and Johnny Rodriguez), Resaca Music (Kris Kristofferson), Combine Music and Excellorec Music. Several new major deals are also expected. Sales in this area are at an all-time high. For instance, "Why Me," which has just garnered the Dove Award as Gospel Song of the Year, is selling at a phenomenal rate. Another leading publication is "Kristofferson/Sunlight and Shadows," the definitive Kristofferson songbook.

The current record rush shows no signs of abating. Henry announced that the following singles are scheduled for release: "When She's Good, She's Really Good" by Hugh King (Hickory), "Now Lonely Is Only A Word" by Bobbi Martin (MGM), and the same song recorded by Nat Stuckey (RCA). Lp cuts include "Let My Love Shine," "I Only Want To Be With You" and "Just Call Me Gone" in Marti Brown's album, "Ain't No Woman Like My Woman" by Terry Stafford (Atlantic), "Broad Minded Man" and "Southern Lovin'" by Jim Ed Brown (RCA), "Sweet Magnolia Blossom" by Billy "Crash" Craddock (ABC), "Sweet Country Woman" by Tommy Overstreet (Dot) and Jeannie C. Riley has cut "Mama Can You Tell Me."

Atlas Improves with Age

■ NASHVILLE—Atlas Artist Agency, billed as Nashville's oldest talent agency, has proven that old age does not necessarily slow you down, as the firm enjoyed their best year ever.

New acts added to the agency this year include Jimmy "C" Newman, Charlie Walker and George Kent. Their holdover acts are Johnny Dollar, Ernest Tubbs, Wild Bill Emerson, Bobby Lewis, Charlie Louvin, Joe and Rose Lee Maphis, Laura Lee McBride, Osborne Brothers, Kenny Price, Earl Richards, Johnny Russell, Cal Smith, Leona Williams and the Willis Brothers.

Haze Jones is President of Atlas Artists, Smiley Wilson is Vice President and Gwen Davidson is secretary.

Hubert Long Agency Long On Talent

■ NASHVILLE — The Hubert Long Talent Agency carried their roster of top country music talent to bookings all over the country in 1973. Dick Blake is the owner of Hubert Long International and Dave Barton serves as booking agent and artist relations. Etta Thomas is receptionist, Linda Edwards is in charge of typing contracts and public relations and Candy Brar is secretary.

Hubert Long International, working closely with Sponsored Events, Inc., is now packaging folk-rock-country shows. Their combined efforts will see the Carter Family, Doc Watson and the Nitty Gritty Dirt Band appear together in concert at the University of West Virginia on November 10.

Hubert Long International represents artists such as Ray Price, Barbara Fairchild, Mel Street, The Carter Family, Jan Howard, Johnny Duncan, Little David Wilkins, The Four Guys, Peggy Little, Marty Martel and the Statler Brothers with a booking arrangement thru Volatile Attractions, Ltd. in Canada.

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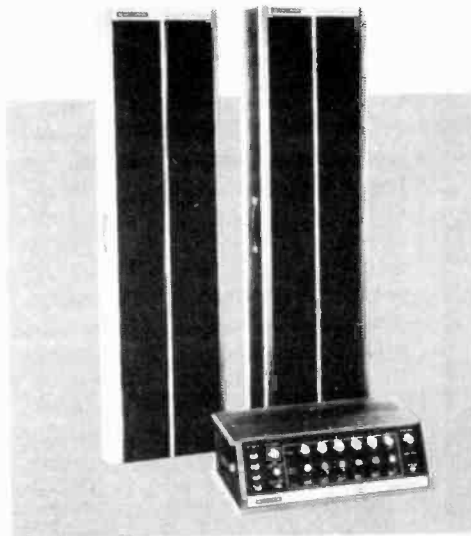
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Sawgrass Emerges As Major Publisher

■ NASHVILLE — The past year has been a big one for Sawgrass Music Publishers, Inc., located at 1722 West End Avenue, Nashville. Mel Tillis started this publishing company in 1967 and since then, the catalog has become a valuable one.

Tillis was successful in obtaining Wayne Walker (known to many as Fluffo) to run the publishing company last year. Walker is also writing exclusively for them. Sawgrass maintains several writers on their roster. In addition to Wayne, they have Ronal McCown and Jerry House exclusively.

During the past year, Sawgrass has had many songs recorded by major artists. Mel has recorded many of their songs, some of which he has written. All the songs Mel has written are co-published by Cedarwood Publishing Co. Sawgrass has also had several duets recorded by Mel Tillis and Sherry Bryce.

In addition to the songs recorded by Mel, the company can boast of songs recorded by Connie Smith, Loretta Lynn, Bill & James Monroe, Johnny Bush, Ray Price, Hank Williams, Jr. Sherry Bryce, Kenny Price, Kitty Wells, Perry Como and Jerry House in the past year.

Pi-Gem, Chess See Heavy Chart Activity

■ NASHVILLE—1973 has been a banner year of growth for Pi-Gem Music, Inc. (BMI) and Chess Music, Inc. (ASCAP), according to Jack D. Johnson, President of the two companies. After three years of operation both companies have established well known copyrights, some of which were singles recorded this year by artists such as Roy Clark, Pat Daisy, Charley Pride, Terri Lane, Gladys Knight and the Pips, Curtis Potter, Dawn Glass, Ronnie Milsap, Stoney Edwards, Ronnie Sessions, Bill Anderson and Johnny Russell.

Pi-Gem and Chess Music are under the direction of Tom Collins, Executive Vice President and general manager for both corporations. Other staff members are Carolyn Honea, administrative assistant, and with Beverly Tibbs and Barbara Clay, secretaries.

The two publishing companies have attracted an impressive roster of writers during the past year. Exclusive writers include Bob Barker, Bud Reneau, Johnny Koonse, Jim Lunsford, Ronnie Milsap and John Schweers. Non-exclusive writers who contribute songs are Ben Peters, Johnny Duncan, Bob Robinson, Donn Tankersley and Bill Harlan.

Gayle Hill Going Strong

■ NASHVILLE — G. Hill & Company started as a one-girl agency specializing in promotion of various gospel and country stars. It has evolved into a multi-faceted Nashville firm that promotes, coordinates and publishes country music for everything from records to jingles.

Heading the company is Gayle Hill who began five years ago as Glenn Sutton's executive secretary at Epic Records. Among G. Hill's clients are Don Light's Talent Agency, Billy Edd Wheeler, Quadraphonic Studio, the Florida Boys, the Singing Rambos and Steve Sanders.

G. Hill & Co.'s next big break came when Billy Davis of New York's McCann Erikson Agency approached Gayle seeking the Nashville sound for some Coca-Cola jingles. The result—several award winning jingles featuring such country stars as Dottie West, Brenda Lee and Sandy Mason.

Since that time she has coordinated various Kraft commercials, produced Miller Beer and Oscar Mayer Bacon jingles using Nashville's Tony Joe White, Don Williams and Johnny Mack and is currently working on two accounts that she wrote and produced—C&P Telephone and GMC Trucks.

The SESAC Story

■ NASHVILLE—The growth of the SESAC - Nashville operation over the years could not be more apparent than at the firm's Annual Awards Banquets. This year's gala black tie event will take place on Thursday evening, October 18, at the Woodmont Country Club in Nashville. In attendance will be the most of the country music's foremost recording artists, writers and publishers, as well as numerous dignitaries from the entire world of country music. These annual events have become a major social highlight of the Nashville Fall season and those fortunate enough to be included on each year's guest lists have literally been able to watch SESAC's growth in country music. This year, for example, two SESAC tunes, "Lovin' on Back Streets" (Contention Music) and "She Needs Someone to Hold Her (When She Cries)" (Hello Darlin' Music) climbed to the number one position on the charts within a four-week period.

Presiding over and directly responsible for much of the recent SESAC growth in "Music City, USA" is its director of Nashville operations, Bob Thompson, and his capable staff, including Aleene Jackson, public relations coordinator, and Francine Anderson, administrative assistant. Bob came to SESAC-Nashville a little more than two years ago from a highly successful career in the record business. He was, for many years, associated with Columbia Records as its national promotion manager, and later headed his own record company in New York City. His thorough knowledge of the record industry and his deep understanding of the country music market have been an invaluable asset to SESAC's Nashville operation.

This Thursday's awards presentation marks the culmination of a year of heavy activity in the SESAC-Nashville office as scores of the industry's new writers and publishers, as well as some of the more established names in music, have added their names and talents to the growing roster of SESAC affiliates. This sudden influx of writers and artists to the SESAC roster is a direct result of the firm's concentrated efforts in recent months to attract new composers. Until a year ago, SESAC was known primarily as a publisher-oriented licensing firm and it was not until early 1972 that the organization began its concentrated efforts to sign writers directly. The results were significant as SESAC offered writers to pay schedules that was highly competitive within the industry as well

(Continued on page 72)

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| COUNT THE DAYS I'M GONE | DEBRA BARBER |
| EVERYBODY NEEDS LOVIN' | NORRO WILSON |
| GOOD NEWS | JODY MILLER |
| GOOD THINGS | DAVID HOUSTON |
| IT'S A MAN'S WORLD | DIANA TRASK |
| KIDS SAY THE DARNDDEST THINGS | TAMMY WYNETTE |
| LAURA | MARTY RCBBINS |
| LET ME BE THERE | OLIVIA NEWTON-JOHN |
| LET'S BUILD A WORLD TOGETHER | GEORGE & TAMMY |
| LOVE LIVES AGAIN | PAT ROBERTS |
| LOVE'S THE ANSWER | TANYA TUCKER |
| SAY WHEN | DIANA TRASK |
| SHE'S ALL WOMAN | DAVID HOUSTON |
| SING ABOUT LOVE | LYNN ANDERSON |
| SOUL SONG | JOE STAMPLEY |
| SUGAR MAN | PEGGY LITTLE |
| TOO FAR GONE | JOE STAMPLEY |
| WHAT MY WOMAN CAN'T DO | GEORGE JONES |
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ANNUAL PUBLISHERS LIST

■ A Comprehensive List Of Country Chart Activity By Publishers
From September 2, 1972 Thru August 25, 1973.

Publisher	Songs Charted	Songs In Top Ten	No. 1 Songs	Publisher	Songs Charted	Songs In Top Ten	No. 1 Songs	Publisher	Songs Charted	Songs In Top Ten	No. 1 Songs
ABC Dunhill	1	—	—	Dunbar	3	1	1	Moss-Rose	2	—	—
Acoustic	2	1	—	East Memphis	1	—	—	Neely's Bend	2	1	—
Acuff-Rose	16	1	1	E. B. Marks	1	—	—	Newkeys	2	—	—
Adrissi	1	—	—	Eden	2	—	—	Norlon	1	1	1
A. E. Brumley	1	—	—	Eddie Miller	1	—	—	Onnie	1	—	—
Ahab	2	—	—	Edwin H. Morris	1	—	—	Outrageous	1	—	—
Al Gallico	10	4	2	Empher	3	—	—	Owepay	8	1	—
Algee	23	12	5	Encino	1	—	—	Page Boy	2	—	—
Alley Street	1	—	—	Elvis Presley	1	—	—	Pale Ace	1	—	—
Almo	1	1	1	Evil Eye	5	1	1	Passkey	4	3	3
Alrhand	1	—	—	Every Tune	1	—	—	Peer Int'l	2	1	—
Altam	6	2	1	Fameville	1	—	—	Pi-Gem	3	2	2
American Broadcast Music, Inc.	1	—	—	Family of Man	1	—	—	Pix-Russ	3	—	—
American Cowboy	2	—	—	Famous	2	1	1	Portfino-Auoyelles	1	—	—
Americus	3	1	1	Feather	1	—	—	Presley	1	—	—
Anne Rachel	2	1	—	Flagship	4	2	1	Press	3	—	—
April	1	—	—	Forrest Hills	2	—	—	Prima Donna	3	3	3
Arc	2	—	—	Ft. Knox	3	—	—	Prodigal Son	1	—	—
Armstead	1	—	—	Four Star	8	—	—	Rada Dara	1	—	—
Assorted Music	1	—	—	Fred Rose	3	—	—	Ramblin' Rose	1	—	—
Audiogram	1	—	—	Full Swing	1	—	—	Ray Moondo	1	—	—
Benalu	1	—	—	Galleon	1	1	1	Resaca	2	2	1
Bealin	1	—	—	Get the Music	1	—	—	Return	1	1	—
Belldale	1	—	—	Glad	1	—	—	Ricci Mareno	3	1	—
Benchmark	1	—	—	Gladys Music	2	—	—	Ridgeway	1	—	—
Ben Peters	6	—	—	Glaser	3	—	—	Road	1	—	—
Big Billy	1	1	—	Glass Slipper	1	—	—	Roadmaster	1	—	—
Big Bopper	1	—	—	Glenwood	3	—	—	Roarin' Kimtra	1	—	—
Big Sky	1	—	—	Gnosos	1	1	—	Robbins	1	—	—
Big Star	1	—	—	Gold Dust	2	1	—	Robert Mellin	1	—	—
Birdwalk Music	2	—	—	Green Apple	1	—	—	Rocky Top	1	—	—
Birmingham	1	—	—	Greenback	1	—	—	Rose Bridge	2	—	—
Blackfoot	1	—	—	Hall-Clement	1	—	—	Sawgrass	3	—	—
Blackwood	2	—	—	Hallnote	10	4	3	Sa-Vette	1	—	—
Blandingwell	2	—	—	Hammer & Nails	1	1	—	Screen-Gems	7	1	—
Blue	1	—	—	Happy Go Lucky	2	1	—	Seaview	1	—	—
Blue Book	19	5	3	Harpeth	1	1	—	Shada	1	—	—
Blue Crest	17	3	1	Harvard	1	1	—	Shade Tree	3	2	1
Blue Creek	1	—	—	Hello Darlin	1	1	1	Singing River	1	—	—
Blue Echo	4	—	—	Hill & Range	10	—	—	Six Ways	2	—	—
Border State & Pet-Mac	1	—	—	Hilltop Acres	1	—	—	Shapiro-Bernstein	1	—	—
Bourne & Co.	1	—	—	Hi-Lo	1	—	—	Sharina	1	1	—
Bowling Green	1	—	—	House of Bryant	3	1	1	Singleton	1	—	—
Brandywine	1	—	—	House of Cash	3	2	—	Songpainter	4	1	—
Brother Karl's	4	—	—	House of Gold	4	2	1	Southtown	1	—	—
Braugham Hall	1	—	—	House of Hits	1	—	—	Speckled Bird	1	—	—
Buckhorn	2	2	—	Hudson Bay	1	—	—	Spiral Staircase	2	—	—
Buggertugs	1	—	—	Huskey	1	—	—	Stairway	1	—	—
Bull-Kent	1	—	—	Intersong	1	—	—	Stallion	4	4	2
Canan	1	—	—	Ironside	3	1	1	Summit	1	—	—
Cape May	1	—	—	Ishmeal	1	—	—	Sunbeam	2	—	—
Cayman	1	—	—	Jack	10	2	—	Sure Fire	3	2	—
Cedarwood	5	1	1	Jack & Bill	12	1	—	Sweet Glory	1	—	—
Center Star	1	—	—	Jack O Diamonds	1	—	—	Taj	1	1	1
Central	8	—	—	Jamie	1	—	—	Tamerlane	2	1	—
Champion	1	1	1	Jandora	1	—	—	Terrace	1	—	—
Chaplin	1	—	—	January	1	—	—	Third Story	1	—	—
Chappell & Co	4	2	—	Jasperville	1	—	—	Tomake	2	1	—
Cherry Tree	1	—	—	Jobete	1	—	—	Tree	29	5	2
Chesmont	1	—	—	John Riggs	1	—	—	Travis	3	—	—
Chess	1	—	—	Kama Sutra	1	—	—	Trio	1	—	—
Coach-Four	1	—	—	Keca	2	1	—	Tuckahoe	2	—	—
Coal Miners	1	1	1	Kingfisher	1	—	—	20th Century	1	—	—
Cochise	2	—	—	Kittyhawk	1	—	—	Twitty Bird	3	2	1
Columbia	1	—	—	Klondike	1	—	—	Two Rivers	2	1	1
Combine	2	—	—	Lady Jane	1	—	—	UA Music	2	—	—
Contention	2	1	1	Landers-Roberts	1	—	—	Uni-Chappell	2	—	—
Cooper Basin	1	—	—	Leeds	1	1	1	United Artist	1	—	—
Copper Band	1	1	—	Let There Be Music	1	—	—	Valando	1	—	—
Cosette	1	—	—	Levine & Brown	1	1	1	Valley	1	1	—
Cotillion	1	—	—	Levisa	2	—	—	Vanjo	2	—	—
Coors	1	—	—	Little David	1	—	—	Vector	4	1	1
Country Road	1	—	—	Lowery	3	1	1	Vegas Music	1	—	—
Court of Kings	1	1	1	Low-Sal	1	—	—	Venture	1	—	—
Crescent	1	—	—	Mamazon	3	—	—	Venice-Bess	1	—	—
Crestmoor	1	—	—	Management & Music	1	—	—	Venomous	1	1	1
Dandelion	1	—	—	Mandaria	1	—	—	Vogue	1	—	—
Danor	2	—	—	Mandina	1	—	—	Warden	1	1	—
Darla	1	—	—	Maple	2	—	—	Warner	2	1	—
Dimebar	1	—	—	Mariposa	2	1	—	We-bua	1	—	—
Dirk	1	—	—	Marson	3	—	—	Williek	1	—	—
Dixie Jam	1	1	1	Matragun	1	—	—	Willie Nelson	3	2	—
Don Robertson	1	1	1	Mayfair	1	—	—	Window	4	—	—
Drawbridge	1	—	—	MCA	3	1	—	Wingate	1	—	—
Duchess	4	1	1	Milene	3	1	—	Yellow Dog	1	—	—
				Miller	1	1	1	Young World	2	1	—

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Top Billing Is On Top in '73

■ NASHVILLE—Top Billing celebrated its biggest year in 1973, their fifth year as a booking agent. Their roster includes the Porter Wagoner-Dolly Parton Show, the Jim Ed Brown Show, the Jack Greene-Jeannie Seely Show, the Del Reeves Experience and the Stonemans. Also at Top Billing are Jerry Clower, Johnny Carver, Stan Hitchcock, Ronnie Sessions, Chase Webster, The Kendalls, Marti Brown, Crystal Gayle, Melba Montgomery, Jamey Ryan and Patty Tierney.

Top Billing sponsored a showcase of their talent at the end of June and brought in buyers from resorts, clubs, dinner clubs and other—bookings. According to general manager Dolores Smiley, "This was a first for us and was quite successful."

Tandy Rice is President of Top Billing and he specializes in booking foreign shows and commercials for TV and radio. Dolores Smiley, general manager and Vice President, specializes in booking outdoor shows and Andrea Smith, agent, specializes in clubs. Rounding out the staff are Barbara Farnsworth, secretary and Bonnie Rasmussen, bookkeeper and secretary.

"We work hard and make the little things count," concluded Smiley, "like birthdays and thank you notes. Also, our staff is always available."

Triune: A Leader

■ NASHVILLE — Triune Records, conceived and initiated less than one year ago, is now one of country's top independent labels. With a philosophy of innovation rather than following the worn track of some of their competitors, Triune established themselves with six of their first nine releases reaching the national charts. The emphasis on artist promotion and stringent quality control has allowed a constant flow of new and vibrant sounds.

Triune Productions, Inc. was formed in 1972 by Jerry & Sam McBee, primarily to provide an outlet for material written by some of Nashville's top writers, and Triune Records became the obvious vehicle. With national and international distribution and promotion, Triune has grown from one employee to its present six.

Tom McBee, a transplant from Birmingham, is national sales director for both Triune and Triune's new pop outlet, Gambit Records. Tom not only sells, but writes, promotes, travels and sings. His efforts are complemented by promotion from Darrell Glenn and Fred Lehner. Karon Penning, public relations and executive secretary, was the first employee of Triune.

GRC's First Year Sees Varied Country Activity

■ ATLANTA, GA. — Since opening affiliate headquarters in Nashville, the General Recording Corporation (GRC) has signed many new country artists and has announced a schedule of country-oriented singles and lps to be released within the next six weeks.

Ginger Boatwright

GRC's newest artist is female country balladeer, Ginger Boatwright. With a voice as strong and clear as a pioneer woman, Ginger adds another dimension to the traditional country sound with her honest country-blues ballad, "The Lovin's Over," soon to be released on GRC. Her pure folk/Appalachian appeal, combined with her talent on guitar and tamborine, has made her an asset to the bluegrass group, Red, White & Blue (grass), of which she is also a member.

According to GRC President Michael Thevis, "We initially signed the group (Red, White & Blue (grass)) and after working with them in recording sessions, found that Ginger had a real country style all her own. So we released a single on Ginger at the same time we released the group's lp."

Red, White & Blue (grass), a four-member "newgrass" group has recorded several folk-oriented

numbers on their GRC album. Noted dobro artist Norman Blake, a good friend of the group, sat in on several instrumental sessions, including "Whittlin'" and "Nine Years Waltz."

The group, formed in Alabama and popular across the country for college campus dates as well as club engagements, includes Grant Boatwright on lead guitar, Ginger Boatwright, lead female vocal and tamborine, Dale Whitcomb on five-string banjo and Dave Sebolt on bass.

'Newgrass'

When referring to the term "newgrass" used by the group in describing their style, lead guitarist Grant said, "We're not trying to change bluegrass, just play it the way we feel." Overtones of folk, ballad and country blues can be traced throughout their lp.

Another new group added to GRC's growing roster of country talent is the singing team of Lonzo and Oscar. They have just released a nostalgia filled ballad titled, "Traces of Life." With Lonzo (David Hooten) on guitar and Oscar (Rollin Sullivan) on electric mandolin, the team sings an enticingly soothing ballad that shows a definite deviation from their former comedy style routine. The duo plans to produce an lp on the GRC label soon.



GRC's country hits come from the likes of (from left) Red, White and Blue (grass), Lonzo and Oscar, Marlys Roe and Ginger Boatwright.

Chesnut's Business Prospers In 1973

■ NASHVILLE — Jerry Chesnut established himself in 1973 as a premier songwriter as he and Lamar Fike established a corporation entitled Jer-Mar Investments, Inc., which purchased the Hubert Long Estate's share of six corporations. This included Woodshed, Pawnee Rose, Kiowa, Little David and Poke Sallett. They are affiliated with Jim Ed Brown, Roy Drusky, Johnny Seay, David Wilkins and Charlie Walker respectively. They also purchased Ramblin' Rose publishing.

In addition, Chesnut, Bob Montgomery and Billy Edd Wheeler

formed Imagination, Inc., a publishing firm that Wheeler will write for.

Two writers were signed this year—Jack Adams, who penned "She Fights That Lovin' Feeling," to Rural Hill, and Tom Crum, who penned "I Used It All On You" to Passkey.

Passkey also entered into an agreement with Lamar Fike, President of Surety Songs, Inc., to administer their catalog. J. Ramsey writes for them. This catalog has had songs cut by Elvis, Roy Clark, the Crickets and others.

Roy Clark

SUPER PICKER SUPERSTAR IS NUMBER



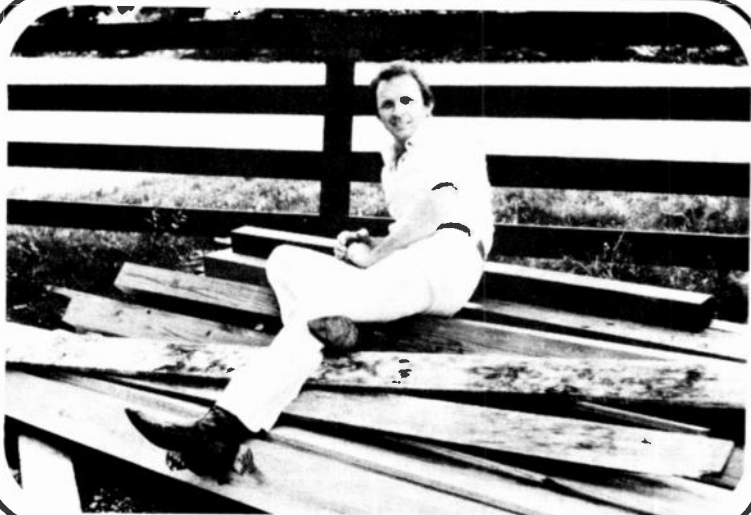
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- ☆ Dean Martin Presents "Music Country"
- ☆ Dinah's Place
- ☆ The Jimmy Dean Show
- ☆ Good Ole Nashville Music

CURRENT HIT SINGLE:

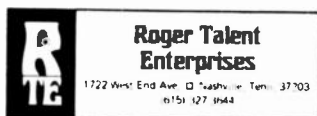
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Neal/Morris Pact Benefits Both Co.'s

■ NASHVILLE—The William Morris Agency came to Nashville in 1973 in the form of the Bob Neal Agency as the two later combined forces in a merger that promises to promote country music even more extensively than before.

The merger in July gave the Morris Agency offices in New York, Chicago, Los Angeles and several cities overseas in addition to Nashville.

"It's been a remarkably smooth change," noted Neal. "Our only problem has been integrating our operation into their computer operated system."

"The Morris Agency has been aware of the growing popularity of country music for some time," said Neal, "and we hope to give the fullest representation possible in Nashville."

The merger opens up many new avenues for Nashville artists with inroads into Broadway, movies, television and college concerts available.

The staff at the William Morris Agency in Nashville includes Bob Neal, general manager; Sonny Neal, assistant; Mrs. Becky Remer, secretary-receptionist; and Mrs. Hollie Potts in charge of contracts. Mrs. Bob Neal retired this year after serving a number of years with the Bob Neal Agency in Nashville.

For the future, the William Morris Agency intends to expand both its staff and office facilities in Nashville. Among the country artists the agency represents are Lynn Anderson, Bobby Bare, Billy "Crash" Craddock, Brian Collins, Kinky Friedman, the Hagers, Doyle Holly, Sonny James, Wanda Jackson, Barbara Mandrell, Johnny Paycheck, Jerry Reed, Charlie Rich, Tex Ritter, Johnny Rodriguez, Connie Smith, Conny Van Dyke, Freddy Weller, Billy Joe Shaver, Tom T. Hall, Don Williams, Jerry Lee Lewis, Ronnie Prophet and Terry Stafford.

Little Richie Johnson Active

■ BELEN, NEW MEXICO — Little Richie Johnson continues to promote hit songs and hit artists from his office here. Among the artists he promotes are Faron Young, Jerry Wallace, George Jones, Buck Owens, Willie Nelson and Merle Haggard.

Little Richie is also involved with his advertising agency and record production in addition to his promotion agency. This year, Richie has involved all three phases of his operation with Kajac Records.

SSS Is A-OK

■ NASHVILLE—The Shelby Singleton Corporation is not exactly hiring gunfighters, but the two Shrode brothers look like they should be checked at the door. Nick and Phil are the promotion arm of the Shelby Singleton Corporation, and Uncle Shelby has given them the go-ahead to put the entire corporate effort into a star-building drive that can only be linked to the old days of movies when Warner Brothers and MGM decided to build their own stars.



Shelby Singleton, Rita Remington

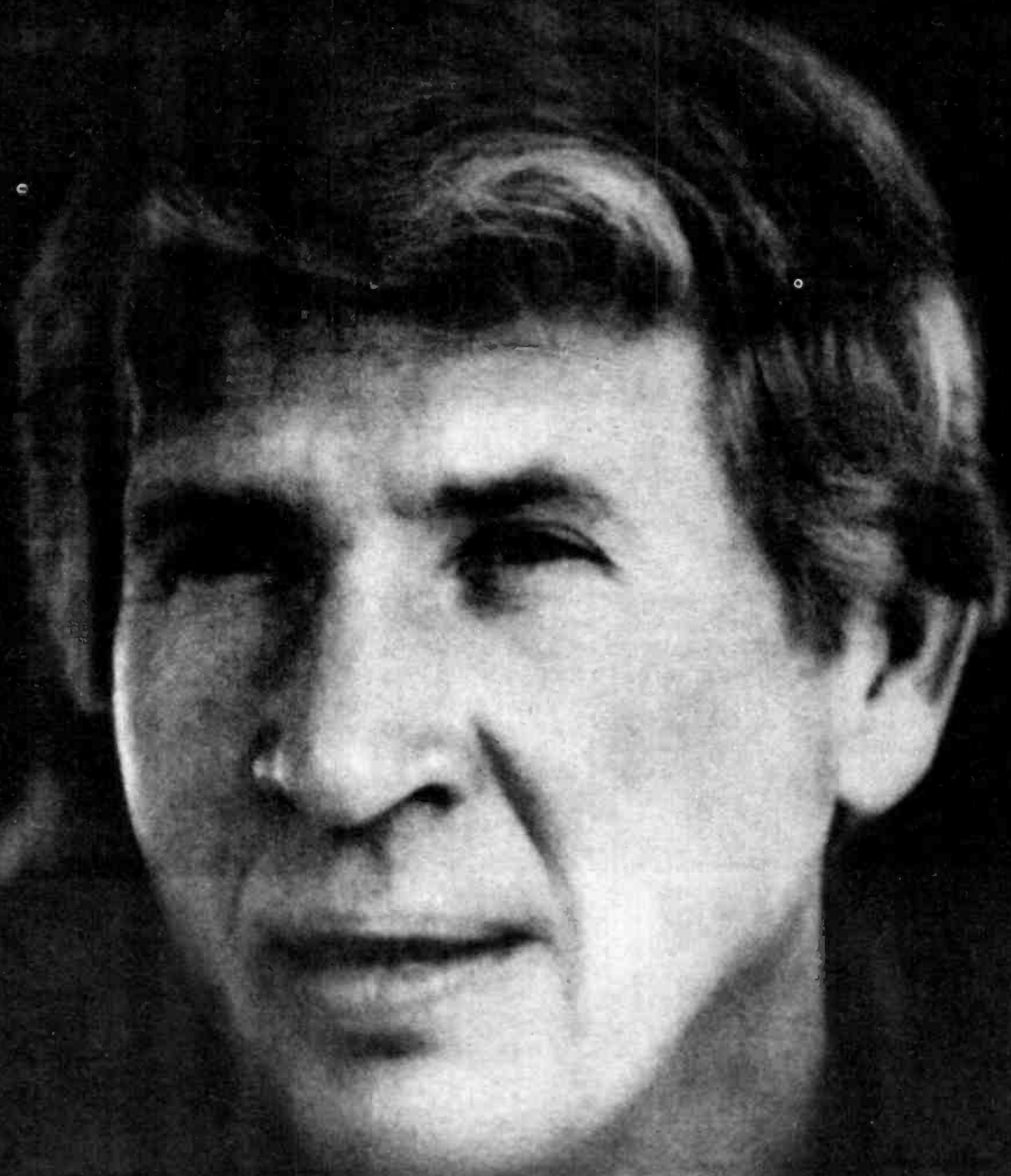
With labels like SSS, Plantation, Sun, Kajac and American Heritage, the program is under way. Taking a seventeen year old girl from Kansas, Shelby produced a chart record with the girl's version of Conway Twitty's controversial hit "I've Never Been This Far Before," and Rita Remington is on her way to becoming a star. Take a man off death row and give him a chance? Shelby did, and David Allan Coe's newest release "Keep Those Big Wheels Hummin'," written by himself, will add another notch to Dave's star studded career.

Stan Beaver gets his first chance on record with a song he wrote himself—"Life Without Living." It's a strong song that should bring Stan a lot of recognition. Then there is Darrell McCall, a Texas boy whose name is becoming a household word because of songs like "Rainbow at Midnight," and "Goodbye of the Year."

This past year Sandy Cooper scored big with "Sweetheart" and Josh Noland is still getting airplay on his country instrumental of "Rhapsody in Blue." James O'Gwynn's version of Merle Haggard's "Shade Tree Fix-it Man" did well, Shad O'Shea started a lot of controversy over his "Goodbye Sam" and Sharon Stone is even getting pop play now on her national short record "Mother America."

Marvin Rainwater pleases his fans with a solid country song "I Don't Care About Tomorrow," and Jimmy Snyder's "Folsom Prison Blues" looks like it could be his big one.

Sherwin Linton gets some good arranging together on a Lee Hazlewood song, "Chico," which is reminiscent of Marty Robbins, and Larry Jensen polishes off a Roger Miller tune "Tarnished Angel."



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Superstar...
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"Arms Full Of Empty"**



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A Four-Star Year

■ NASHVILLE—4-Star Music began 1973 by coming off with a Jerry Wallace hit, "To Get To You," followed by another, "Do You Know What It's Like To Be Lonesome."

The late Jim Reeves recorded "Am I That Easy To Forget" some eight years ago. RCA released it this year and it was a big hit and also the title of Jim's latest album. 4-Star Music was hitting the charts with five different songs this year at one time.

One of the highlights each year on the social calendar for Nashville's golfing music people is the 4-Star Music Golf Invitational. This year was the 5th Annual with 212 participants, mostly Nashville music people.

President Joe Johnson and Vice President Bob Jennings are very optimistic about the future of the Nashville Music Industry. This is evidenced by the fact that plans are almost completed for 4-Star's new office building and recording studios. It is to be a two and a half million dollar complex and will speak for itself when it becomes a reality. Eddie Miller wrote a gospel lyric to "Release Me," one of their big standards, and it has been recorded by many of the major gospel groups this year and is Charlie McCoy's hit instrumental single.

Taylor Agency Expands

■ NASHVILLE—The past year for the Joe Taylor agency was marked by their move to a new office and the return of a number of artists to the agency, including Sammi Smith, Junior Samples and Archie Campbell.

The Taylor Agency started with Ray Pillow, who is still there. "Booking-wise, this has been his biggest year," said Taylor. Other big pluses have been Narvel Felts, whose version of "Drift Away" hit the top of the charts, Guy Shannon and Jerry Wallace.

Others on the roster include "Hee Haw's" Lisa Todd, Gordie Tapp, Jimmy Riddle and Jackie Phelps, plus Lorie Roberts, Roni Stoneman, Jacky Ward, Jerry Metcalf, Marie Owens, Jim and Jesse, Barry Sadler, Lorene Mann, Betty Jean Robinson, Carl Belew, Norro Wilson, Lynda K. Lance, Jerry Foster, Pat McKinney, Connie Cato, Shirl Milete, Frank Myers, Gene Simmons, Blackwood Country, Eazy and Howard Lips.

Eazy, a pop group, is a first for Taylor, marking his entrance into booking in the pop field.

Joining the staff at the Joe Taylor Agency this year were agents Al Embry, Pat Land and Bo Walker and secretary Sharon Hall.

Cinnamon Toasts Hits

■ NASHVILLE — Why Cinnamon? Well why not? It's not a name you are likely to forget, but then neither is Narvel Felts. Narvel Felts on Cinnamon Records sort of sounds like an off the cuff joke by a night time talk show host. However, it's no joke to the record buying public or Cinnamon Records President Johnny Morris, or for that matter Narvel Felts. He isn't laughing either, except on his way to superstar status.

A little history is probably in order here to bring the story up to date. Writer producing team Jerry Foster and Bill Rice, Cinnamon songsters Narvel Felts and Jimmy Payne and Cinnamon President Johnny Morris, Vice-President Bob Risby and publishing company professional manager Warren Whitworth are all from the Missouri "Boothill," within a 35 mile radius of one another.

Morris, along with some 17 years at radio station KWOC in Poplar Bluff, Missouri, has at one time or other managed Felts, Payne, Foster and Rice.

While producing in Memphis with Stan Kessler and Dickie Lee, Morris was successfully turned down as many times as any other



Cinnamon artist Narvel Felts

independent record producer.

These things being true, Morris, in the great tradition of the music business, took the only logical step—that of starting his own record company — to produce and sell what no one else in the business would.

Step one of the process included finding a backer—the 'angel' of the music business. In this case it came in the way of Missouri lumber king Lloyd Risby. The second step was coming to Nashville with Bob Risby and Warren Whitworth, Nashville's biggest professional manager.

Any good new record label striving for fame and fortune must
(Continued on page 82)

RIVER

Tommy Ruble

Sam Durrence

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Tommy Ruble



Sam Durrence

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**Most Promising
Vocal Group
(Album)**

Thank you.



NSA Continues Growth

■ NASHVILLE — The Nashville Songwriters Association, a non-profit, voluntary association of songwriters was formed by a group of dedicated people in 1967 and since the beginning, its sole purpose has been to benefit all those connected with the composition of music, lyrics and songs.

Last October it was decided that it would benefit all concerned to appoint an executive director and "grow" from there. Maggie Cavender accepted the position, and now the NSA office is located with Maggie Cavender Enterprises at 811 18th Avenue, South in Nashville.

February has always been an exciting month for NSA members as it is at this time the membership selects their "Songwriter of the Year." This award is presented at an annual dinner when other songwriters are presented achievement awards. This year the "Songwriter of the Year" was Tom T.

Hall, whose name follows such songwriters as Dallas Frazier, Bobby Russell, Merle Haggard and Kris Kristofferson.

At the NSA elections in March Clarence Selman was re-elected President, Chuck Rogers was elected to the office of Vice President, Lorene Mann was named as secretary and Jim Owen as treasurer. Bud Wingard is the Association's sergeant-at-arms. This slate of officers then appointed the organization's board of directors . . . Lorene Allen, Joe Allison, Liz Anderson, Johnny Cash, Biff Collie, John Denny, Bob Ferguson, Hillman Hall, Ronnie Peterson and Billy Edd Wheeler. Directors at large are Ted Daffan, Eddie Miller, Buddy Mize and Eddie Noack.

Each month the NSA office sends word via newsletter of what the association is doing, and what it plans to do, to its entire mem-

(Continued on page 84)

Leson Intl. Expands

■ NASHVILLE — In December of 1970 a new recording company, Leson International, was being formed here under the leadership of George Lewis, who for several years had been a musician and front man for some of the noted artists such as the Compton Brothers, Billy Walker and Tommy Cash, who all headquarter in Music City. When the company was formed, plans were announced that called for expansion to include company-owned recording facilities and a major record label.

In January of this year, the corporation purchased the property at 1006 17th Avenue South, and immediately got underway in the now familiar remodeling process which typifies the Music Row scene. Walls were torn down, new power service installed, central heat and air conditioning and a plush four room office suite was built. Renovation also included a sixteen track recording studio, completely refinishing the exterior of the building and extensive concrete and landscaping work.

Robbins Enterprises Racing Ahead

■ NASHVILLE — Marty Robbins Enterprises has just completed installing a 4-track studio under the direction of Bill D. Johnson who plays steel guitar for Robbins and also represents Robbins' publishing companies (Mariposa and Maricana Music) for possible masters and limited commercial use. Robbins said that he intends to do some experimentation with the new equipment too.

Robbins' first release on MCA Records was "This Much A Man," a Top Ten record, and shortly thereafter an album was released. He was asked by Twentieth Century Fox to sing the theme song "A Man and A Train," in the movie "Emperor of the North Pole," and he liked the song so much he released it as a single. Marty's latest album entitled "Marty Robbins" includes such songs as "A Man and A Train," "San Francisco Teardrops," "The Taker," and "Love Me," Robbins' latest single.

RCA Country Power



The impressive array of RCA country talent includes (from top left) Charlie Pride, Chet Atkins, Dolly Parton & Porter Wagoner, Waylon Jennings, Skeeter Davis, Danny Davis, Jerry Reed, Dottie West, Dickey Lee, Nat Stuckey, Jim Ed Brown, Hank Snow and Johnny Russell.

RCA

(Continued from page 6)

his name is of such importance to the company that Jerry Bradley is still involved in updating productions on the Reeves masters. RCA still has many unreleased recordings of Reeves and, with the help of Mary Reeves Davis, the label has been able to continue to have successful releases on Jim Reeves.

There is a tremendous amount of diversity on the artist roster at RCA. The range extends from 14-year-old Jimmy Hartsook to Hank Snow, who's been with the label for over 35 years. The styles range

from the bluegrass sounds of Lester Flatt and Mac Wiseman to the brass band country sound of Danny Davis. Other variations encompass the folk/country George Hamilton IV, comedians Jethro Burns and Archie Campbell, and the instrumental talents of Jerry Reed and Chet Atkins.

The six RCA producers are Ronnie Light, Bob Ferguson, Ray Pennington, Roy Dea, Chet Atkins and Gerald Dea.

"We try to give each of our producers six or seven acts," says Bradley, "to insure closer contact." For that reason, Dea and Pennington were added this year.

Chet Atkins' name has long

been synonymous with RCA in Nashville. Recently, he has become more active in his performing career and as a producer for RCA, and has gone into semi-retirement as a label executive.

Another new addition to the RCA staff this year is Larry Gallagher, who heads national sales. Wally Cochran is director of artist relations and operation services, and Elroy Kahanek is in charge of national promotion.

RCA is doing a Quadraphonic mix on all their products, according to Bradley, in anticipation of new developments in this area of the recording industry. They have recently added a quad disk cutter

to their studio. All the mastering is done at the RCA studio for the RCA product. All of the mastering for RCA's foreign product is also mastered in Nashville at their own studios.

"We owe a tremendous amount to Rocco Laginestra, RCA's president in New York, for his tremendous support of the Nashville operation," stated Bradley. "He really believes in country music and it shows in the charts and in the sales. RCA is one of the tops."

As country music continues to grow, so does RCA—proving that they have the formula in Nashville to give the world the "Nashville Sound."

MGM

Country Is Hotter Than Ever!



SAWMILL Mel Tillis
MGM SE-4907



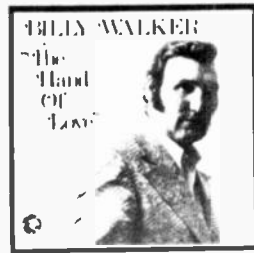
PAPER ROSES Marie Osmond
MGM SE-4910



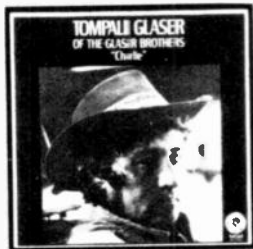
JUST PICKIN' NO SINGIN' HANK WILLIAMS, JR.
MGM SE-4906



SO MANY WAYS/IF THE WHOLE WORLD STOPPED LOVIN' Eddy Arnold
MGM SE-4878



HAND OF LOVE Billy Walker
MGM SE-4908



CHARLIE Tompall Glaser
MGM SE-4918



WHEN LOVE HAS GONE AWAY Jeannie C. Riley
MGM SE-4891



LOVE AND HONOR Kenny Serratt
MGM SE-4941



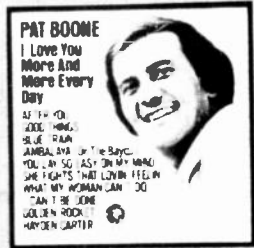
NASHVILLE Ray Stevens
BR 15007 (MGM)



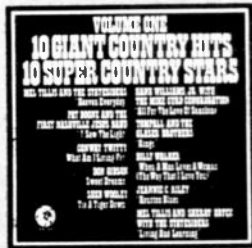
TOUCH THE MORNING Don Gibson
HR 4501 (MGM)



DOYLE HOLLY
Barnaby BR 15010 (MGM)



I LOVE YOU MORE AND MORE EVERY DAY Pat Boone
MGM SE-4899



10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS Vol. I
MGM SE-4920



10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS Vol. II
MGM SE-4921



10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS Vol. III
MGM SE-4922



10 GIANT COUNTRY HITS BY 10 SUPER COUNTRY STARS Vol. IV
MGM SE-4923

AND COMING

"The Last Love Song" Hank Williams Jr. MGM SE-4936
 "Warm Love" Don Gibson/Sue Thompson Hickory HR 4503 (MGM)
 "Oh, Oh I'm Falling In Love Again" Eddy Arnold MGM SE-4912
 "Hush" Jeannie C. Riley MGM SE-4909

That's MGM Country!

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MGM RECORDS

As Country Grows, So Grows CMA

By VERNELL HACKETT

■ NASHVILLE—1973 has been a productive year for the Country Music Association in many ways, from its helping push legislation for laws against tape piracy to its expansion and plans for moving into a new building in 1974.

At the first quarterly board meeting in Phoenix, Arizona, during January, CMA's Board of Directors agreed to help promote an educational program coast to coast informing the general public about tape pirates. In conjunction with NARM and RIAA, CMA began using its influence to crack down on tape pirates through legislation and the educational processes of television, radio, newspapers and other periodicals.

By October, 15 states had anti-piracy laws, including Arizona, Arkansas, California, Florida, Louisiana, Maryland, Minnesota, Nevada, New York, Oregon, Pennsylvania, Tennessee, Texas, Utah, and Virginia. States with laws pending are Alabama, Massachusetts, New Jersey and Wisconsin.

The Membership Committee of CMA, chaired by Ted Harris, con-

ducted an all out "Every Member Get A Member" campaign, and CMA's membership swelled to over 4200 members, with applications coming from all 50 states and numerous foreign countries.

CMA's first annual "Country Music Hit Parade," which drew a 39 share in ratings, has been renewed for 1974. Tennessee Ernie Ford hosted the first hour-long show, which featured the top songs of 1972 as well as traditional favorites. Others on the show were Donna Fargo, Eddy Arnold, Charley McCoy, Lynn Anderson, Loretta Lynn and Anne Murray. Arnold will host the second "Country Music Hit Parade," to be aired in early 1974.

In April CMA held its second quarterly board meeting in New York City and helped celebrate WHN's change to a country format. "The advent of the long anticipated country music radio station in New York City was the biggest single event of 1973," commented Mrs. Walker.

Fan Fair, an event co-sponsored by CMA and the Grand Ole Opry, had a huge increase in participation in the second event held at Nashville's Municipal Auditorium. Over 100 country music artists were present to perform, sign autographs and have their pictures taken with their fans.

Even before the Second Annual Fan Fair was over, posters were up announcing the Third Annual event, to be held June 12-16, 1974, and over 100 requests for booths had been received.

At the Minneapolis, Minnesota, Board meeting in July, three new awards were authorized to honor country music disc jockeys in small, medium and large markets. These awards will be presented at CMA's 15th Anniversary Banquet on October 19. Voting on the awards was limited to CMA member deejays, but any country jock is eligible to win.

More people throughout the world began promoting "October Is Country Music Month" through shopping centers, U. S. military clubs, libraries, chambers of commerce and various other organizations. One of the larger promotions was done in conjunction with Northline Shopping Center in Houston, Texas, who arranged to have a display on country music in their mall throughout the month of October.

CMA Awards Show

The Seventh Annual CMA Awards Show, hosted by Johnny Cash, will be telecast October 15. Sponsored by Kraft Foods, it will be broadcast live and in color from the stage of the Grand Ole Opry House in Nashville over CBS-TV. This is the last time the show will be telecast from the old Ryman Auditorium.

CMA's fourth quarterly board meeting and the annual membership meeting will be held October 16 and 19, respectively. During the membership meeting, CMA's directors for 1974 will be elected. The recipient of the Founding Presidents Award, established in 1963 by Connie B. Gay, will be announced. This award goes to the person not currently serving on the CMA Board who has contributed the most to the Association.

Rounding out CMA's activities is the annual banquet and show on October 19, which will be held at Municipal Auditorium. Talent for the show includes hostess Brenda Lee along with the Stoney Mountain Cloggers, Del Reeves, Tanya Tucker, Brush Arbor, Tex Ritter, Charlie Rich, Loretta Lynn and Johnny Russell.

With the country music industry growing the way it is, the Association is looking forward to 1974.

Reeves Enterprises Big On New Acts

■ NASHVILLE—Jim Reeves Enterprises, parent company of Shannon Records, Acclaim Music, Tuckahoe Music, Open Road Music and Ma-Ree Music, began this year with action, starting with the signing of Wilma Burgess, George Kent and Jimmie Peters to its Shannon Records Label. Shannon also has a new duo, Bud Logan and Wilma. Another Shannon artist, Jimmy Newman, now with the company for one year, has a recording on the charts entitled "Just Once More" written by Charlie Snoddy and published by Tuckahoe Music.



Mary Reeves

Wilma's first release, "Feeling the Way A Woman Should," written by Lance Carpenter and also published by Tuckahoe, was very successful. Her current release, "I'll Be Your Bridge," written by Royce Porter and Paul Huffman, promises to be even more successful for both Wilma and the co-publishers, Acclaim Music and Ma-Ree Music. George Kent's "Sweet Lovin' Woman" is showing good action throughout the country. It was written by Charlie Craig, who this year signed an exclusive pact with Tuckahoe Music, the co-publisher of George's recording.

Jimmie is the writer of the Johnny Bush hit "Green Snakes on the Ceiling" Gary Sefton not only is writing exclusively for Open Roads Music, but doing some independent producing as well. New with Ma-Ree this year is Jim Hurley who does independent producing and writes. Mary Reeves Davis is busy with husband Terry raising registered cattle plus heading up her music enterprises and serving as an executive committee member for both NARAS and CMA. Mary and Terry did take time off from their busy schedules here however, to go to England this year to the Annual Wembley Pool Country Music Festival.

UA

(Continued from page 28)

the bestselling country albums of all-time. Then there's the great Bobby Goldsboro, each of whose lp's and singles creates tremendous country impact. Add to these Asleep at the Wheel, the great young western swing band, and Country Gazette, bringing the gospel of bluegrass music to rock audiences.

One cannot, of course, forget UA's Poppy Records division, which can boast of such worthies as the great Doc Watson, and the Dillards, whose first Poppy product is due momentarily.



UA's family of country artists include (top row, left to right): Jean Shepard, the Nitty Gritty Dirt Band, Doc Watson, Del Reeves; (bottom row): Slim Whitman, Asleep at the Wheel, Country Gazette and Bobby Goldsboro.

DOT'S ENCYCLOPEDIA OF COUNTRY STARS

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Red O'Donnell's Year in Review

(Continued from page 30)

DECEMBER

Bill Anderson signed for an on-air role in an episode of ABC-TV's "Jigsaw." Non-card playing **Bill** played a faro dealer in a casino . . . **Waylon Jennings** signed a new contract with RCA (and we were to hear more about that 10 months later) . . . **Tommy Overstreet's** niece **Susan Marie (Suzi) Lynch** was elected to serve as queen of the Bluebonnet Bowl football game and festivities in Houston . . . **John D. Loudermilk** was on a college-circuit tour after a sabbatical (six months) overseas.

Willie Nelson signed with Atlantic . . . **Charley Pride's** "She's Too Good to Be True" was No. 1 . . . RCA announced that **Jerry Owen Bradley** had been named director of the label's Nashville operation, to be in charge of the day-to-day management . . . **Boots Randolph** and orchestra were signed to perform at halftime of the Bluebonnet Bowl football game . . . **Tex Ritter's** "Comin' After Jinny" was a Capitol cutie . . . **O.B. McClinton** (Enterprise artist) met **Charley Pride** for the first time . . . Just a couple of Mississippi-born country soul brothers . . . **Freddie Hart's**

"Got the All Overs For You" was tops in the chart . . .

Jack Haynes was named director of talent at Wil-Helm Agency . . . **Brenda Lee**, recovered enough from November surgery, to resume her career . . . Chart recording artist **Connie Eaton** and her husband **Cliff Williamson** welcomed **Courtney Williamson**, a 6 lb. 11 oz. girl; their first . . . **Tommy Overstreet's** "Heaven Is My Woman's Love" was getting radio spins and record shop sales galore . . . **Red Sovine**, the old pro, was back on the Starday-King label . . . **Richard Norris**, veteran backstage door guard of the Grand Ole Opry died . . .

Eddy Arnold's first single for MGM was "So Many Ways," which was a top seller for **Brook Benton** in 1959 . . . Publisher **Jim Pelton** said it at a Christmas party: "My wife is a Laplander. We met at a cocktail party and after two drinks I noticed that she usually did."

A fan in Aberdeen, Wash. asked **Tom T. Hall** to autograph his piano was in a truck parked outside the auditorium where **Tom T.** was performing. He wrote in white ink, "Uprightly yours, Tom T. Hall."

. . . Word Records of Waco opened a Nashville office and placed **J. Aaron Brown** in charge . . . **Johnny Rodriguez** signed a song-writing agreement (for per-

formance rights) with BMI . . .

It was Christmas time and Evangelist **Billy Graham** sent **Johnny Cash** a large pail of popcorn . . . What **Porter** gave **Dolly** was a new **Caddy** with diamond-earrings to match the heavily-carated sparklers on her fingers . . . **Jack Barlow** was telling anybody who would listen that he would spend New Year's Eve in Brazil . . . He did—playing at a club in Brazil, Ind. . . .

Hank Williams Jr. became a father for first time. Wife **Gwen** gave birth to an 8 lb. 2 oz. son. They named him **Sheldon** (after **Hank's** paternal grandfather) but agreed unanimously to call him **Hank III** . . . **Lorna Luft**, youngest daughter of the late **Judy Garland** and half-sister of **Liza Minnelli**, did a session for Columbia at Sound-Shop Studio . . . And whatever happened to it? **Lynn Anderson's** "Fool Me" was No. 1 at Santa Claus time . . .

JANUARY

1973 had hardly left the starting gate when the scuttlebutt had Decca changing its name to MCA . . . Columbia presented **Ray Price** with a platinum for his "For the Good Time's" album . . . **Charley Pride** went to Hollywood to record "River Songs" for the sound track to the "Tom Sawyer" movie . . . **Mercury** figured that the young

year was the ripe time to declare January **Faron Young** Month. (**Billy Deaton** didn't dissent). Veteran songwriter - publisher - plugger **Happy Wilson** called it quits at Central Songs (He was later to return) . . . **Bobby Goldsboro's** syndicated TV series hit the home screens in more than 100 major markets . . . **George Jones** and **Tammy Wynette** let it be known they were moving back in Middle Tennessee and were in the market for a farm . . . Coincidentally the year started with **Jones' single** of "A Picture of Me (Without You)" in the number one spot on the charts . . . A Madison Square Garden show featuring **Roy Orbison** drew a packed house of 20,000 . . . It was the first Big City appearance for the Big O . . . Hit-songwriter **Shel Silverstein** credited the record producers for his success . . . "Producers," said **Shel**, "are the most underrated guys in the music business."

Remember that prediction about **Ray Price's** "She's Got to Be A Saint"??? Well in the Jan. 13 RW charts the single was at the top . . . **Del Reeves** took off for a tour of England . . . Independent producer **Felton Jarvis** went to Hawaii to produce **Elvis P.'s** live lp. . . . Promo-man **Elroy Kahanek** & his good-looker **Joyce** named their daughter **Kimberly Ann**.

Lynn Anderson, **Danny Davis**
(Continued on page 62)

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"She Needs Someone to Hold Her
(When She Cries)"
"One Night to Remember"



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SINGLES MOST PROMISING MALE No. 3 DON WILLIAMS

SINGLES MOST PROMISING VOCAL GROUP No. 3
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DIPSY DOODLE CONSTRUCTION COMPANY

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"ATTA WAY TO GO" DON WILLIAMS JMI-32

"I'M NOT THAT GOOD AT GOODBYE" MARY KAY JAMES JMI-31

"DON'T EXPECT ME TO BE YOUR FRIEND" FRANK MYERS JMI-30

"THAT LITTLE TUNE" DIPSY DOODLE CONSTRUCTION COMPANY JMI-28

"BEFORE I MET YOU" WALTER FORBES JMI-27

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YOU KNOW WE'RE RIGHT!**

This Is Pat Roberts:

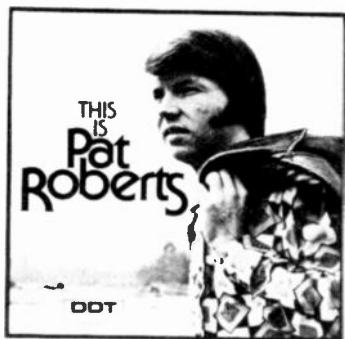


This Is Pat Roberts' New Single:

"I'm Gonna Keep Searching" DOA-17478
From Pat's new album.

This Is Pat Roberts' New Album:

"This is Pat Roberts" DOS 26011
It's moving up the charts rapidly.



Personal Management:
Jack Roberts Agency



Distributed by Famous Music Corporation
A Gulf+Western Company

RECORD WORLD THE COUNTRY ALBUM CHART

OCT. 20	OCT. 13		WKS. ON CHART
1	2	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 359	8
2	3	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	8
3	1	I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200	11
4	4	LOUISIANA WOMAN, MISSISSIPPI MAN CONWAY & LORETTA—MCA 335	12
5	6	SATIN SHEETS JEANNE PRUETT—MCA 338	12
6	8	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument KZ 31909	10
7	5	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	26
8	9	THE BRENDA LEE STORY—MCA 2-4012	10
9	7	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	11
10	10	ELVIS ELVIS PRESLEY—RCA APL1-0283	12
11	12	IF SHE JUST HELPS ME GET OVER YOU SONNY JAMES—Columbia KC 32291	7
12	11	LOVE AND MUSIC PORTER & DOLLY—RCA APL1-0248	13
13	18	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ—Mercury SRM1-886	5
14	15	CLOWER POWER JERRY CLOWER—MCA 317	15
15	20	SLIPPIN' AWAY JEAN SHEPARD—United Artists UA LA144-F	4
16	17	JUST WHAT I HAD IN MIND FARON YOUNG—Mercury 1-668	7
17	13	BILL BILL ANDERSON—MCA 320	12
18	19	DRIFT AWAY MARIE OSMOND—MGM SE 4910	3
19	35	PAPER ROSES MARIE OSMOND—MGM SE 4910	4
20	14	TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32429	12
21	37	PRIMROSE LANE JERRY WALLACE—MCA 366	3
22	31	SAWMILL MEL TILLIS—MGM SE 4907	4
23	47	FULL MOON KRIS & RITA—A&M SP 4403	2
24	32	HANK WILSON'S BACK, VOL. 1—Shelter SW 8923	3
25	24	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	14
26	21	DON WILLIAMS, VOL. 1—JMI 4004	18
27	16	CAL SMITH—MCA 344	12
28	27	WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia KC 32272	20
29	33	JOHNNY CASH AND HIS WOMAN—Columbia KC 32443	4
30	23	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	18
31	22	LORD, MR. FORD JERRY REED—RCA APL1-0238	20
32	40	TOUCH THE MORNING DON GIBSON—Hickory HR 4501	4
33	30	SUPERPICKER ROY CLARK—Dot DOS 26110	26
34	41	CARRY ME BACK STATLER BROTHERS—Mercury SRM1-676	3
36	38	DOYLE HOLLY—Barnaby 15010	4
37	25	MARTY ROBBINS—MCA 342	11
38	26	TOMORROW NIGHT CHARLIE RICH—RCA APL1-0258	14
39	39	GOODTIME CHARLIE CHARLIE McCOY—Monument KZ 32215	24
40	53	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	2
41	36	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	27
42	29	MR. LOVEMAKER JOHNNY PAYCHECK—Epic KC 32272	13
43	38	HONKY TONK HEROES WAYLON JENNINGS—RCA APL1-0240	13
44	60	THE EARL SCRUGGS REVUE—Columbia KC 32426	2
45	34	TIE A YELLOW RIBBON JOHNNY CARVER—ABC 792	13
46	45	THIS IS TONY BOOTH—Capitol ST 11219	5
47	48	THE BEST OF BILLY CRASH CRADDOCK—Chart CH5-1055	4
48	52	BRUSH ARBOR 2—Capitol ST 11209	4
49	44	DORSEY BURNETTE—Capitol ST 11219	5
50	49	THE LAST BLUES SONG DICK CURLESS—Capitol ST 11211	6
51	56	I CAN'T BELIEVE THAT IT'S ALL OVER SKEETER DAVIS—RCA APL1-0322	3
52	61	THE HAND OF LOVE BILLY WALKER—MGM SE 4908	2
53	—	ARMS FULL OF EMPTY BUCK OWENS—Capitol ST 11222	1
54	45	THE TCWN WHERE YOU LIVE MEL STREET—Metromedia Country BML1-0281	9
55	59	JUST PICKIN', NO SINGIN' HANK WILLIAMS, JR. & THE CHEATIN' HEARTS—MGM SE 4906	3
56	—	PLASTIC TRAINS, PAPER PLANES SUSAN RAYE—Capitol ST 11223	1
57	—	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM1-677	1
58	50	CARIBBEAN CRUISE DANNY DAVIS—RCA APL1-0232	9
59	42	THE GOOD OLE DAYS BUCK & SUSAN—Capitol ST 11204	10
60	65	CHARLIE TOMPALL GLASER—MGM SE 4918	2
61	43	THIS IS PAT ROBERTS—Dot DOS 26011	6
62	62	RHYMER & OTHER FIVE & DIMERS TOM T. HALL—Mercury 1-668	26
63	55	SWEET COUNTRY WOMAN JOHNNY DUNCAN—Columbia KC 32440	11
64	64	ENTERTAINER OF THE YEAR LORETTA LYNN—MCA 300	32
65	57	JUST THANK ME DAVID ROGERS—Atlantic SD 7266	10
66	54	DREAM PAINTER CONNIE SMITH—RCA APL1-0188	12
67	63	NOTHING EVER HURT ME GEORGE JONES—Epic KE 32412	13
68	58	WORLD OF EDDY ARNOLD—RCA APL1-0239	8
69	69	A SWEETER LOVE BARBARA FAIRCHILD—Columbia KC 31720	47
70	66	YOU LAY SO EASY ON MY MIND BOBBY G. RICE—Metromedia Country BML1-0186	19
71	70	BLUE RIDGE RANGERS—Fantasy 9415	20
72	67	AM I THAT EASY TO FORGET JIM REEVES—RCA APL1-0039	18
73	71	KIDS SAY THE DARNDDEST THINGS TAMMY WYNETTE—Epic KE 31937	24
74	74	MY SECOND ALBUM DANNA FARGO—Dot 26006	33
75	72	DANNY'S SONG ANNE MURRAY—Capitol ST 11185	26

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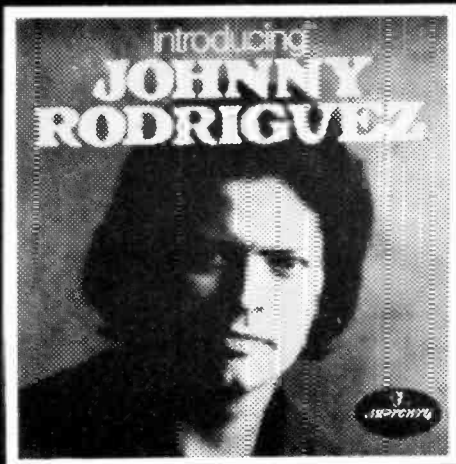
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October is Country Music Month



RECORD WORLD THE COUNTRY SINGLES CHART

OCT. 20	OCT. 13		WKS. ON CHART
1	3	RIDIN' MY THUMB TO MEXICO JOHNNY RODRIGUEZ—Mercury 73416	9
2	1	KID STUFF BARBARA FAIRCHILD—Columbia 4-45903	12
3	6	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia 4-45889	10
4	2	REDNECKS, WHITE SOX AND BLUE RIBBON BEER JOHNNY RUSSELL—RCA APBO-0021	12
5	5	JUST WHAT I HAD IN MIND FARON YOUNG—Mercury 73403	13
6	7	DON'T GIVE UP ON ME JERRY WALLACE—MCA 40111	9
7	10	SUNDAY SUNRISE BRENDA LEE—MCA 40107	10
8	15	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic 5-11031	7
9	9	I NEED SOMEONE BAD JACK GREENE—MCA 40108	10
10	14	SAWMILL MEL TILLIS—MGM 14585	8
11	4	YOU'RE THE BEST THING RAY PRICE—Columbia 4-45889	13
12	13	TOO FAR GONE JOE STAMPLEY—Dot 17469	8
13	24	PAPER ROSES MARIE OSMOND—MGM 14609	6
14	25	COUNTRY SUNSHINE DOTTIE WEST—RCA APBO-0072	6
15	16	A PERFECT STRANGER FREDDY WELER—Columbia	10
16	22	TIL THE WATER STOPS RUINNIN' BILLY "CRASH" CRADDOCK—ABC 11379	7
17	18	BROADMINDED MAN JIM ED BROWN—RCA APBO-0059	8
18	19	IT'LL BE HER DAVID ROGERS—Atlantic CY 4005	9
19	20	ARMS FULL OF EMPTY BUCK OWENS—Capitol 3688	9
20	8	YOU REALLY HAVEN'T CHANGED JOHNNY CARVER—ABC 11374	13
21	26	I'M YOUR WOMAN JEANNE PRUETT—MCA 40116	5
22	23	PLASTIC TRAINS, PAPER PLANES SUSAN RAYE—Capitol 3699	7
23	28	CARRY ME BACK STATLER BROTHERS—Mercury 73415	5
24	32	I'LL NEVER BREAK THESE CHAINS TOMMY OVERSTREET—Dot DOA 17474	5
25	11	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 40074	17
26	27	DARLIN' (DON'T COME BACK) DORSEY BURNETTE—Capitol 3678	10
27	29	YOU KNOW WHO BOBBY BARE—RCA APBO-0063	10
28	33	SING ABOUT LOVE LYNN ANDERSON—Columbia 4-45918	4
29	17	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 40094	14
30	31	TALKING WITH MY LADY JOHNNY DUNCAN—Columbia 4-45917	5
31	38	THE MOST BEAUTIFUL GIRL CHARLIE RICH—Epic 5-11040	4
32	37	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 40101	7
33	41	LITTLE GIRL DONE DONNA FARGO—Dot DOA 17476	3
34	12	BLOOD RED AND GOIN' DOWN TANYA TUCKER—Columbia 4-45892	13
35	21	I RECALL A GYPSY WOMAN TOMMY CASH—Epic 5-11026	12
36	36	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE TERRY STAFFORD—Atlantic CY4006	7
37	39	SUGARMAN PEGGY LITTLE—Epic 5-11040	8
38	49	THE WHOLE WORLD'S MAKIN' LOVE BOBBY G. RICE—Metromedia Country BMBO-0075	4
39	46	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury 73520	3
40	34	HANK AND LEFTY RAISED MY COUNTRY SOUL STONEY EDWARDS—Capitol 3671	11
41	35	OH, OH, I'M FALLING IN LOVE EDDY ARNOLD—MGM 14600	5
42	44	AIN'T IT GOOD NORRO WILSON—RCA APBO-0062	9
43	54	YOU ASK ME TO WAYLON JENNINGS—RCA APBO-0086	2
44	45	KISS IT AND MAKE IT BETTER MAC DAVIS—Columbia 4-45911	5
45	51	WARM LOVE DON & SUE—Hickory KH 303	5
46	55	SPARKLING BROWN EYES DICKEY LEE—RCA APBO-0082	3
47	52	I CAN'T SIT STILL PATTI PAGE—Epic 5-11032	4
48	48	KENTUCKY SUNSHINE WAYNE KEMP—MCA 40112	6
49	57	STAY ALL NIGHT WILLIE NELSON—Atlantic 2979	4
50	50	THE DEVIL IS A WOMAN BRIAN SHAW—RCA APBO-0058	4
51	53	TOO MUCH HOLD BACK DAVID WILKINS—MCA 40115	5
52	59	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol 3730	2
53	60	LOVE ME MARTY ROBBINS—MCA 40134	2
54	56	LAY A LITTLE LOVIN' ON ME DEL REEVES—United Artists UA KW308-V	5
55	64	PRECIOUS MEMORIES FOLLOW ME JOSIE BROWN—RCA APBO-0042	3
56	61	YOU'RE WEARING ME DOWN KENNY PRICE—RCA APBO-0083	3
57	62	SECOND CUP OF COFFEE GEORGE HAMILTON IV—RCA APBO-0084	3
58	68	THAT'S WHAT I'LL DO DON GIBSON—Hickory 306	2
59	—	AMAZING LOVE CHARLEY PRIDE—RCA APBO-4073	1
60	69	THE LAST BLUES SONG DICK CURLESS—Capitol 3698	2
61	—	WRAP YOUR LOVE AROUND ME MELBA MONTGOMERY—Elektra 45866	1
62	67	I'LL BE YOUR BRIDGE WILMA BURGESS—Shannon 813	3
63	—	LILA DOYLE HOLLY—Barnaby B5027	1
64	71	I CAN'T GET OVER YOU (TO SAVE MY LIFE) LEFTY FRIZZELL—ABC 11387	2
65	65	LOVE AND HONOR KENNY SERRATT—MGM 14636	4
66	—	ALL IN THE NAME OF LOVE NARVEL FELTS—Cinnamon C771	1
67	73	ROLL IN MY SWEET BABY'S ARMS HANK WILSON—Shelter 7336	2
68	72	THE FIDDLEMAN RED STEAGALL—Capitol 3724	2
69	74	ALLEGHENY JOHNNY CASH & JUNE CARTER—Columbia 4-45929	2
70	70	I SEE HIS LOVE ALL OVER YOU JIM GLASER—MGM K14590	3
71	75	CITY OF NEW ORLEANS SAMMI SMITH—Mega 615-0118	2
72	—	MY LOVE IS DEEP, MY LOVE IS WIDE PAT DISY—RCA APBO-0087	1
73	—	FOR OLD TIMES SAKE ELVIS PRESLEY—RCA APBO-0088	1
74	—	I NEED HELP CARL SMITH—Columbia 4-45923	1
75	—	BAD, BAD, BAD COWBOY TOMPALL GLASER—MGM 14622	1

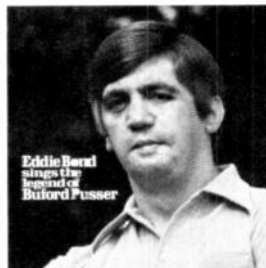
We're proud of our country.



And we think you'll see, . . . and hear, why . . . when you listen to O. B. McClinton's new country good-times album "Live At Randy's Rodeo", and "Buford Pusser Goes Bear Huntin' With A Switch", Eddie Bond's sure-to-be-classic single salute to the legendary "Walking Tall" man. Enterprise. You'll be proud of our country, too.



ENS-1037
O. B. McClinton
"Live At Randy's Rodeo"



ENS-1038
Eddie Bond
"Eddie Bond sings the
Legend of Buford Pusser"



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Halsey, Tulsa Growing Together

■ TULSA, OKLA. — One of the most important country music centers to blossom within the last couple of years is Tulsa, Oklahoma. One of the reasons for this is the concentration in the Tulsa area of the Jim Halsey group. The group includes investments, entertainment oriented projects, acquisition and operation of full-time c&w station KTOW, and the operating headquarters for the Jim Halsey Company, which books and manages country talent. Partners in Halsey's Tulsa venture include stars Roy Clark and Hank Thompson and radio station impresario Mack Sanders.

Halsey's acts have been with him for a great many years and they are his partners in many ventures. Hank Thompson has been with him for 23 years and Roy Clark for 13. Their station KTOW is the first of several other projected radio acquisitions. They also operate a 5,400 acre working ranch, other real estate properties, including office buildings, apartments, and rental properties in the area. Also, they are advised on financial and tax matters by financial and legal experts who handle all their money matters.

But this is also small part of the functions which the agency provides. No artist is added unless



Partners in the Jim Halsey organization are (from left) Roy Clark, Jim Halsey, Hank Thompson and Mack Sanders.

the growth potential is there. In the last year Tommy Overstreet and Diana Trask have joined the ranks, and both have increased their billings and their career projections immensely.

The Tulsa based firm is perhaps the only agency with a full time TV and creative director, Ray Clevenger, who produced and directed the newly syndicated Hank Thompson show and the Tommy Overstreet pilot. Clevenger, who has won three Emmys in Hollywood, is also doing an hour length Hank Thompson special. The firm also employs Leo Zabelin in a full time public relations capacity.

The links between Nashville and Tulsa are especially strong in the (Continued on page 92)

New Opry House: Bigger, Better

■ NASHVILLE — The Grand Ole Opry, that 48 year old radio phenomenon, will be moving to its seventh, and final, home in the spring of 1974. The new Grand Ole Opry House is the first built specifically for the Opry, and will be one of the world's most unique theatres. The Opry House will be a major attraction of Opryland U.S.A.



Artist rendering of the New Grand Ole Opry House, Opryland U.S.A.

The new Opry House will contain two studios. The Opry section itself will seat 4,400 (an increase of approximately 1,400 over the current seating capacity) making it the largest broadcasting studio in the world. The back area will include a 250-seat TV studio designed for both live and syndicated TV programming.

The new Grand Ole Opry House will have one of the largest and most advanced sound reinforcement systems in the nation. Power amplifiers capable of 2.5 kilowatts output will make possible near-perfect reproduction and delivery of the sound produced on the stage to all persons in the audience, no matter where they are seated. The main speaker cluster mounted 33 feet above the stage contains 16 multicellular horns for reproduction of the higher pitched portions of the sound, and 56

speakers for reproduction of the middle and lower portions of the sound. Mounted underneath the balcony are 36 additional speakers fed by a solid state "delay" system which assures that sounds directly from the stage, from the main cluster of speakers, and from the reinforcement speakers all arrive at the same instant. The result is clear, crisp sound without the muddying effect that comes from the overlapping of sounds from various sources.

The TV production studio is located back of the Opry House stage and dressing rooms. A duplicate of the audio console used in the larger Opry House is also available here, along with television equipment necessary for a (Continued on page 92)

Red O'Donnell's Year in Review

(Continued from page 56)

and the Nashville Brass, Hank Williams Jr. and Ray Stevens went to functions on President Nixon's inaugural agenda . . . Carol Channing's recorded four sides for Metromedia Country during a 24-hour visit . . . And what happened to that product Dick Heard?

I checked the charts and discovered that Mel Street's "Lovin' On Back Streets" was the No. 1 record . . . WHN, New York, a 50,000-watter, decided to change to a country music format . . . Mary Lou Turner did a guest shot or three with Bill Anderson's show and that not only led to Mary Lou being hired as a regular—but to a disk contract with MCA . . .

RW's Nashville boss John Sturdivant underwent a gall bladder operation and surgeon Elkin Rippey said he found enough stones to pave Music City Boulevard . . . (John had been listening to too much rock music???) . . . Mel Tillis did a benefit for the victims of the earthquake in Managua, Nicaragua, but admitted he couldn't pronounce the names of the city or the country.

Faron Young and Danny Davis and the Nashville Brass entertained at Texas Gov. Dolph Bris-

coes' inaugural ball in Austin . . . After the performance Young handed the governor several packages of headache powders, quipping "You may need these before your term is ended."

Ernest Tubb was cited (with a plaque) for his 30-years as a Grand Ole Opry regular . . . And as the first month of the new year ended, Joe Stampley's Dot single of "Soul Song" was No. 1.

FEBRUARY

■ The shortest month of the year began with announcement that Jerry Lee Lewis had performed at the Opry for the first time in his career . . . RCA appointed Roy Dea and Ray Pennington to its a&r staff . . . Larry Baunach was named Vice President at Dot . . . David Houston and wife Linda moved into their new house at Bossier City, La.

Mae (Mrs. Billy) Craddock was hospitalized for ear surgery . . . Perry Como came to town for some recording sessions at RCA and Merle Haggard was here to cut some commercials for the American Bar Association.

Mel Street after back-to-back hits — "Borrowed Angel" and "Lovin' On Back Streets" — decided to sell his paint and body shop in Bluefield, West, Va. and concentrate on a career as an entertainer . . . Lynn Anderson's full length fur didn't prevent her

from catching the strep throat . . .

Chet Atkins celebrated his 30th year as a professional guitarist. "He must be pulling the right strings," punned his pal Jerry Reed . . . Roy Clark's "Come Live With Me" looked like (and was) a winner . . . Donna Fargo received a gold for her "Happiest Girl in the Whole USA"—RIAA certified, at that . . .

"Old Dogs, Children and Watermelon Wine" became a No. 1 seller for Tom T. Hall and it hung on, and on, and on . . . (It did nothing, however, for the sale of watermelon wine).

Indie producer Felton Jarvis received his long-awaited kidney transplant . . . Roy Clark hosted Chattanooga's 2-day March of Dimes Telethon . . . Vicki Lawrence's recording of "The Night the Lights Went Out in Georgia" (written by her husband Bobby Russell) was being played, and played, and played on the radio . . . Brenda Lee recorded Kris Kristofferson's "Nobody Wins" and it won for her.

Glen Campbell made his first New York personal appearance—at Carnegie Hall, Feb. 21 . . . Roger Miller gave the late Spade Cooley's violin (said to be 300-years-old) to the Country Music Hall of Fame Museum . . . Roy Orbison completed his first MGM session in more than a year . . .

Conway Twitty—remember him

—was winging with the No. 1 record of "She Needs Someone to Hold Her." . . . Donna Fargo who wrote "Funny Face" called her husband-manager "Fuzzy Face," because, she said, he has a bushy, bushy, beard . . . Johnny Cash was mulling an offer to star in a motion picture . . . Mickey Newbury bought a 1954 300 SC Mercedes coupe in Yugoslavia . . . And if he hangs on to it for 10 years it will be, according to antique car buffs, worth \$100,000 . . . Marty Robbins, driving in the Daytona 500, was involved in a wreck . . . Marty's car was "totaled" (a \$27,000 loss) but he walked away unscratched.

February's fridity was about to give way to March's blustery winds and Merle Haggard's "I Wonder If They Think of Me" was a No. 1 for Capitol gains . . . Faron Young bought a recording studio, held onto it for a couple of months, then sold it for a profit . . . A daughter arrived for writer Rory Bourke and wife Rita . . . Taping of the first annual "Country Music Hit Parade" special aired Feb. 25 on NBC-TV. Tennessee Ernie Ford was the host. Loretta Lynn, Anne Murray, Donna Fargo, Lynn Anderson, Eddy Arnold and Charlie McCoy were the performers.

Hank Locklin was running around the house shoeless, stum- (Continued on page 66)

GRC

GRC is into Country & Western

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PORTER WAGONER
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Lightening the Load



"I'll Keep On Lovin'
You" APL 1-0142



"We Found It"
LSP-4841

Another Great Year!



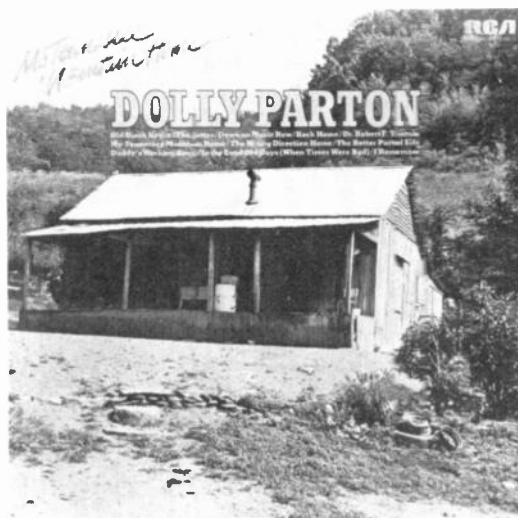
DOLLY PARTON

RCA

tb.
TOP BILLING, INC.



"Love And Music"
APL 1-0248



"My Tennessee Mountain Home"
APL 1-0033



"Bubbling Over"
APL 1-0286

Red O'Donnell's Year in Review

(Continued from page 62)

bled over a chair—and suffered a broken big toe . . . **Ferlin Husky** appeared on the Opry for first time in seven years . . . **Carl Smith** had a No. 1 record in "The Lord Knows I'm Drinkin'" . . .

MARCH

"The March winds doth blow"—and we shall have **Snow**. **Hank** announced he planned a tour of Iceland via sled dogs . . . (Sounds like April Fool's month?) **Wilma Burgess** signed with Shannon Records . . . **Johnny Carver** inked a deal with ABC-Dunhill where **Ron Chancey** will be his producer . . . **Lynn Anderson's** newie was "Keep Me in Mind," . . . Okay, we'll do that, Lynn.

Jerry Wallace's "Do You Know What It's Like To Be Lonesome?" was the chart leader in the March 3 survey . . . **Freddie Hart** had something super in "Super Kind of Woman" . . . (They came late, but they came fast for the former U.S. Marine) . . . **Jean Shepard's** French poodle underwent surgery to remedy a dislocated disc. Cost of operation: \$258. ("Slipping Away?" money) . . . RCA artist **Skeeter Davis** visited the Georgia State Legislature and met **Lieut. Gov. Lester Maddox**. "I've been reading about you," said Skeeter. "I am a fan of yours," replied Maddox . . . The Bakersfield American Legion Post 26 voted **Buck Owens** "The 1973 Man of the Year" . . . **Shel Silverstein** bought a new Caddy for **Don Davis** of Wilderness Music . . . **Shel** didn't forget that it was **Don** who tipped **Johnny Cash** off to his "Boy Named Sue" giant . . .

"Till I Get It Right" was right there at the top of the charts for **Tammy Wynette** . . . **Sonny James'** pesky throat ailment—which had been of some concern—was diagnosed as an "allergy." . . . Seems **Sonny** is allergic to about 15 things . . . Whatever it was kept him "silent" for more than two weeks . . . **Loretta Lynn** appeared on **Dinah Shore's** NBC-TVer with her recipe for potato salad, **Hurricane Mills Style** . . .

Lefty Frizzell and wife **Alice** celebrated their 28th wedding anniversary . . . **Sesame's Street's** **Bob McGrath** came to Nashville to visit **Blake Emmons** and check the recording scene . . . **RW's** reviewing panel figured **Buck Owens'** "Ain't It Amazing, Gracie?" was going to be a hit . . . 'Twas . . .

The Grammy Awards program was telecast from Nashville for the first time . . . It was a ratings getter with **Mr. Nielsen & Co.** . . . **Barbara Fairchild's** "Teddy Bear" rated the No. 1 spot . . .

Merle Haggard appeared at the White House to entertain with his

show at **Mrs. Richard Nixon's** birthday party . . . **Bonnie Owens**, the **Osborne Brothers & the Strangers Band** performed with him . . . A really great show . . . **Ben Peters** was writing hits for **Charley Pride** . . . **Fred Carter Jr.** reactivated his **Nugget** label.

The title of **Marty Robbins'** movie "The Drifters" was changed to "Guns of A Stranger." . . .

As the month drew to a close (short, wasn't it?) **Bobby G. Rice's** "You Lay So Easy On My Mind" was No. 1 in the charts.

APRIL

■ **Veteran Biff Collie** joined Capitol as a producer . . . **Don Gibson's** favorite composition "A Legend In My Time" was recorded by **Sammy Davis Jr.** on **MGM** . . . **Jeannie C. Riley** attributed her slim-trim figure to daily walks and bike rides . . . **Indiana** honored **Glenn Barber** with "a day" . . . **Demetriss Tapp** signed with **ABC-Dunhill** . . .

Tom T. Hall did a **Carnegie Hall** concert . . . **Tammy Wynette's** "Kids Say the Darndest Things" was released and music folks were saying it would be another **Tammy** triumph . . . **Shore** was . . . **Lynn Anderson's** "Keep Me In Mind" was No. 1 in the April 7 **RW**

Mercury (Continued from page 32)

"Sonny and Cher Comedy Hour," among many others.

The **Statler Brothers** have just come off a fantastic year, being named the top country music vocal group by nearly every trade magazine and music association. Earlier this year, the **Statlers** split, by mutual agreement, from the **Johnny Cash Show** to enable the quartet to work in areas that the **Cash show** doesn't reach.

Faron Young continues his usual successful recording ways, with **Mercury Records** sponsoring a **Faron Young** month in January of

charts . . . **Jan Howard** was a special guest star on **Johnny Cash's** tour of Australia and New Zealand . . . **Roy Clark** heavy with "Come Live With Me." . . . **Merle Haggard & Co.** played to a \$55,500 gross at **Lake Charles' new Civic Center** . . . **Teddy Bear Barbara Fairchild** and her husband **Mike Haines** named their teddy bare daughter **Tara Nevada** . . . **Earl Scruggs** wrote the music for the "Where the Lillies Bloom" movie . . . **Phonogram, Inc.** was heralding April as "**Dave Dudley Month**." . . .

Well, whattayahknow? **Freddie Hart's** "Super Kind of a Woman" was No. 1 in mid-April . . . **Faron Young's** jet-black hair was showing traces of tattle-tale gray around the temples . . . **Tanya Tucker's** sister **LaCosta Daryl** came to Nashville for her first recording session . . .

Brenda Lee took off for a month's tour of Japan . . . **Bobby Goldsboro** appeared on **Dinah Shore's** TVer . . . **Del Reeves** took off for a tour of England . . . **Bob Luman** predicted that "country music is coming back to what I was doing a long time ago. It's coming back to the rockabilly days with songs like **Jerry Lee Lewis** and **Conway Twitty** do."

Charlie Rich's "Behind Closed

Doors" was stirring up some action . . . **Stoney Edwards** was singing "She's My Rock." . . . He's the third black country music artist on the scene . . .

Kris Kristofferson was presented an honorary doctor of fine arts by **Pomona College (Calif.)**, where 15 years ago he received his B.A. degree . . .

Jerry Lee Lewis hosted **NBC-TV's** "Midnight Special" . . . **Pat (Mrs. Mack) Rolfe** was named manager of **Hill & Range Music's** Nashville office, successor to **Lamar Fyke**, who resigned to form his own company . . . **Randy Parton**, brother of **Dolly**, joined **Jean Shepard's** band as a bass player . . .

Radio listeners were tuned to **Jeanne Pruett's** "Satin Sheets." . . . As the month made way for May "Behind Closed Doors" was No. 1 in the charts . . . A **Charlie Rich-ly** deserved position.

Songwriter **Ben Peters** signed recording contract with **Capitol** . . . Sure, **Ben** can sing . . .

MAY

■ **Charlie Rich**—his star ascending—finally made it to **New York**. Packed 'em in at **Max's** Kansas City club . . . A long time coming for an artist long overdue . . . **Chet Atkins** was recovering from an operation on his colon . . . The surgery had **Chet**, his family and friends at the scared stage, but he came through and was back in action quicker than even the most optimistic doctors anticipated . . .

ABC-Dunhill artist **Johnny Carver** performed one week in **Alaska** and the next week in **Florida** . . . Extremist! . . . **Loretta Lynn** finally met her screen idol — **Gregory Peck**. Gifted her with one of his autographed pictures . . . "A big thrill," said **Loretta**. "I've been a fan of his for a long time." . . . She and **Peck** met in his office and talked for about two hours about acting and music. "However," **Loretta** said girlishly, "for the first 15 minutes I was speechless." . . . (P.S. Husband **Mooney** didn't mind the meeting. "I got an autographed picture of **Dolly Parton** at home," he said).

Tammy Wynette underwent surgery that put her on the sidelines for almost a month . . . **Merle Haggard**, **Bonnie Owens** and the **Strangers Band** announced they would take a vacation during the entire month of **June** . . . **Minnie Pearl** and husband **Henry Cannon** were guests of **President and Mrs. Nixon** at the **White House** . . . No politics, no **Watergate** . . . They discussed the **May 27 National Safety Council Telethon** on which **Minnie** will appear with **Sammy Davis Jr.**, **Roy Clark** and the **Sound Generation**.

You're right! **May 5** the **RW** (Continued on page 88)



Mercury's power-packed country lineup includes (from top left) **Tom T. Hall**, the **Statler Brothers** (**Don Reid**, **Lew DeWitt**, **Phil Balsley** and **Harold Reid**), **Jerry Lee Lewis** and **Johnny Rodriguez**.

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SD 7283

**DON ADAMS
ON HIS WAY**



SD 7280

ON ATLANTIC RECORDS AND TAPES

Monument Records' Business Blossoms

■ NASHVILLE—During the last 12 months Monument Records has seen Kris Kristofferson and Charlie McCoy blossom into superstars. They join Boots Randolph to make a trio of giant sellers within the industry and Monument is pinning great hopes on another potential star, Larry Gattin.

Terri Lane broke out of the starting gate with a song called "Daisy May," charted nationally for 11 weeks. Lloyd Green came into his own with a version of "I Can See Clearly Now." The steel machine has his first album on Monument just released.

Wayne Carson had his first big record for Monument — "You're Gonna Love Yourself In The Morning," and Arthur Smith, Don Cherry and Grandpa Jones all kept the turntables spinning during the year.

Dianne Sherrill made her first record this year for Monument. Now her second release, "Got a Good Thing" looks like one that can establish her as a star of the future, and Billy Joe Shaver, singer/songwriter, had a single and album out this year.

Combine Music, the publishing arm of Monument Records, has been hot, with more artists cuttin' more songs than ever before, and Monument Studios have been busy with session work.

Fred Foster has added two assistants to help him in the studios. Juan Contreras came over from Cartwheel Records, and Ed Cobb has come in from the West Coast.

Kris Kristofferson's single "Why Me, Lord" broke out in Atlanta and spread all over America. It was his first number one record. His album "Jesus Was A Capricorn" reached number two.

Charlie McCoy was judged by his peers as the Instrumentalist of

(Continued on page 84)

Moeller Makes Its Move

■ NASHVILLE—A twenty-day tour of New Zealand by Hank Snow and the Rainbow Ranch Boys was the highlight of the 1973 season for Moeller Talent, Inc. They also moved into new offices at 720 17th Ave. South on Music Row as the staff of Lucky Moeller, Jack Andrews, June Hazlewood and Kay Bumbalough continued with the company.

Among those booked by Moeller this year were Waylon Jennings, Hank Snow, Willie Nelson, Bob Luman, Dottie West and Johnny Darrell.

"We feel that the older, previously established artists are coming back," said Moeller, "and the buyers and public are interested in this nostalgic trend. We hope to continue in this direction."

Columbia

(Continued from page 6)

Oak Ridge Boys.

Both in-house and independent producers, under the direction of country a&r Vice President, Billy Sherrill, have made invaluable contribution to Columbia's chart success. Don Law, George Richey, Jerry Crutchfield, Norro Wilson, Larry Butler and Bob

Montgomery make up the independent roster, while Sherrill, Glenn Sutton and Ron Bledsoe, Vice President for CBS Records Nashville operations, handle staff producing chores.

Sherrill's list of hits is legendary, with such Columbia artists as Tanya Tucker, Freddy Weller, Bar-

bara Mandrell, and Johnny Duncan consistently topping the charts.

Bledsoe produces Roger Miller and Earl Scruggs, while Sutton produces Lynn Anderson and Linda Plowman of the Columbia label.



Columbia's impressive array of country artists includes such notables as (from top left) Lynn Anderson, Roger Miller, Sonny James, Tanya Tucker, Barbara Fairchild, Johnny Cash, the Carter Family, Ray Price and the Earl Scruggs Revue.

Pete Drake Productions Has Productive Year

■ NASHVILLE — Pete Drake Productions is making its mark musically just as its master has for many years. In his brand new 16 track studio on 18th Avenue S. known as "Pete's Place," Drake has two of the finest engineers in the business, Stan Kessler (who was with the great Sam Phillips for many years and who also produced Jerry Lee Lewis' latest album), and Scotty Moore, who played guitar with Elvis at his beginning and later cut numerous hits at his own studio.

Drake is producing David Rogers, whose first two releases on the new Atlantic country label were both hits; Melba Montgomery, who has gotten the Elektra Country label off to a rushing start with "Wrap Your Love Around Me"; and Linda Hargrove, who has a contemporary album on Elektra which was Pete's first production for that label. Jamey Ryan is also with Pete Drake Productions. Her first release was on Atlantic.

Drake an independent producer, produces artists for several labels including Dot Records, with whom Pete has placed the Kendalls. Paul Richey and Dave Kirby, also with Pete Drake Productions and Dot Records, will have new singles out soon. David Allan Coe, who records for Shelby Singleton's Plantation label, has a

(Continued on page 98)

Epic

(Continued from page 6)

twenty-five reached the top twenty and seventeen made it into the top ten. Numerous Epic and Monument albums also topped the charts by such artists as Charlie Rich, Tammy Wynette, Kris Kristofferson and Charlie McCoy.

Along with their consistent country hits, Epic came up with more than their share of crossover product. Epic and Monument artists Tammy Wynette, Charlie Rich, Kris Kristofferson and Charlie McCoy all saw crossover success.

Bill Williams, director of country sales and promotion for the labels, along with Tex Davis and Juan Contreras of Monument, played key roles in setting this enviable record, especially the million selling Charlie Rich recording of "Behind Closed Doors" and the award winning "Why Me, Lord" by Kris Kristofferson.

In addition to Epic producers Billy Sherrill and Glen Sutton, the label has made successful use of independent producers George Richey, Larry Butler and Norro Wilson.



Some of Epic Records' brightest country stars include (top row, from left) Tammy Wynette, George Jones, Jody Miller, (bottom row, from left) Charlie Rich, David Houston and Tommy Cash.



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S-813



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Mareno's Hot Year

■ NASHVILLE—Ricci Mareno has been one of the most prolific and successful publisher/producers in Nashville in recent years. At last October's Disc Jockey convention, the MGB team (Mareno's production company) received 23 awards from ASCAP for songs that remained ten weeks or more on the charts. Mareno himself received 13 of them.

One of the records produced by MGB was Tommy Overstreet's number one single "Heaven Is My Woman's Love." In addition, Overstreet's top fiver "Send Me No Roses" was written by Mareno and Charlie Black. Staff writer Jerry Gillespie had several of his tunes recorded by such artists as Faron Young, Bobby Helms, Lamar Morris and Jack Barlow.

Another major step for Mareno was the acquisition and installation of an eight track board at the Mareno Enterprises complex on Hillsboro Road. In yet another direction, Bobby Fischer, national promotion director for the firm, started a new promotion company called American Country Promotions, a division of Ricci Mareno Enterprises.

SESAC (Continued from page 42)

as several other advantages.

As will become apparent at the 1973 Awards Banquet, many new writers and publishers added recently to the SESAC roster, have already been credited with several chart tunes. For example, Ricci Mareno Music, long one of the industry's most active publishers, switched affiliation to SESAC during 1973 and has already brought to the SESAC roster such songs as "Send Me No Roses," "You Put Love Back in My Heart," "The Unluckiest Songwriter in Nashville" and the current Tommy Overstreet hit, "I'll Never Break These Chains." "Send Me No Roses," along with several other Ricci Mareno Music tunes, have already been widely sub-published on an international basis. Cherry Three Publications, another recent SESAC publisher addition, provided the Sammi Smith hit, "I Miss You Most When You're Here" and, from Contention Music, one of SESAC's longtime affiliates, came several other hit songs, including "Lovin' On Back Streets," "Yesterday Will Come Again Tonight," "The Fool I've Been Today," "A Handful of Stars" and "You and Me Against the World."

The SESAC writer program brought many professional writ-

Combine Boasts Winning Combination

■ NASHVILLE—What can you say about the publishing company that has Kris Kristofferson? Well, you can say that they have twenty other writers whom Bob Beckham describes as "great writers on their own and Combine is fortunate to have them under contract."

Since the staff at Combine is so large, there is a need for more elbow room, and that will come in December when they move into their new offices situated directly behind the old Combine building, across from Columbia Records on 17th Avenue S.

Writing for Combine are Arthur Alexander, Randy Cullers, Terry Dearmore, Danny Epps, Donnie Fritts, Rob Galbraith, Chris Gantry, Dennis Linde, Allen Rush, Billy Swan, Cindy Walker, Bob Morrison, Larry Gatlin, Lee Clayton, Martha Sharp, Bobby Ogdin, Michael Bacon, Jamie Rogers, Bonnie Whitehead and Tim Wiperman.

"Combine likes to see its writers as artists too," stated Beckham, "which is the reason so many of our writers are recording." Among those making marks on their own are Alexander, Gantry, Linde, Swan, Galtin, Clayton and Cullers."

Working with these writers are the staff at Combine: Johnny MacRae, Terry Wiperman, Carol Phillips and Carolyn Sells, along with Beckham.

ers to the firm during 1973. Included were John Virgin ("I Miss You Most When You're Here"); Charlie Black ("Send Me No Roses") and ("I'll Never Break These Chains"); Hugh King ("Lovin' On Back Streets"); Jerry Gillespie ("That's Enough"); Darrell Statler ("Tough and Go"); Bobby Fischer ("The Unluckiest Songwriter in Nashville"); John Earl Clift ("We'll Never Change"); and Jeremiah Stone ("Yesterday Will Come Again Tonight"), to name a few. Ted Harris ("Crystal Chandeliers"), along with those SESAC writer regulars, Raymond A. Smith and Glenn Ray, continued to provide a steady steam of hit tunes throughout the year.



SESAC's director of Nashville operations, Bob Thompson.

ABC - Nashville (Continued from page 28)

continued, "We think we have that act in Jimmy Buffett."

ABC has seen the fruits of its labors already. "Yellow Ribbon" by Johnny Carver reached number one. Four Billy "Crash" Craddock releases and three from Ferlin Husky have been charted and those have been chart records by Carver, Demetriss Tapp and Jimmy Buffett.

"We've got a good, aggressive young office," said McEntee. "We have to thank the company heads Jay Lasker and Howard Stark for giving us the go ahead there. We've been around a long time but we're just getting established." And what does established mean? McEntee replied, "When we have at least five records in the country charts every week, then we'll be established."



ABC/Dunhill's stable of country stars includes (from top left) Ferlin Husky, Billy "Crash" Craddock, Eddy Raven, Demetriss Tapp, Johnny Carver, Bobby Wright, Jerris Ross, Jim Mundy and Lefty Frizzell.

ABC Scores Via Nashville Pubberies

■ NASHVILLE — The major excitement evolving from the Nashville ABC/Dunhill operation occurred in October of 1972 when no longer was music publishing ABC's only activity represented here, but the formation of an ABC country label was announced as well. The country operation, along with the creation of a Nashville branch of Top 40 and r&b, made ABC/Dunhill the first major label to establish a total music entity in Nashville.

The four BMI publishing companies and two ASCAP companies incorporated during the past year to form ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP), and maintained activity on many fronts.

Johnny Carver's album, titled "Tie A Yellow Ribbon" after his hit single of the same name, includes four ABC songs—one written by Mandi Martin, one by Carver and two by Carver and Ron Chancey.

Jim Croce, late ABC writer and artist, had some exciting Nashville success in the country field, as well as making a giant of a name for himself as an artist-writer in the pop field. Some songs he had charted in the country field before his untimely death were "You Don't Mess Around With Jim" by Bobby Bond on Hickory Records, "Bad Bad Leroy Brown" by Anthony Armstrong Jones on Epic and an lp cover by Earl Richards on Ace of Hearts. Staff writer and ABC/Dunhill

artist Jimmy Buffett is creating chart action with his single, "Grapefruit-Juicyfruit," as well as his current lp, "A White Sport Coat and a Pink Crustacean."

Dennis Lambert and Brian Potter, staff writers from the Los Angeles office, have also made a splash in the past year in Nashville. The charts have been filled with country cover records such as "Two Divided By Love" by the Kendalls on Dot and "It's A Cryin' Shame" by Anthony Armstrong Jones on Chart, the latter being also covered by Conway Twitty on his lp, "I Can't See Me Without You." "One Tin Soldier," theme song from the movie "Billy Jack," was a chart record by Skeeter Davis on RCA.

Cinderella Sound Fits Glass Slipper

■ NASHVILLE—Since its construction in 1962, Cinderella Sound studios has been one of the most popular and successful recording facilities in the Nashville area. With a 16 track Flickinger console at their disposal Wayne Moss (who owns Cinderella) and Paul Skala have engineered many important sessions.

Among the rock and country artists that have cut at Cinderella are: the Steve Miller Band, Grand Funk, Linda Ronstadt, Joy of Cooking, Jackie DeShannon, Mickey Newbury, Tony Joe White, Charlie McCoy, Barefoot Jerry and Dobie Gray.

It's Been Such A Great Year

"I Can't Believe It's All Over"

RCA 74-C989

It's Just Started for My Latest Lp

"I Can't Believe It's All Over"

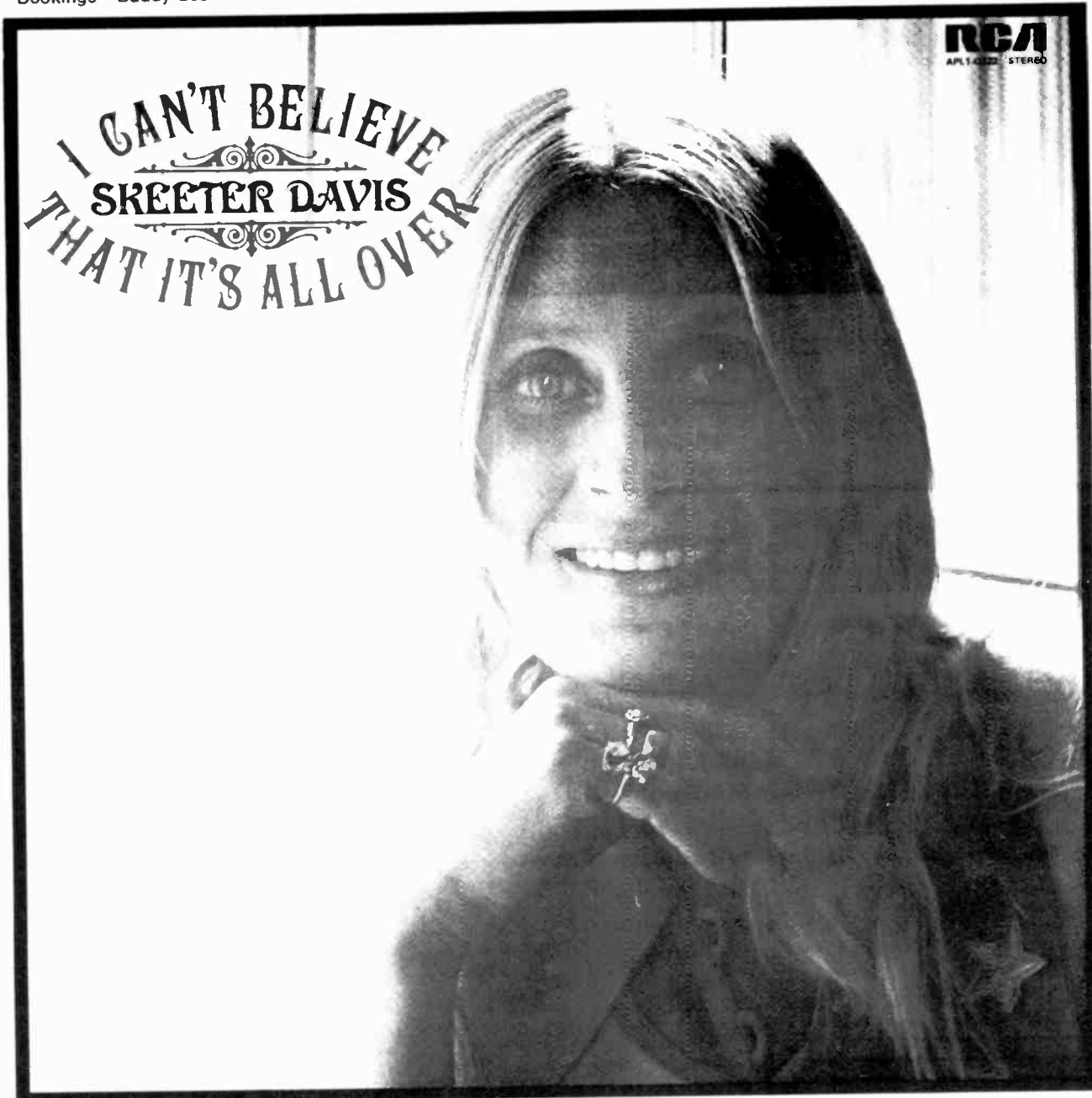
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I Can't Believe You've Been So Good To Me.

Management—Charlie Lamb
Bookings—Buddy Lee

Skeeter



Bright Beginnings For Owens-Fair

■ NASHVILLE—In the ten short months that Owens-Fair & Associates, Public Relations has had its doors open, it has represented Waylon Jennings, Tanya Tucker, Lar-Fair Corp. of Dallas, Larry Pinion, Cedarwood Publishing Co., Ronnie Prophet, House of Cash, Kustom Electronics, Centronics International, Buddy Lee Attractions, A.Q. Talent, Bill Blaylock and Clay Willis, Charlie Louvin, Peter Drake, Brian Shaw, Josie Brown, Hank Levine, Tommy Allsup, Karen Kelly, Windchime Music, Mel Brown, Joyce & Bud Murray and Larry Butler.

The firm took on a new twist in May when it added to its growing PR business, a division that handles management and has been responsible for acquiring recording contracts for Josie Brown on RCA Victor, Larry Pinion on Elektra, and signing Charlie Louvin, veteran Capitol recording artist, to United Artists. The firm manages Charlie Louvin, Josie Brown and Brian Shaw. Larry Pinion is managed by William Fair, III of Dallas, Texas. Earl E. Owens acted as business manager for Pinion. Owens-Fair & Associates are located at 1717 West End, Suite 322 in Nashville.

Ace of Hearts Coming Into Its Own

■ NASHVILLE—In May of 1972, Earl Richards took over Ace of Hearts Records as part owner and President. Ace of Hearts had been in existence as a label for about two years but previously never had a record in the national charts.

Earl had started a publishing company, Golden Horn Music and an independent production company, Golden Horn Productions; he had just signed Wild Bill Emerson and his wife Jodie. In June, 1972, Earl contacted Gene Kennedy, who had just left MCA and Decca Records as national country promotion head. Gene was hired to set up the national distribution for the label, as well as national sales and promotion. Earl wanted to spend his time in finding artists and writers and producing hit records.

After setting up national distribution, the first single release on Ace of Hearts was an instrumental by Wild Bill Emerson, which earned a producers award for Earl and Wild Bill for being the best produced instrumental of 1972. This release was followed very closely by a vocal record by Emerson titled "Harlan County" which gave Ace of Hearts their first national chart record.

In August, 1972, Earl signed to record for Ace of Hearts. The first session he and Gene did produce

Cedarwood Music Works Catalogue

■ NASHVILLE—Cedarwood Publishing Company knows well the value of a catalogue, and the overseas market, and they have used 1973 to move forward in these areas.

"We've had a number of re-releases of old songs," stated general manager Bill Denny as he cited "I Ain't Never," "Lonesome 7-7203" and "Big City Miss Ruth Ann" by Gallery as examples. They have had hits in Australia, New Zealand and Europe.

Staff writers at Cedarwood include Naomi Martin, Ronnie Self, Mel Tillis and Dalton Roberts. They join the office staff of Dollie Denny, receptionist; John Denny, professional manager; Curly Rhodes, promotion director; Jim Haynor, engineer and Mary Claire Rhodes, office manager and administrative assistant.

Marti Brown, independently produced at Cedarwood, has been placed on the Atlantic Label. Fred Burch, who has penned a number of hit songs, will do some in-house producing this year.

Denny is also active in the music business' concern for legislative change in the copyright laws and eliminating bootleg tapes.

"Margie, Who's Watching the Baby" which went to 16 in the national charts across the nation. During the next 12 month period, Act of Hearts released 16 singles, nine of which made the national charts.

In the early part of '73, two of the stockholders from North Carolina, Clark Rogers and Frank Hoffman, gave the company the financial backing it needed to become a major independent record label.

In March, Ray McClain was hired to work in the publishing company to sign new writers and pitch material for artists to record. This was Ray's first job in the business end of the record and publishing business. He has been as asset to the publishing company with songs already recorded by artists like Del Reeves, Stonewall Jackson and Brian Shaw.

In September of this year, Ace of Hearts made their first addition personnel wise with the hiring of Larry Hunt to assist Gene in the promotion department.

In 15 months time, Ace of Hearts and Golden Horn Music have put it all together and become a major factor in the Nashville music scene with their artist roster consisting of Earl Richards, Bobby Lewis, Wild Bill Emerson, Linda Nash, Bobby Mack, Beverly Faye, Gerri Turner and their latest signee, Jim Owen.

Don Light: Shining Brightly

■ NASHVILLE—Don Light has been creating innovative approaches to American music since 1965 when the Don Light Talent Agency first took on the formerly untried task of booking only gospel music talent. He carved a market out of unknown territory for his accounts and forged the way for a revived and stronger interest in gospel music.

Beginning with the Oak Ridge Boys and the Happy Goodman Family, the popularity of Light's acts grew. A musician himself, Light drew together all his artistic and administrative resources to add and promote acts such as the Lewis Family, Wendy Bagwell and the Sunlighters, the Florida Boys, the Thrasher Brothers, Cathedral Quartet, the Singing Rambos, Jerry Goff and the Singing Goffs, the Orrells, the Sammy Hall Singers, the Downings, Jimmy Davis, and the Kenny Parker Trio to his growing "stable" of gospel performers.

Within three years, Light had brought style and formation to an amorphous grouping of musicians. His success continually demanded growth. With it came the need for a general manager of the Don Light Agency. Herman Harper, former bass singer and manager of the Oak Ridge Boys, was the man he chose for the job.

Don Light was now ready to meet new demands. Along with the strong rhythms of gospel music, he became involved in country and folk music with all its thoughtfulness, emotion and depth.

To create and convey this music, he gave encouragement and latitude to artists like Billy Edd Wheeler, a country poet, whose education joins with a perception

House of Bryant Celebrates Anniversary

■ NASHVILLE—House of Bryant continues to remain a cornerstone in the music publishing field with cuts by Roy Clark, Billy Walker, Osborne Brothers, Grateful Dead, Jimmy Webb, Ray Stevens, Conway Twitty, Loretta Lynn and many others.

Other major developments this year involved the signing with the Wes Farrell organization to handle foreign publications. The company also signed Billy Ray Reynolds as an exclusive writer for Squash Blossom, a subsidiary, and the team of Aron Lumpkin and Charley Sauls for Claremont House, another subsidiary.

This year an album of standards is scheduled for release as the legendary husband-wife team of Boudleaux and Felice Bryant celebrate their 25th anniversary as professional songwriters.

of the common man to create a delicate balance of emotion and thought in his songs. Light also chose John D. Loudermilk, whose extensive list of successful songs speaks for itself, to bring country music to this new brand of listeners. He also presented Gove, Jimmy Buffett and Red Lane to help celebrate the enriched sincerity in music generated by the artist-writer.

He next turned to bluegrass. College students, especially, began showing a fascination with the history, the methods, and the essence of the bluegrass style. He gave them Lester Flatt, Mac Wiseman, Stringbean, II Generation, Country Gentlemen and the Lewis Family.

Another facet of the Don Light Agency opened with the signing of Tompall Glaser. A highly successful MGM recording artist, he has given Light full rein to represent him in all phases of the entertainment field including college concerts, fairs and big hotel shows.

At Key, Management's The Name of the Game

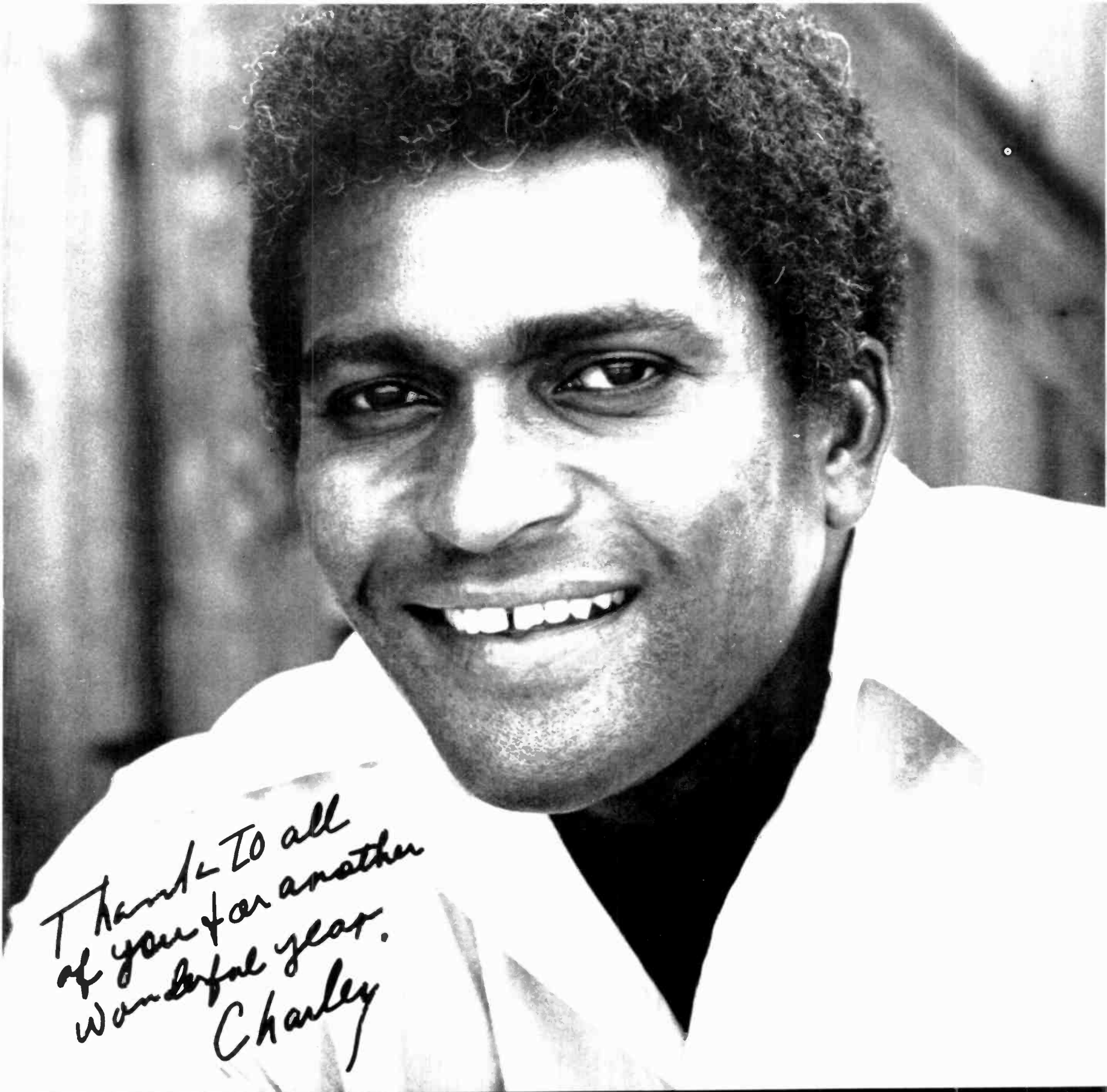
■ NASHVILLE—"The industry out of Nashville has grown so big, so fast and become so specialized that management has become the name of the game in all aspects," says E. Jimmy Key, President, Key Talent Agency.

Emphasizing the growth of the industry, Key points out that rapid expansion has necessitated so much specialization that it's impossible for one man to handle as much as he once could.

"In order to be efficient and successful today, an industry or business needs good legal consultation, expert tax advice, investment guidance and in the circumstances of an artist, complete management of his booking schedules, negotiations and promotion. No one individual can possibly handle all of this. Time involved—not to mention the lack of expert knowledge in some of these areas—make it completely impossible."

Long a central figure in the booking of talent, Key recognized the prominent need for specialized management and has revamped his organization to concentrate in this particular area with such acts as Dave Dudley, Bobby Lord and Eddie & Joe—formerly The Harper Valley PTA.

"These established artists are perfect examples of the need for management," said Key. "They don't just need someone to book them, they need guidance in expanding their already noted careers into other media, investment advice, etc."



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Melody Allen

November



Roy Drusky

December



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January



Penny DeHaven

February



Linda Gail Lewis

March



Jerry Lee Lewis

April



Nick Nixon

May



Carl Perkins

June



Johnny Rodriguez

July



Gary Nungant

August



The Statler Brothers

September



Faron Young

Ray Griff Ent. Consolidates

■ NASHVILLE—Ray Griff, President of Ray Griff Enterprises, started off 1973 by buying out his business partner and becoming sole owner of Blue Echo Music (ASCAP), Blue Band Music (BMI), Blue Melody Music (ASCAP), Blue Mist Productions, Note Records and Cavalier Records. An office building was purchased at 1104 18th Avenue South in Nashville to house all of Ray's business activities. Two full time employees help to take care of the business at hand while Ray is out of town, and with a string of personal appearances ranging from concert to fair dates, to night clubs and TV shows, Ray's artistry has taken up a great deal of his time.

Ray has spent many hours in the recording studio, producing himself for Dot Records, as well as doing independent sessions for other artists and demoing songs for his publishing companies.

One of the top songwriters in country music, Ray has had some sixty of his songs recorded this year.

Talbot Sees Pressing Boom

■ NASHVILLE—Each year sees more records pressed, according to Joe Talbot and Associates, whose companies include Precision Record Pressing, Inc., United Record Pressing, Inc. and MFP, Incorporated.

A number of reasons are responsible for the increased record pressing. A number of new independent labels have been established as well as a tremendous boon in the industry itself.

Talbot notes that album sales are gradually overtaking singles sales in units, though single sales are still increasing. The tape sales, accounting for about 30 percent of total sales, has not significantly hurt the disc business, but filled a void in the market, according to Talbot.



Buddy Lee Attractions Continues Advancement

■ NASHVILLE — Buddy Lee Attractions continues to be a leader in booking country music acts. Among those they represent are Tommy Cash, Jim Glaser, Skeeter Davis, Donna Fargo, Don Gibson, Danny Davis and the Nashville Brass, Jeannie C. Riley, Tanya Tucker and Hank Williams, Jr. An enlarged staff at Buddy Lee's insures the acts and bookers the most personalized treatment possible.

On the staff are John Centinaro, Jerry Rivers, Chuck Wells and Larry Wilt in charge of one nighters; Cathy Cox, Dorothy Hess, Dottie Lyness and Pat Penney in charge of contracts; Joyce Owens and Mary Thomas handling accounting; Dan Fowler in charge of bands and lounge acts; Johnnie Massey in charge of fairs and outdoor events; Reece Meddleton handling military; Eddie Pleasant and Bill Sottile in charge of mail; and Jimmy Selph heading clubs and one nighters; Jean Sopha is secretary-treasurer; Mary Steelman is receptionist and Buddy Lee is President.

Nashville's AFM

■ NASHVILLE — The American Federation of Musicians Local #257, has increased their total membership to 2100 members during the past year. Studio work is fairly consistent, according to AFM secretary-treasurer Johnny DeGeorge, with approximately 150 musicians receiving \$10,000 or more a year and several receiving \$50,000 and upwards.

During the past year, AFM negotiated contracts for the Nashville Symphony, WSM and Opryland. The contract involving the Nashville Symphony included working conditions and salaries. The contract with WSM involved the special staff bands that play for WSM's radio and television stations. There are approximately 80 union musicians who work at Opryland during the year.

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Nashville-NARAS: Totally Involved

■ 1972 found the Nashville Chapter of NARAS deep in plans for the Recording Industry Summer Seminar and the 2nd Annual Music Row Carnival.

The Recording Industry Summer Seminar was held for five days, from August 7-11. Record World Vice President John Sturdivant, as chairman, recruited the help of top music industry executives including Mary Reeves Davis, Bill Denny, Don Gant, Harold Hitt and Fran Powell to form plans and get the job done. The committee agreed to set the limit of 50 to be enrolled for the Seminar and set the age for applicants at 17 and up with stipulation that they had to be high school graduates. Applications were sent to all music directors of schools in Tennessee and northern Alabama.

The schedule and speakers were as follows: Monday, Aug. 7 (Monument Studios) Writing & Publishing, 9:00—11:30 am, Speakers: Wesley Rose, Mickey Newbury, Bob Beckham and Kris Kristofferson. From 12:30—3:30 pm a demo session was held with Rory Bourke, Don Gant and Henry Hurt in charge. Tuesday, Aug. 8 (Columbia Studios) Recording, Producing & Engineering from 9:00—11:30 am with Ron Bledsoe, Don Gant, Ronny Light, George Richey

Central Songs Soar

■ NASHVILLE—In March of this year, Central Songs welcomed Joe Bob Barnhill as general professional manager. Joe Bob joined the already established Central staff consisting of Carolyn Miller and Bert Bogash.

Central Songs, a division of Beechwood Music Corporation (BMI) and Glenwood Music (ASCAP), has proven country standards catalog written by such writers as Harlan Howard, Buck Owens, Bobby Bare, Sonny James, Wynn Stewart, Merle Haggard, Jack Rhodes, Cliffie Stone, Alex Harvey, Gimbel & Fox and Skeets McDonald.

This year, "He'll Have to Go," written by Joe and Audrey Allison, joins the chosen BMI Awards list of songs to receive one million air plays. Other award winning writers presently on staff include Dale Noe, Gene Crysler, Joe Bob Barnhill, Neal Merritt and Shorty Hall as well as Canadian writers Gene MacLellan and Shirley Eikhard. Other staff writers include Dennis Saeger, Chuck Bell, Skip Rogers, Herschel Freeman and Ann Woodward. Artist writers are Stoney Edwards, Kenny Vernon, Red Simpson, Connie Cato, Johnny Cunningham, Bobby Wayne and Johnny & Joni Mosby.

and Glenn Snoddy. That afternoon a Master Session was held with same people in charge that did the demo session. On Wednesday, Aug. 9 (Woodland Sound Studios) Overdubbing, Re-mixing and Arranging were discussed and demonstrated by Bill Walker, Don Gant and Woodland Studio Engineers. This was followed in the afternoon by a discussion on licensing with Frances Preston, Bob Thompson and Charlie Monk on the panel. On Thursday, Aug. 10 the lectures took place at the Mercury Studios with Sales, Distribution and Promotion speeches by Brad McCuen, Chic Doherty and Tom McEntree in the morning. Record Pressing was the afternoon subject with Joe Talbot in charge at United Pressing Company. The Friday, Aug. 11 session

(Continued on page 90)

Tree Branches

(Continued from page 18)

consolidated into the Tree International building. Chips has assumed additional responsibilities as head of Warner Brothers Nashville Operations.



Tree International officers, Joyce Bush, secretary-treasurer; Buddy Killen, Executive Vice President; and Jack Stapp, President in the courtyard of the new Tree International complex.

Other Tree International affiliates include Wilderness Music, under the direction of Harlan Howard and Don Davis and Eddie Miller Music, directed by Eddie Miller. Both affiliates have had heavy activity throughout the year.

Jack Stapp, President and Buddy Killen, Executive Vice President, in reflecting on Tree's phenomenal growth point proudly to the longevity of their writers and employees. According to the executives of Tree the longevity of the writers and the feeling of belonging to the Tree family contributes greatly to the success of the giant complex. Stapp and Killen predict continued growth and success with what they term "The greatest gathering of talent anywhere in the music business," at Tree International.

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first year
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River Flows

■ MEMPHIS—Bill Harper, President of Harper Securities Corporation and Harold Streibich, Attorney at Law, gave birth to the River Record label in October of 1972. The name River was chosen because of the beautiful view of the "mighty Mississippi" which can be seen from the River office.

The first artist signed by River was Tommy Ruble. The first song Tommy recorded on the River label was a Mac Davis tune entitled "Dream Me Home." This was followed by a "Different Place and Time."

The other artist presently under contract with River Records is a young talent from Lakeland, Florida named Sam Durrence. Sam was formerly with the Royal American label. His first release under the new River label was the theme song from the motion picture "Steel Arena," a song entitled "Livin' Wild, Livin' Free."

As of July 1, 1973, Jim Queen, formerly a deejay and news director of radio station WKRA, signed with River as national promotion director. Queen also works closely with George Cooper at Country Collage in Nashville.

A good bit of the credit at River goes to a pretty young redhead who does all the paperwork and various other little secretarial duties, Brenda Richey.

Jumpin' Jacks Music Box

■ NASHVILLE—Few music people of Nashville would dispute the statement that Jack Clement is an unusual man. Even fewer would argue the assertion that his life comprises one of the city's more remarkable success stories. Clement's career began with Sam Phillips at Sun Records, along with Jerry Lee Lewis, Elvis Presley, Johnny Cash and Carl Perkins; it extends to his instrumental role in Charley Pride's ascendancy, for Jack helped discover Charley and has produced all twenty of his albums.

At the Jack Music group, the seven writers—Dickey Lee, Bob McDill, Wayland Holyfield, Jim Rushing, Don Williams, Allen Reynolds and the irrespressible Mr. Clement—receive a "draw" and a salary. Each creator has his own particular area of practical responsibility. The duties range from management of the sound room, through studio maintenance and assistant engineer, right on up to label a&r directing and Jack's own myriad internal and external assignments.

1973 saw these writers place four songs ("Shelter of Your Eyes," "Catfish John," "Rednecks, White Socks and Blue Ribbon Beer" and "Come Early Morning") in **Record World's** Top Ten. A grand total of eleven songs made the **Record**

World charts, with Don Williams' "Shelter of Your Eyes" tallying an incredible eighteen consecutive weeks. In fact Williams' three singles ("Shelter," "Come Early Morning" and "Amanda") have been charted for 35 of the 38 weeks this year. There are four songs currently riding the **Record World** listings: "Rednecks," "Amanda," "I Recall a Gypsy Woman" and "The Door's Always Open."

If Don Williams is the company singing superstar then Bob McDill is the Jack Music and industry writing phenom. Bob has had a hand in on no fewer than eight chart records this year. With two months to go he is a good bet to pop into double figures before 1974 rolls around.

Vector's Good Year

■ NASHVILLE — Vector Music, which handles the publishing for Jerry Reed, had the publishing for Reed's big number one song this year, "Lord, Mr. Ford." Reed's career, moving forward by leaps and bounds, is reflected in the publishing company as songs were cut by Chet Atkins, Mel Tillis, Lynn Anderson, Johnny Russell, Nat Stuckey and Henson Cargill. Manager for Vector Music is Harry Warner.

Delta Delivers

■ NASHVILLE — Delta recording artists Linda Martell, Clyde Moody, Bobby Galloway, Chuck Penny and Hal Phillips headline the roster for Delta, located on 17th Avenue, Music Row.

Ken Galloway is President of Delta and assistants include Bobby, Jim and Terri Galloway, and co-owners Bill and Marianne Haney.

The two publishing companies are Openwide (ASCAP) and Wideopen (BMI).

Other artists include Linnie Popell, Jim Galloway, Jeanette Monday, Tommy Gaebler, Donny Tapp, Jimmy Harville, Wendy Lou, Kavin James, Sandra Rossfield, Rita Marie, John Adcock, Bobby Ross, Billy Summers, Owens Sisters, Judy Sullins, C. P. Hazlewood, Gaylon Wayne and Big Jeff.

Delta Talent, at the same location, represents Clyde Moody, Kirk Hansard, Linda Martell, Billy Grammer, Curt McGee Show, The Nashville Rebels, Hal Phillips and others.

Screen Gems

(Continued from page 28)

Lester Sill, President of Screen Gems Music and Colgems Music, in Los Angeles, thought little Rick would be a natural for television. September 15, the Patridge Family series had its season debut starring Rick as a regular on the show. The four year old will be recording the songs he sings on the Patridge Family series for release on Bell Records.

Rick Segall, Jr. has been signed to the Music Division as an exclusive songwriter and he and Barbara are in negotiations with Bell Records regarding an exclusive recording agreement.

"We feel that in addition to being an established music center, Nashville will become the site of major advances in other areas of the entertainment business such as television and motion pictures," remarked Irwin Z. Robinson, Vice President and general manager of the firm. "We have already reaped the benefits of the potent combination of music, television and motion pictures in California, London and New York and accordingly wish to be an important part of the growth of Nashville in these areas."

Screen Gems Publications, the Miami based print division headed by Vice President Frank Hackinson, has already established itself in Nashville as an important supporter of country music and Hackinson, who is a frequent visitor to Nashville, will now use the new office as his home base when in Music City. The print division has grown in the last two years to one of the largest in the industry and holds exclusive print rights to many of Nashville's important publishing catalogues.

Dot

(Continued from page 24)

Milton Blackford and Tony Douglas (who produces his own records), and they comprise the best a&r staff in Nashville."

Foglesong interjected, "I honestly believe that our system, as developed by Larry, for promoting records, tying in sales, coordinating crossovers into the pop field and working with the artists' appearances is one of the most effective systems in the entire record business. Witness the fact that we

have had strong pop activity this year on Donna Fargo, Joe Stampley, Roy Clark and Tommy Overstreet with solid chart numbers in the national trades, while the Compton Brothers' new release 'California Blues' is getting a great pop response."

Publishing Activity

Martell, Foglesong and Marvin Cane, Vice President in charge of all the publishing companies of Famous Music, are also bursting their buttons with pride over the efforts of Milton Blackford, Nash-

ville professional manager, in stirring up a beehive of activity for Famous songs in Nashville. Tommy Overstreet's chart topper "Heaven Is My Woman's Love" heads the list. However, other Famous-owned songs have just recently been recorded by Bill Anderson, Leroy Van Dyke, Del Reeves, Bonnie Nelson and Ferlin Husky. Brian Collins' version of "I Wish (You Had Stayed)" and Jack Barlow's "Oh Woman" both scored well on the charts. Both were released on Dot, the latter penned by Blackford.



Dot's lineup of country hitmakers features such stars as (from top left) Donna Fargo, Roy Clark, Joe Stampley, Hank Thompson, Pat Roberts, Tommy Overstreet, Diana Trask, Howard Crockett, Tony Douglas and Ray Griff.

**AN
APPRECIATION
CONCERT**

**Waylon
Jennings**

**Willie
Nelson**

**Sammi
Smith**

Special Guest - Troy Seals

10 P.M. Thursday, October 18, 1973

Sheraton Nashville Hotel

920 Broadway

The Ahab Story

■ NASHVILLE—The first offices of Ahab Music opened its doors in the basement of Ray Stevens' home in 1963. It was not until 1970 that the company relocated itself to a small building on 17th Avenue, South in the posh vicinity of Nashville's famous Music Row. In 1971, Ahab began construction on the Ray Stevens Sound Laboratory, which opened in May of 1971.

Almost immediately, the overwhelming success of the new 32 track studio and of the publishing company forced the necessity for expansion and, in February of 1973, the publishing company began its construction of separate quarters, just across the street from the new studio which, by July of 1973, became the present home of Ahab Music. The completion of the company's new offices now afford it the use of two sound studios.

Ahab's major copyrights include "Everything Is Beautiful" by Ray Stevens, a gold record, recorded by over one hundred artists in English and in many other languages; "Gitarzan", another gold record; "Mr. Businessman;" and the most recent Ahab hit, "Nashville."

The company's general manager is John Ragsdale, who came to Ahab in the early part of 1973. His background includes a Bachelor of Music in Theory and composition along with considerable experience as an arranger for such artists as Chet Atkins, Jerry Reed, Jake Hess and many others.

One of Ahab's writers, Layng Martine, Jr., began writing for the company in 1970 while still in the fish and chips business on Long Island. His own record of "Rub It In" was a hit in 1971 and he moved to Nashville in 1972 where, in a little over a year, his works have been recorded by many artists.

The company's secretary is Ms. Shirley Welch, who came to Ahab in 1973.

Wil-Helm on the Move

■ NASHVILLE—Wil-Helm Agency has moved full swing into the area of producing new talents. Doyle Wilburn and Jimmy Helms produced the Radford Sisters and Teddy Wilburn handled Sonny Wright's album. D. J. productions also produced Jerry Naill, Jenny Robbins, Fran Bowen and Dean Miller.

The Wilburns plan to finalize plans to distribute their label, Sure Fire Records, in England, Ireland and other parts of Europe. The label's roster of artists will include Jimmy Helms, Sonny Wright, Jenny Robbins, Bobby Mackey and others.

Bradley's Barn—A Growing Tradition

■ NASHVILLE — Originally conceived as a natural extension of Owen Bradley's pioneer involvement in Nashville's recording industry, Bradley's Barn at Mt. Juliet, Tennessee is housed in a renovated barn (an off-to-one side semi-underground milk house contains echo rooms), but the interior is as modern as whatever it will take to produce next year's hit records.

Obviously available for (and used for) sessions by the some thirty MCA country artists on Bradley's roster, the Barn is also a favorite of several other labels and a list of independent producers that is virtually endless (fourteen indie sessions were booked in one week alone in late September). Known since the early days of its life (as a studio) as a good place to find country hits, Bradley's Barn has in recent years become a haven for rock groups and a variety of pop acts—the Beau Brummels even did an album cover of it. In that respect,

Cinnamon

(Continued from page 50)

have artists so Morris and Risby signed Stan Hitchcock, which itself was not a bad start. Joe Gibson's Nationwide Distributing was contracted to handle getting the records out and George Cooper's Country Collage was to do the promotion. The ball was rolling, Cinnamon records was underway.

Morris was in the studio and commuting from Nashville to Missouri to see his family, Risby was in his office counting money and handling details and the records were hitting the charts. But some things were missing. Some of the ingredients that make Cinnamon the treat that it is were still to come. One of them came soon in the form of Mrs. Betty Gibson, promotion woman extraordinaire.

Soon Narvel Felts recorded "Drift Away" and he and Cinnamon were overnight sensations. Cinnamon was growing and new blood was needed for the expansion which at that time included an artist roster boasting Narvel Felts, Jerry Foster, Jimmy Payne, Murray Kellum and Cinnamon's first female (and loveliest artist) Susie St. Marie. Also there was the newest label, Toast, and it too was growing with Jerry Metcalf, Urel Albert and John Autry. Thomas Williams was brought in to handle the promotion for that label and things began to click with Toast. Ms. Sue Duncan, who knows more about the music industry at her comparatively young age than do many of the veterans, joined to round out the Cinnamon bubble.



Bradley's Barn

the Barn experienced one of its most unique utilizations (and "some of the hardest work I've ever done in my life," asserts engineer Joe Mills) earlier this year when Audie Ashworth produced a mammoth series of country sessions with Leon Russell for Shelter Records, parts of which are getting excellent exposure via the "Hank Wilson" album.

Owepar Builds with Studio and Catalogue

■ NASHVILLE—Owepar, the publishing company that handles the songs of Porter Wagoner and Dolly Parton, has reaped the benefits from Porter and Dolly's biggest year ever. Among hits penned and published this year by the popular duo were "Traveling Man" and "Tennessee Mountain Home" by Dolly, and "Lightening the Load" and "Wake Up Jacob" by Porter. Receiving BMI awards this year were "Joshua," "Last One To Touch Me," and "Daddy Was An Old Time Preacher Man."

In addition to Porter and Dolly, other staff writers include Frank Dycus and Larry Kingston.

A recent addition to the Owepar residence has been the Fireside Studio. The 16-track studio has gotten into full swing this year, handling work by independent producers as well as a number of name recording stars. "We've put in a lot of hard work over the past year," said Louis Owens, general manager for Owepar, "and we want to keep on working and keep on building."

US Studio Active

■ NASHVILLE — The US Studio, formerly DBM Studio, was purchased last June by recording artist Roy Orbison. The 16-track studio features a Leslie echo unit that includes a live room, echo and a string loft for horns, woodwinds, choirs and strings.

US records a large number of commercial jingles for radio and television, including the Marine Corps spots which feature Johnny Cash, Lynn Anderson, Carl Smith, Lloyd Green and other country artists.

Personnel at US include Ben Hall, general manager and chief engineer; Monty Hall, engineer and Terry Widlake, mixer.

Hall Modestly Keeps Hits Coming

By DON CUSIC

■ NASHVILLE — When you walk into most music row publishing offices you see a number of awards hung on the walls. When you walk into the offices of Hall-Clement you don't see any awards on the walls. This is not because they haven't won any—in fact, they have an abundance. It's just that Bill Hall prefers to give them to the writers or store them in his closet.

The parent company there is Hall-Clement Publications, Inc. owned by Bill Hall. Subsidiaries are Jack & Bill Music, with writers Jerry Foster, Bill Rice and Brian Collins; Hall-Clement Publishing Co. with writers Warner Mack, Harold Dorman and George Gann; and Big Bopper Music, the initial catalogue containing the works of the late Big Bopper, J. P. Richardson; plus Johnny Preston, Rob Bernard, Jean Bourgeois and Albert Collins.

This year the Hall-Clement organization expanded, adding Birdwalk Music Publishing Co. containing the works of Jack Blanchard and Misty Morgan; American Cowboy Music Co., which handles the works of the Statler Brothers—Harold Reid, Don Reid, Len DeWitt and Phil Balsey; and Copperband Music which contains the works of Johnny Paycheck. American Cowboy Music also handles the songs of Lester Moran and the Cadillac Cowboys; however, Bill Hall stated that thus far he has been unable to decipher any of their lyric sheets.

Sheet Music Co., another subsidiary, handles the works of Danny Epps and others. Other writers for Hall include Richard Westmoreland, John Gostick, Sydney Ester, Richard Ester and Benny Barnes.

Big songs this year included "Darlin' You Can Always Come Back Home," "Herman Schwartz," "Take Time to Love Her," "Something About You I Love," and "Somebody Loves Me," all written by Foster and Rice for Jack & Bill Music; "Mr. Lovemaker" for Copperband; "Monday Morning Secretary," "Woman Without a Home," and "Carry Me Back," for American Cowboy Music; "Cockroach Stomp," for Birdwalk; and "Running Bear," "Feel So Fine," "Honky Tonk Stardust Cowboy," and some Albert Collins material from the Big Bopper catalogue.

Scheduled just ahead are songs from the Hall-Clement organization to be cut by Johnny Paycheck, George Jones, Lois Johnson, the Statler Brothers, Warner Mack, Narvel Felts, Jack Blanchard and Misty Morgan and Bobby Lee Trammell.

Thanks DJ's
for being so good
to me & the
Strangers

Hag

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

STU NUNNERY—Evolution 1084

SALLY FROM SYRACUSE (Censored) (Lobek Music, ASCAP)
SALLY FROM SYRACUSE (Lobek, Music, ASCAP)

Evolution intros to the country market with a tune that'll stick in your head like a magnet to lead. Self-penned number is nearly 4 minutes long, but well worth it.

EDDY RAVEN—ABC 11392

SOUTHERN QUEEN (Milene, ASCAP)

This is one for Eddy! The prolific writer has scored on this one. Fine imagery will rocket it. Strong!

ANTHONY ARMSTRONG JONES—Epic 5-11042

I'VE GOT MINE (House Of Gold, BMI)

Super hot writer Kenny O'Dell gives A.A. his very best in many a day. Certainly a heavy charter. Light and lilting.

JOHN AUTRY—Toast 312

KANSAS CITY'S HURTIN' KIND (Hip Pocket Music, BMI)

A tasty production by Willie Fong Young! Willie Fong Who? Earthy voice, hot tracks and very nice steel work. Refreshing!

BOB RADSFORD—Metromedia Country BMBO-0099

DEPENDING ON WHICH SIDE OF LOVE YOU'RE ON (Brougham Hall/Window, BMI)

IT'S A WOMAN (Mimosa, BMI)

This'll get your toe on the go! Crispy and bright. A super strong air item. Fine production!

HELEN CORNELIUS—Columbia 4-45921

TWEEDLE DEE DEE (Duchess, BMI)

A happy feel to these tracks and that's talkin' facts! Helen gets into this one and got a great one out of it.

JIM OWENS—Ace Of Hearts 0479

ROBERTO'S GONE (Vector, BMI)

LOVE SONG (Vector, BMI)

Anyone who has any knowledge of baseball will be moved by this touching tribute to the great "Areba." Will play all formats.

FERLIN HUSKY—ABC 11395

ROSIE CRIES A LOT (Jack & Bill, ASCAP)

A smooth and melodic song that builds consistently till the end. Don Gant's work is very tasteful. And Ferlin has his best since joining ABC.

JUDY KESTER—Dot DOA-17479

SINCERELY YOURS (Ironside/Famous, ASCAP)

Judy's second release on Dot will really hit with the female audience. A superb song that has that emotional magic.

DALE JACKSON—Paramount PAA-0241

GEORGIA BOY (Adventure Music, ASCAP)

YOU DON'T HAVE TO WEAR BOOTS (Adventure Music, ASCAP)

A unique production that is highlighted by the pure qualities of a whistler and a banjo. A well painted story, will air well.

CHARLIE McCOY—Monument ZS7-8589

RELEASE ME (Four Star Music, BMI)

The W.S. Stevenson-Eddie Miller standard gets its 398th cutting—a fine one. Charlie's just absolutely consistent! Eddie's dream of 400 is on its way.

CHUCK GLASER—MGM K-14663

GYPSY QUEEN (Cellar/Glaser, BMI)

THAT'S WHEN I LOVE YOU THE MOST (Glaser Brothers Music, BMI)

Chuck's first solo release is a pleasantly flavored ramblin' song. A taste of the delta gives it the right romance.

GEORGE JONES—RCA APBO-0135

FOR BETTER OR FOR WORSE (Raydee Music, SESAC)

LATE GETTING HOME (Glad Music, BMI)

RCA reaches into the tape vault and pulls out another super George Jones master. Credit Eddie Noack with this tune!

(Continued on page 97)

NSA Growth

(Continued from page 52)

bership, which includes songwriters in every state of the union, and in Mexico, Canada, England and New Zealand.

NSA, in conjunction with the University of Tennessee at Nashville, has conducted four seminars at the University on "Fundamentals of Songwriting" and "Advanced Professional Techniques of Songwriting." It now appears these courses will become a part of the University's curriculum. Admission to the advanced course is open to those who took the earlier songwriting course, or who by background or experience have the capacity to profit from an in-depth view of songwriting. An impressive group of professional songwriters and music industry executives will lend their talents and knowledge for both courses.

Once again this year NSA will hoist the huge tent which has become a familiar sight to Grand Ole Opry Birthday celebrants for the past few years, and on Thursday evening, October 18 songwriters will sing their own songs, with continuous entertainment from 8:00 pm until midnight.

Active membership in NSA is open to any and all songwriters who have had at least one song contracted by a company that is affiliated with a recognized performance agency. Associate membership is open to those writers who have not yet achieved professional status, but who through the associate membership are able to maintain contact with the field through NSA.

Monument

(Continued from page 68)

the Year. His harmonica played everything from the National Anthem, to the "Orange Blossom Special," from Three Rivers Stadium in Pittsburgh to the Hollywood Bowl in California. His album "Good Time Charlie" was his second number one album. "The Real McCoy" was his first.

Boots Randolph's Yakety Sax has held up with the passing of

BMI

(Continued from page 40)

a dedicated manner. Supporting her feeling that country is "a giant, persuasive force that has literally moved the minds and hearts of every human being in the world," the lady who once helped answer Hank Williams' fan mail for radio station WSM has given much of herself to allotting the country composer "his rightful place in our cultural history."

Judge Robert Jay Burton, perhaps more than anyone, was responsible for the ever-developing involvement of BMI with country music. From the time he came to BMI in 1940 through his presidency and untimely death in 1965, he supported country (and all the worlds of music) with great consistency and ardor.

With its new expansion, BMI again underscores its commitment to Country Music, its writers and publishers.

CSA Signs Anthony

■ NASHVILLE — Baltimore's singing prodigy, Johnny Anthony, has signed a long-term contract with CSA Records. His producer is Frank Gosman.

October 1s

Country Music Month



Monument's wealth of country sounds features such notables as (from left) Charlie McCoy, Kris Kristofferson and Boots Randolph.

EVERYBODY LOVES OUR COUNTRY

MCA
has really got
their
Hits!
together

THE COUNTRY ALBUM CHART

WKS. ON CHART	ALBUM	ARTIST	WKS. ON CHART
7	YOU'VE NEVER BEEN THIS FAR BEFORE	CONWAY TWITTY—MCA 359	7
7	LOVE IS THE FOUNDATION	LORETTA LYNN—MCA 355	7
11	LOUISIANA WOMAN, MISSISSIPPI MAN	LORETTA LYNN & CONWAY TWITTY—MCA 335	11
11	SATIN SHEETS	JEANNE PRUETT—MCA 338	11
16	THE BRENDA LEE STORY	MCA 2-4012	16
16	BILL	BILL ANDERSON—Columbia KC 32429	16
16	CLOWER POWER	JERRY CLOWER—MCA 317	16
16	CAL SMITH	MCA 344	16
25	MARTY ROBBINS	MCA 342	25
37	PRIMROSE LANE	JERRY WALLACE—MCA 366	37

CashBox Top Country Albums

1	YOU'VE NEVER BEEN THIS FAR BEFORE	CONWAY TWITTY (MCA 359)	3	CLOWER POWER	JERRY CLOWER (MCA 317)
2	LOVE IS THE FOUNDATION	LORETTA LYNN (MCA 355)	6	MARTY ROBBINS	MCA 342
4	THE BRENDA LEE STORY	(MGM 4012)	8	PRIMROSE LANE/DON'T UP ON ME	JERRY WALLACE (MCA 366)
5	LOUISIANA WOMAN—MISSISSIPPI MAN	CONWAY TWITTY & LORETTA LYNN (MCA 335)	11	BILL	BILL ANDERSON (MCA 320)
13	CAL SMITH	(MCA 344)	12	CLOWER POWER	JERRY CLOWER (MCA 317)
14	SATIN SHEETS	JEANNE PRUETT (MCA 338)	15	BILL	BILL ANDERSON (MCA 320)
16	ALL I EVER MEANT TO DO WAS SING	BILL ANDERSON (MCA 320)	16	LOUISIANA WOMAN, MISSISSIPPI MAN	LORETTA LYNN & CONWAY TWITTY (MCA 335)
17	BILL	BILL ANDERSON (MCA 320)	17	LOUISIANA WOMAN, MISSISSIPPI MAN	LORETTA LYNN & CONWAY TWITTY (MCA 335)

COUNTRY LOOKING AHEAD

6	LIFE STREAM	(Matragur—BM) Rick Nelson—MCA 40130
8	BLEEP YOU	(Tree—BM) Cal Smith—(MCA 40136)

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
10 Weeks Ending 10/13/73

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* Star Performer—If registering proportionate upward progress this week

Weeks on Chart	TITLE	ARTIST
6	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—	CONWAY TWITTY—MCA 359
6	LOVE IS THE FOUNDATION—	LORETTA LYNN, MCA 355
10	LOUISIANA WOMAN, MISSISSIPPI MAN—	LORETTA LYNN & CONWAY TWITTY, MCA 335
16	SATIN SHEETS—	JEANNE PRUETT, MCA 338
16	THE BRENDA LEE STORY—	BRENDA LEE, MCA 2-4012
15	CLOWER POWER—	JERRY CLOWER, MCA 317
11	BILL—	BILL ANDERSON, MCA 320
2	PRIMROSE LANE/DON'T GIVE UP—	JERRY WALLACE, MCA 366
29	SHE NEEDS SOMEONE TO FOLD HER—	CONWAY TWITTY, MCA 303
30	ENTERTAINER OF THE YEAR—	LORETTA LYNN, MCA 340
9	CAL SMITH—	MCA 344
9	MARTY ROBBINS—	MCA 342

Glaser Bros. Have Big Production Year

■ NASHVILLE—A big step into the area of production and individual efforts by each of the Glaser Brothers has marked 1973 as another banner year. Also this year the Glaser Brothers Publishing Company had more song cuts than any other year as the company continued to provide songs for a vast spectrum of artists. The studio also continued to provide the recording facilities for the Glaser Brothers as well as a number of others.

The career of Kinky Friedman and the Texas Jewboys was launched by the Glaser Brothers as he was discovered by Chuck Glaser, with their album being cut at the Glaser's studio, songs published by Glaser's Publishing Co. and produced by Glaser Productions.

Tompall Glaser released a solo album, "Charlie," penning a number of the songs. He also co-produced "Honky Tonk Heroes" with Waylon Jennings. Jim Glaser released his first solo effort, a single that saw chart action, started his own production and publishing company, Jidobi, and began producing Bill Holmes, Doyle Grisham and Jimmy Payne.

Chuck released his first single and stepped into the production field with artists Glen Yarborough, the Limelighters, Kingston Trio, Micky Jones, Bill Carlisle and Hoover.

A Good Year For Faron Young

■ NASHVILLE — It was this time last year that Faron Young accepted from BBC's Pat Campbell a silver disc presented by Phonogram, Ltd. for his recording of "Four in the Morning" . . . and, people all over are still talking about "the Sheriff's" performance of "This Little Girl of Mine" at last year's CMA Awards Show.

Young's music publishing companies have flourished this year. Billy Deaton reports that songs recorded from the Young/Deaton catalogs included Conway Twitty's "Imagination Running Wild," Charley Pride's "Give A Lonely Heart a Home," two songs featured on the Hank Williams, Jr. lp, "Eleven Roses," "She" and "Divorce or Destroy," "Sad Situation" by Skeeter Davis and Faron's "It's Not The Miles You Travel."

Faron was selected as the country artist to headline the first big Country Music Week in May at Disneyworld in Orlando, Florida and ended his Fair tour in September with a special invitation to repeat his earlier performance at California's Disneyland.

Hickory Smokes In '73

■ NASHVILLE—1973 was a year of music and business for Hickory, one of Nashville's very first labels. The music end of the business started with an explosion called Don Gibson and a song called "Woman (Sensuous Woman)" which topped charts not only in America but even went so far as to his number one on the charts of South America.

Business-wise, it was also the year that Hickory signed its first national distribution deal. On July 1, 1973 Hickory inked its national distribution deal with MGM Records. MGM, and now Hickory, are distributed through UDC. Hickory has joined the ranks of so many other recording companies who felt obligated to protect their acts with larger distribution arrangements. Terming it a "serious effort to build the label," Wesley Rose, President of Hickory Records and one of its founders, said the move will also be helpful in cross-over product.

Hickory, however, has not changed ownership and still retains its producers and the eight promotion men that have always been a key factor in the label's efforts. The distribution and manufacturing agreement between Hickory and MGM culminates and extends a relationship that started when Hank Williams, an Acuff-

Rose writer, became the first man on the MGM label.

1973 was also a year that saw Hickory gain a new Canadian affiliate. Although in time the relationship has been rather short, Wesley Rose has already stated that Hickory's new deal with London Records, Ontario, is working out extremely well. Hickory also has affiliations with London Records in the United Kingdom, Austria and Switzerland. Hickory in fact does business in 15 foreign countries.

1973 started with an explosion and the momentum has never died down. As of this writing the first four releases with MGM-UDC are all on the national charts. These include records by Don Gibson, Leona Williams, Bobby Bond and a duet by Don Gibson and Sue Thompson. Records to follow include a first Hickory release by Hugh King, a Glenn Barber side, a single with Sue Thompson and Kallie Jean and various Hickory artists' albums.

It has been a good year for Hickory, but most importantly it has been a beginning year. A year that saw Hickory Records not only reach another plateau, but also add another starting point, a point that gives the label somewhere to go.



Country talent from the Hickory label includes (from top left) Don Gibson, Sue Thompson, Hugh King, Glenn Barber, Bobby Bond and Leona Williams.

United Talent Moving Forward

■ "United Talent strives to have a reliable reputation with their talent and wants their talent to have a reliable reputation with the public," states general manager Jimmy Jaye, explaining the basic principal of the booking agency. United Talent makes it clear that their talent is open and that they will talk to any booker, big or small.

Booking agents Louie Dunn and

Don Powell assist Jimmy Jaye at United Talent and they specialize in major tours and major concerts in major cities, though they are always careful not to overlook small towns.

United Talent books Loretta Lynn, Conway Twitty, Nat Stuckey, Ray Griff, Warner Mack, Anthony Armstrong Jones, Conway Twitty, Jr., L. E. White, Karen Wheeler, Jay Lee Webb, Linda Plowman and Kenny Starr.

Gusto Takes On International Flavor

■ NASHVILLE—A new concept of marketing and new flavors in music styling are two things that distinguish Gusto Records, as Tommy Hill who has been actively involved in the country music scene for many years and who is currently President of Stop Records, reports.

Assisting Hill, President of Gusto is Lee Trimble, sales manager, Don Howser, national promotion and Scotty Moore, acting a&r director.

Country music product released on the Gusto label in the United States will be distributed by Country Records in the British Commonwealth. Des Dolan and Mike Clerkin are two of the executives that are involved with Country Records.

Gusto artists roster includes Jimmy Griggs, Billy Stack, Curtis McPeake and Barbara Trucks. The newest group that has been signed to the label is the Nashville Bridge whose current releases is "Love Don't Last Long."

The international flavor to Gusto records was added with the signing of Ray Lynam and Larry Cunningham who are both Irish but claim to be fully-fledged country music artists. Lynam and Cunningham will arrive in the states in October and both will record albums at Monument Studios under the direction of Tommy Hill. The two Irish artists will be accompanied on their trip to America by their own bands, but they will not use them on their recording sessions. Nashville musicians of the finest caliber have been selected to back them up.

Larry Moeller Agency Begins

■ NASHVILLE — Larry Moeller Agency was established this year with three acts with Waylon Jennings, Willie Nelson and Sammi Smith signing to start the new company. These three, in addition to being booked separately, plan to play some shows together next year.

"We plan to extend but not to a great extent," said Moeller, "there's more to an agency than just booking dates and we hope to keep the agency small enough to insure close contact with the acts."

"We're looking for a younger audience," continued Moeller, "and we need to develop newer names in country music." Moeller's acts will primarily play concerts and ballrooms with plans to appear with rock and pop groups in some shows.

THE
**JESSE
HALSEY**

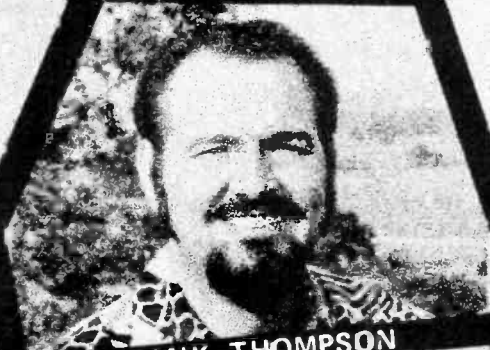
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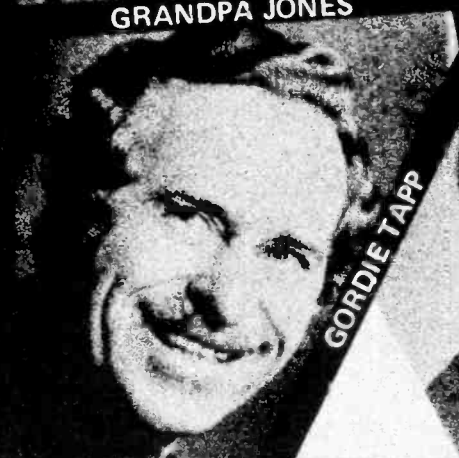
GRANDPA JONES



KARON BLACKWELL



JESSE LOPEZ



GORDIE TAPP



THE COMPTON BROTHERS



TCCMY OVERSTREET

TCCMY OVERSTREET

Another Year of Country Breakthroughs

(Continued from page 66)
charts listed "Superman" by that super-singer Donna Fargo as No. 1 . . . **Jimmy Dean** in town to promote his sausage . . . He's switched back to Columbia from RCA . . . **Jimmy (Kid Cuz'n) West** figured that Brenda Lee's "Nobody Wins" is dedicated to Las Vegas . . .

Gov. Wendell Ford appointed Merle Haggard a Kentucky Colonel . . . RW picked **Jerry Reed's** "Lord, Mr. Ford" as a winner. It won. Got a lot of royalties and it got away to a flying start commercially . . . By mid-May "Come Live With Me" by Roy Clark was No. 1.

Bob Eubanks' Hollywood-based Concert Express signed to promote all of the Porter Wagoner-Dolly Parton personal appearances . . .

Roger Miller and **Patti Page** exited Mercury and signed with Columbia . . . Loretta Lynn came out with "Love Is the Foundation," written by 18-year-old **William C. Hall** of Canton, Ohio . . . A first for the factory-worker . . . Jean Shepard signed with United Artists . . . It was decided that **Norro Wilson** (everybody's pal) would be Patti Page's producer.

Bill Anderson was back with a No. 1 single, "If You Can Live With It." . . . **Billie Jean Horton** completed a book about her life, which includes marriages to a couple of country music supers—the late **Hank Williams** and **Johnny Horton** . . . **Joe Simon** of r&b fame cut an lp of country standards . . . The entertainment industry mourned the death of Variety editor **Abel Green** . . .

The month ended with Tanya Tucker's "What's Your Mama's Name" No. 1.

JUNE

■ Carl Perkins, of "Blue Suede Shoes," formerly of the J. Cash show, signed with Mercury . . . Tree International Music bought **Larry Butler Productions** . . . **Roy Acuff & the Smoky Mountain Boys** were summoned to the White House. Nope, nothing to do with Watergate, they were there to entertain at a party for about 600 former Vietnam POWs) . . .

Veteran promoter-booker-talent agent **Oscar Davis** (of **Buddy Lee's** staff) celebrated birthday No. 71 . . . RW forecast hitdom for **Narvel Felts'** "Drift Away" . . . It was soon doing more than drifting upstream on the charts . . . Mickey Newbury & lovely wife **Susan** announced that their baby would be born on Christmas Day . . . What hour, Mickey?

Jerry Wallace signed long-term personal management pact with **Ron Blackwood** . . . **Karen Kelly** to ABC Dunhill . . . **Jeanne Pruett** was dreaming sweet dreams: Her "Satin Sheets" was No. 1 . . .

BMI announced a \$\$\$ (half-

million?) expansion at its Nashville headquarters. New buildings, etc. . . . Roy Clark signed on the dotted line of a new Dot contract . . . Charlie Rich taped the theme song "A Man Gets to Thinkin'" for **John Wayne's** next movie "Cahill, U.S. Marshall."

Marty Robbins described **Jeanne Pruett's** voice: "A housewife sound that people buy."

Tom T. Hall and **Allen Pace**, pianist in his **Storytellers** band, wrote the music for the "Run Wild, Run Free" motion picture, starring **Lloyd Bridges** . . .

RW's single picks included "Louisiana Woman, Mississippi Man" by **Loretta Lynn** and **Conway Twitty** . . . **Ronni Stoneman** signed for a regular role on the syndicated "Hee Haw" series . . . **Johnny Cash** and his 3-year-old son **John Carter** taped an appearance on Sesame Street. **Johnny** sang; **John Carter** played with **Big Bird** on the popular TVer . . .

Charlie Lamb became **Doug Kershaw's** manager . . . **Faron Young** signed **Vickie O'Neal** to sing with him at his summer Fair dates . . . **Stu Phillips** & wife **Aldona** welcomed a 6 lb. 14 oz. son, whom they named **Jason Phillips** . . . **Jethro Burns** taped his first live lp since the Aug., 1971 death of his longtime partner **Homer (Henry Haynes)**.

Roy Acuff and wife **Mildred** left on a 17-day trip through Scandinavia and Russia . . .

Kinky Friedman hit the local scene with his "Sold American" single . . . The annual **Chet Atkins** golf tournament was staged at Knoxville . . . It was past mid-June's rare days and **Johnny Carver's** "Tie A Yellow Ribbon" was No. 1 in the charts . . . **Minnie Pearl** agreed to do a radio series of mini-interviews and comments.

Diana Trask taped "How the West Was Lost," a TV special spoof of the "How the West Was Won" movie . . . **Marie Osmond**, 13-year-old sister of the **Osmond Brothers**, came to Nashville and recorded "Paper Roses" — country-pop style—for MGM. **Sonny James** produced.

Dave Skepner became Vice President of **Loretta Lynn Enterprises** . . . Meanwhile for **Loretta**, "Love Is the Foundation" was an MCA click . . .

JULY

■ It was Independence Day and the fireworks no doubt promoted **Don Bowman** to come up with a funny recording about an obscene phone call . . . Monument artist **Billy Joe Shaver** checked into a Waco hospital for treatment of bleeding ulcers . . . Staunch Republican **Archie Campbell** was appointed a Kentucky Colonel by

Democrat Gov. **Wendell Ford** . . . **Barbara Fairchild's** "Kid Stuff" was a RW country pick.

The **Everly Brothers—Phil and Don**—broke up their act and went their separate ways . . . The **Glaser Brothers—Tompall, Chuck & Jim**—were to follow shortly . . . **Jennie C. Riley** decorated the panel of her bus with paintings of flowers . . .

Elektra, going country, signed **Melba Montgomery** . . .

Merle Haggard, his wife **Bonnie** and the **Strangers Band** taped an NBC-TV special hosted by **Burt Reynolds** behind the walls of **Leavenworth Federal Prison** . . . **Mr., Mrs. Carl Dean** moved into their new home . . . (Mrs. Dean in public life is **Dolly Parton**) . . .

Tom T. Hall took off for a tour of New Zealand. **Bobby Bare** and **Susan Raye** joined him as part of the show . . . **Johnny Cash** added something new to his stage show: A rear screen movie projector that shows penitentiaries, prisoners, trains and train wrecks . . . **Henson Cargill** checked in as an Atlantic artist . . . The **Dripping Springs (Texas) Festival** played to 40,000 . . . Thanks mainly to the promotion of **Willie Nelson**.

Roger Miller returned to **Tree International** where he wrote all those award-winning songs . . . **Faron Young** released "Just What I Had In Mind" and it went hitward . . . **Kris Kristofferson's** "Why Me" was No. 1 on the charts by July 14.

Vacations, holidays, hot weather and what-not slowed down the action on Music Row. The street was marching to a different drum (summer) . . .

Del Reeves played cowboy at his farm, fell off a horse and wound up with a broken bone in his shin . . . **William Morris Agency** made a deal with **Bob Neal** to handle his artists. Neal was retained as boss of the **WMA Nashville office**.

As the month faded into the hot sunset **Charley Pride's** "Don't Fight the Feeling" was No. 1.

AUGUST

■ **Charley Pride** (see end of July) recorded the "River Song" in Japanese for RCA . . . **Waylon Jennings** shaved off his beard and had his hair cut relatively short . . . **Dean Martin** was lining up a number of country heavies for his NBC-TV series.

Caroline Kennedy—THE **Caroline Kennedy**—went backstage at the **Grand Ole Opry** and asked **Tex Ritter** for an autograph. Tex obliged but didn't know until later the identity of his attractive young fan . . . **Sparta, N.C.** hosted a "day" for native son **Del Reeves**.

1,350 showed up at the party. Pretty darn good when you consider **Sparta's** population is about 600.

Bobby Goldsboro's syndicated TVer was renewed by **General Mills** for 1973-74 . . . **Jerry Reed** was speeding along in first place via "Lord, Mr. Ford."

Veteran **Tin Pan Alley** music publisher **George Pincus** opened a music publishing company in Nashville, headed by **Troy Shondell** and **George Weber** . . . **Jimmy Bowen** was named producer for **Opryland Records** which will be distributed by Capitol.

General Recording Corp. (GRC) opened an office in Nashville. (It's an Atlanta-based operation) . . . It was **Pam Miller Day** in Chattanooga . . . RW picked "Riding My Thumb to Mexico" by **Johnny Rodriguez** as a potential hit . . .

By Aug. 11 **Donna Fargo's** "You Were Always There" was No. 1 . . . **Marie Osmond's** debut album on **MGM** was titled "Paper Roses" . . . It included "Everything Is Beautiful," "Fool No. 1," and "It's Such A Pretty World Today."

Charlie McCoy Jr. (six-year-old son of harmonica wizard-Monument artist **Charlie**) came up with this version of saying grace at dinner:

"God bless our food.

"God bless our home.

"God bless our food again—even squash."

Marty Robbins signed to play the title role in "Motorcycle Joe" for **Universal pictures**—**Friends of Three International Music's** popular secretary-treasurer **Joyce Bush** established a **Joyce Bush Piano Laboratory** at **Belmont College** . . .

Eddy Arnold went into **Jack Clements'** studio to produce his own session . . . **Claremore Junior College of Tulsa** included on its fall curriculum a course in country and western music.

Dave Barton rejoined the **Hubert Long International** talent agency, where **Dick Blake** is the big boss . . . **George Wallace Jr.** signed to record for **MGM**. (He's the Alabama governor's singing son) . . .

As August headed to the nearest exit **Merle Haggard's** "Everybody's Had the Blues" was No. 1 in the charts . . .

SEPTEMBER

Jack Blanchard and **Misty Morgan** of "Tennessee Birdwalk" fame joined the **Epic** recording roster . . . **Brian Shaw** inked an **RCA** contract . . . **Gene Kennedy** and **Earl Richards** reported their first year with the new **Ace of Hearts** label was okay . . . **Perry Como's** single "Love Don't Care" was written by **Tupper Saussy**, who several

(Continued on page 90)

Lynn Company Leaping Ahead

■ NASHVILLE—After a year of winning as many honors and awards as Loretta Lynn did last year, it's hard to follow it with a bigger year. However, last year's "Entertainer of the Year" has continued to expand her activities and Loretta Lynn Enterprises is expanding in other fields.

Additions

Added to the staff this year was David Skepner in the capacity of Vice President. The West Coast-based executive will be primarily concerned with Loretta's career. He joins the staff of Bill Haynes, manager; Suzy Shaffer, secretary and receptionist; Lorene Allen, office manager; Thomas Long, assistant to bookkeeper; and Mooney Lynn, President.

Staff writers for Loretta Lynn Enterprises are Bill Hall, who wrote "Love Is The Foundation," Bobby Hardin, Jimmy Peppers and Betty Sue Markworth. The company has grown so much that a new office will soon be acquired for further expansion.

The Loretta Lynn Championship Rodeo is also making great strides forward. Real estate ventures in British Columbia, Hurricane Mills and Mexico are also part of the ever-expanding company.

The Storyteller's Story

■ NASHVILLE—It's been a year of quiet but progressive growth and accomplishments for Hallnote music, and the one probably most amazed at it all is Tom T. Hall himself.

Hall goes quietly about his business in such a manner it makes it impossible to tell the Hallnote story without it being the Tom T. Hall story. Since Hall the artist records and performs—as a rule—only material penned by himself and others in his family of writers, Hall and his company become synonymous with each other.

This has been much in evidence this past year with his self-penned hits on Mercury, including "More About John Henry," "Old Dogs, Children & Watermelon Wine" and "Ravishing Ruby," among others. These were included on his lps, "The Storyteller" and "The Rhymer & Other Five & Dimers," along with a Top 10 single that featured Hall doing the first and only male/female duet of his career with Patti Page on his tune, "Hello, We're Lonely."

Hall was also summoned to write a book on songwriting. Entitled "Songwriting For Fun & Profit," it's due for publication release shortly through the Quadrangle-New York Times Book Co.

Through all his accomplish-

ments, Hall has maintained a tight, almost family relationship with his back-up group, the Storytellers. Out of this association has come his discovery of Johnny Rodriguez, who scored a number one single and lp on his first Mercury release, and Gary Sargeants, who is adding greatly to the Hallnote catalogue as well as landing a Mercury recording contract. In addition to being one of Hallnote Music's most active and promising young writers, Alan Pace—piano player with the Storytellers—teamed with Hall in writing the theme song for the "Shadow In the Saddle" movie, which is due for release soon, and the official Texas Rangers' song, which was written by Hall, arranged by Pace, recorded by Rodriguez and published by Hallnote.

Show Biz Scores

■ NASHVILLE — Show Biz, Inc., syndicator for country music shows on television, had another big year as country variety shows continued to score impressive ratings in the Neilson syndication sweeps. These covered both prime access and early fringe time slots. The "Wilburn Brothers," in 33 markets; and the "Porter Wagoner Show," in 76 markets, scored consistently high ratings.

Wilderness Intros New Songwriter

■ NASHVILLE — Since its inception in January, 1964, Wilderness Music Publishing Co., Inc., has had over 1,000 songs recorded, including "The Chokin' Kind," "Jesus Is A Soul Man" and "Yours Love."

Other big country hits published by Wilderness include "Life Turned Her That Way," "Rock Me Back to Little Rock," "Evil On Your Mind," "She's A Little Bit Country," "The Hurtin's All Over," "Look Into My Teardrops," "If You Were Mine To Lose," "She's Gone, Gone, Gone," "If God Is Dead (Who's This Living in My Soul)," just to name a few.

Harlan Howard, President of Wilderness Music, is still the all time record holder for Broadcast Music Inc. (BMI) writers award for any one year. In 1961, he received ten awards for his achievements from BMI. Don Davis is general manager of Wilderness, which is an affiliate of Tree International.

The latest happening in the Wilderness "family" is Lola Jean Dillon, a native of Tennessee, who has just been signed by Opryland Records and will be produced by Jim Bowen. Lola Jean is a young singer and songwriter.

First and Third Place Award Winners in Record World's
1973 Country Poll, Album Category!

No. 1... Most Promising Album Artists-Duo

GUY & RALNA

No. 3... Top Instrumental Album Group

THE MAGIC ORGAN

Ranwood Records is proud and happy
to congratulate these superb artists!



Red O'Donnell's Year in Review

(Continued from page 88)

years ago quit a top-flight advertising position to become a songsmith . . . Sonny James and Hank Williams Jr. headlined at Disney World's "Country Music Jubilee."

The **Country Cavaleers'** first release for MGM was a revival of the old **Johnny Wright-Jack Anglin** hit "Humming Bird." . . . **Billy Sherill** produced his umpteenth hit at Columbia and **Glenn Sutton** was shopping for another antique auto.

Mike Curb was out at MGM and **Hal Neely** was ditto at Star-day-King. Verily, it had not been the best of years for presidents of recording firms. (The exodus started with **Clive Davis** at Columbia) . . . Capitol artist **Anne Murray** said she was "weary of her wholesome girl-next-door image" . . . **Bobby Osborne** suffered facial injuries in a highway accident and the **Willis Brothers** miraculously escaped unscathed (but nervous as hell) when their station wagon (occupied by **Vic, Skeeter & Guy**) was totaled by a trailer truck near Suffolk, Va.

The experts were calling Mercury artist **Johnny Rodriguez** "the find of the year." (Johnny should never forget his discoverer and biggest booster **Tom T. Hall**) . . . Some radio stations were refusing to play **Conway Twitty's** eyebrow-raiser "You've Never Been This Far Before," but it was one of his most successful . . .

Jean Shepard's comeback included a No. 1 single "Slipping Away" . . . **Tammy Wynette** and **George Jones** separated legally and four days later were reconciled happily—and legally . . . They sang a duet of "We're Gonna Hold On" on NBC-TV's "Midnight Special" program . . .

Charlie Rich's 18-year-old son cut his first record—on Epic—the label with which dear old dad is affiliated . . . **Charley Pride's** manager-mentor **Jack Johnston** was rushed to the hospital suffering with chest pains . . . Heart attack? No. An attack of pleurisy . . . **Ray Price** soloed with the Nashville Symphony Orchestra two nights, drew capacity houses and upbeat reviews . . .

Charlie Louvin left Capitol after 22 years and moved to United Artists . . . **Waylon Jennings** (through his manager) said he was leaving RCA. **Wally Cochran** of RCA issued a statement to the effect that **Waylon** was under a firm contract.

Johnny Cash was signed to emcee the seventh annual CMA Awards ceremonies . . . **Frank Jones** was appointed Vice President of country music production at Capitol, succeeding **Ken Nelson**, who is retiring . . . **Burt Reynolds** was at SoundShop studio record-

ing an album for Mercury under direction of **Buddy Killen** and **Bobby Goldsboro** . . . **Reynolds** also taped one of his NBC-TV late night specials here with a strong lineup of country artists as guests.

Bobby Vinton covered **Skeeter Davis'** release of "I Can't Believe It's All Over," written by **Ben Peters** . . . **Dottie West** and **Byron Metcalf** were wed at Lake Tahoe.

Kris Kristofferson and his wife **Rita Coolidge** were in town and announced they are expecting an addition to the family in March . . . **Susan Raye's** "Plastic Trains and Paper Planes" on Capitol was movin' . . .

Bill Anderson's "The Corner of My Life" was in the upper area of the music charts . . . **Jerry Lee Lewis'** played in concert at Vanderbilt University with his broken nose encased in adhesive tape . . . **Glenn Sutton** refereed a professional wrestling match in a local arena . . . Wife **Lynn Anderson** cheered at ringside.

Marie Osmond made her debut on the Grand Ole Opry . . . **Roy Orbison** bought a recording studio . . . **David Briggs** drafted plans for a new studio . . . **Patsy Sled** was on a tour of Hawaii . . . **Roy Clark** bought a 6-passenger MU-2 jet . . . **Clyde Beavers** opened a horseback riding academy at his farm . . . RCA decided that October would be RCA Month.

Teddy and Doyle Wilburn bought a 510-acre tract of land at Farmington, Mo., 71 miles south of St. Louis, and announced it would be developed into a resort with lots available for homebuilders . . .

It was announced that **Earl Scruggs'** "how-to" book, "Earl Scruggs and the Five String Banjo," had sold a million copies and was now in its 8th printing . . . He received a Golden Book Award as a result . . . **Ray Pillow** was appointed a Kentucky Colonel . . . **Brenda Lee's** unexpected quote: "I dig classical music. My ambition is to attend a performance of "Madame Butterfly." . . .

Roy Acuff observed (very quietly) his 71st birthday and scoffed at any reports about retirement . . . Producer **Buzz Cason** and engineer **Travis Turk** of Creative Workshop went to Hyannisport to cut an album with veteran one-liner funnyman **Henny Youngman** . . . **Buck Owens** and his show were booked for a January concert at Madison Square Garden . . . The **Oak Ridge Boys** signed with Columbia . . .

Bob Jennings and **Joe Johnson** at Four Star Music reported they were planning a new office building . . .

Eddie Shea stood still for more than a minute.

Metromedia

(Continued from page 78)

Hardin and the recently reunited **Gosdin Brothers** of "Hangin' On" fame.

"We have also," **Heard** remarked, "picked up several excellent masters by **Bob Radford**, **Dana Dee** and the duet of **Patti Powell** and **Bob Gallion**. And we are readying releases by two newly signed artists I am very excited about, **Jerri Kelly** and **Earl Conley**."

When actress **Carol Channing** explained to **Heard** how much she loved country music, **Heard** said he was amazed. "Her favorite singer turned out to be **Loretta Lynn**," **Heard** explained. "We signed her, found the right material, cut a very country track, and I think we got a very honest marriage of **Carol**, the song and the background." "Mama's Gonna Fix The Baby's Wagon" has just been released on **Metromedia Country**.

Looking to '74

Metromedia Country is hopeful of tripling the success it achieved during its first year in operation. "Our artists are extremely talented to start with. We open our doors to all writers and publishers, but we try to be careful in selecting material. And, also, we try to spend those few extra hours in the studio so that we can turn out the most competitive type product possible," explained **Heard**.

"Now that RCA is manufacturing and distributing both **Metromedia** and **Metromedia Country**," **Heard** said, "our chances for bigger success next year are excellent. RCA has a great marketing and promotional staff, and thankfully they treat our product just like their own."

Heard concluded by saying that his plans for 1974 were to keep the "country" in **Metromedia Country**. "I went through that MOR-country syndrome," he explained, "and got a lot of airplay on a lot of records—and a lot of returns. For the most part, 'country' country records sell through. 'MOR' country records seldom do." By keeping it country, **Heard** is hopeful that he can continue to assure for **Metromedia's** Nashville operation the same kind of solid success it has had for the past year.

. . . And that isn't all that happened in and about Music City since last October — but it's a whole lot of what went on that can be printed.

See you at some of the annual functions. I'll be the guy with my arms around **Mindy Austin**, **Sue Sturdivant**, **Ellen Wood** and **Marie Ratliff**, while talking to an elderly gray-haired lady named **Ebby**.

Nashville NARAS

(Continued from page 78)

was held at RCA in the morning with **David Ludwick** lecturing on Legal Aspects of the Music Industry.

That afternoon there was a tour of the Country Music Hall of Fame. This was one of the most highly successful events in the life of the Nashville Chapter of NARAS.

This was followed with a surprise roasting for **Sam Phillips** of Memphis. Many of Sam's close friends and associates were present and gave tributes. Among them were Atlantic's **Jerry Wexler**, Memphis Mayor **Wyeth Chandler**, **Rufus Thomas**, **Wesley Rose**, **Holiday Inn** President **Kemmons Wilson** and many others. **Frank Jones**, Nashville Chapter President, presented **Sam** with a plaque from the Nashville Chapter of NARAS recognizing him for his leadership in the music industry.

Following the National Trustees of NARAS meeting in Tarrytown, began plans for the Grammy Awards TV Show and Champagne Breakfast scheduled for March 3rd. In October and November the Nashville Chapter participated in the Gospel Music Convention with a display and began nominating procedures for the Grammy Awards.

From January thru March 3rd NARAS Nashville did nothing but "eat, drink & sleep" Grammy Awards and the TV Show. National President of NARAS, **Wesley Rose** and **Glenn Snoddy**, Nashville's representative and chairman of the National TV Committee along with other National Trustees from Nashville deserve much credit for getting the show to Nashville and for leadership in the success of the show.

On August 3rd and 4th the 3rd Annual Music Row Festival took place with **John Sturdivant** as chairman. It was a huge success and for the first time NARAS joined forces with a cultural arts organization. This was followed by another success in the National Symposium for Music Educators sponsored by the NARAS Institute and the Nashville Chapter of NARAS. 37 music educators representing colleges and universities from all over the U.S. and Canada attended with some 55 speakers from the music industry during the four-day event. The symposium took place at Cheekwood Botanical Hall with sessions at Columbia Studios and a cocktail-reception at Third National Bank with **John Siegenthaler**, Publisher of the Nashville Tennessean newspaper as key speaker.

The Chamber of Commerce sponsored a luncheon on Friday with RIAA's **Stan Gortikov** as speaker. **Jules Malamud** spoke at the Thursday luncheon.

Weissberg 'Delivers' That Bluegrass Sound

■ NEW YORK — Whenever country music is discussed, one group that cannot be overlooked is Eric Weissberg and Deliverance.

The story behind the "Dueling Banjos" single by Eric and Steve Mandell is well known by people in the trade as well as by country music fans. The follow-up album on Warner Bros., "Deliverance," helped create a new audience for bluegrass music. Weissberg couldn't be more pleased. He admits that although born and bred in New York, country station WHN is his favorite station here in the East and that his record collection consists mainly of country records.



From left, Charlie Brown, Richard Crooks, Eric Weissberg, Tony Brown, Steve Mandell.

Several weeks ago Warner Bros. released the first album by Eric Weissberg and Deliverance ("Rural Free Delivery") since the actual formation of the group. Some of the finest New York musicians make up Deliverance. They are Steve Mandell, who plays guitar and banjo; Charlie Brown, who plays electric guitar, acoustic guitar and harmonica; Tony Brown, who plays electric bass and bass guitar; and Richard Crooks, who plays drums and percussion. All the members of the group, aside from playing their respective instruments, are featured doing vocals.

The reputation of Eric Weissberg and Deliverance is building steadily. At the beginning of September they made their first appearance on the Grand Ole Opry. Shortly thereafter they played their first New York engagement at the Bitter End. Following their Bitter End engagement the group played the Troubadour in Los Angeles, Ebbett's Field in Denver, Oliver's in Boston and Grendel's Lair in Philadelphia. Numerous one nighters, including college and fair dates, have been interspersed between night club engagements

Kruger Leads Country Into Great Britain

■ NASHVILLE—Jeff Kruger, veteran record executive from Great Britain, continues to be one of the prime promoters in the ever-growing country music field on the British Isles. The chief of Ember Records presented country artists, country records and movies on the Nashville recording center to British listeners.

The past year was highlighted with tours by Faron Young, Connie Smith and Glen Campbell with Anne Murray. Kruger also brought Jack Benny across the Atlantic for a public appearance tour.

Kruger has already made tentative arrangements for live performances in 1974. Glen Campbell and Anne Murray are planned for separate return engagements. Other performers anticipating dates with Kruger are Loretta Lynn and Conway Twitty, Mel Tillis, Bill Anderson and Dave Dudley. Kruger was also hopeful of lining up Porter Wagoner and Dolly Parton for a British Tour.

Ember Records has been intensely involved in distribution arrangements with various Nashville record labels. This year a pact was signed with Rice Records to handle their master releases on Bobby Bare and Dave Dudley. Final negotiations are also underway for British distribution of Roy Clark, Tommy Overstreet and Joe Stampley. This arrangement is under consideration with Dot Records and EMI. Ember currently has a very successful album released by Faron Young entitled "Top Country Friend."

Two movies have been successful for the Kruger organization. "From Nashville With Music" and "Road To Nashville" featuring Johnny Cash, Faron Young, Bill Anderson, Buck Owens, Merle Haggard and various other country performers have been distributed in several major British cities in the past two years.

Boyd Records Breaking Talent

■ OKLAHOMA CITY—Boyd Records ushered in a number of new artists and new releases in 1973 as Debbie Smith, Gip Schwen, Gary Bean and Paul Littlechief all made their mark in the Oklahoma City based label.

Bobby Boyd, head of the label, as well as National Record Promotion and Saguaro Productions, produced all the label's artists as well as Jerri Turner, Clyde Beavers, Dale Ward, Bill Eustis, Jesse Lopez, Wendy Sommers and Curtis Wayne. Boyd, along with Richard Gilliam, also heads live remote productions which does live albums with a sound truck and portable facilities.

MCA MUSIC SCORES!

(in the Record World Annual Country Music Poll)



No. 1 Single of the Year

"SATIN SHEETS"

recorded by JEANNE PRUETT on MCA



No. 3 Single of the Year

"TEDDY BEAR SONG"

recorded by BARBARA FAIRCHILD on Columbia



Last Weeks No. 1
Country Single in the Nation

"KID STUFF"

recorded by BARBARA FAIRCHILD on Columbia



Thanks to all for making it possible.

Director of Nashville Operations:

JERRY CRUTCHFIELD

MCA Music • Duchess Music • Champion Music

1508. Sigler Street, Nashville, Tennessee

Halsey

(Continued from page 62)

music and record departments. The agency has at present six BMI and ASCAP firms as well as record masters of its various artists. At present, its artists are among the top ten constantly on the record charts and have been constant box office success via their Dot Record releases. They produce all of Roy Clark's and Hank Thompson's masters.

While extremely active with his established stars, Hank Thompson, Roy Clark, Grandpa Jones, Minnie Pearl, Tommy Overstreet, Diana Trask, Karon Blackwell, the Compton Brothers, Jesse Lopez, the Sound Generation, the Spurrrows, Don White and Gordie Tapp, the agency is actively seeking promising new entertainers.

Heading the talent division is John Hitt, senior Vice President, who joined the Halsey organization two years ago after many years with Associated Booking and MCA. Bob Taylor, Vice President in charge of one nighters and concerts, has been with the agency for two years, before which he was with Buddy Lee Attractions of Nashville. Recently, Halsey opened a Los Angeles office appointing Richard Howard Vice President of West Coast operations.

Dummying Up



Pictured with Dave Barton, Vice President of Hubert Long International, is the newest addition to the agency's roster, the comedy-ventriloquist act of Alex Houston and Elmer.

Simone PR Countryactive

■ NASHVILLE — Peter Simone & Associates, a public relations firm were headed by twenty-year-old Peter Simone, handles a line-up of country artists that includes Charlie Rich, Roy Clark, The Hagers and Diana Trask.

Simone, in his role and philosophy as public relations executive, is responsible "not only for just publicity, but also for creating a name and image."

Stax Country Going Strong

■ MEMPHIS — Stax Records has grown remarkably in the past few years. Part of the Memphis-based label's emergence as a fully diversified record company is its strong country music division. Adhering to the organization's preference for quality over quantity, the coun-

try arm of Stax is carefully developing some very important artists.

With several hit singles, a well-received debut album and scores of successful personal appearances, O.B. McClinton has become established as a major new talent. Eddie Bond is currently generating excitement with his latest single on Enterprise Records, "Buford Pusser Goes Bear Hunting With A Switch." Newcomer Danny Bryan is just starting out under the guidance of the Stax Organization.

Veteran artist Eddie Bond, who's been with Stax for a year now, is currently on a promotional tour for his hot single. The song, written for an actual Tennessee lawman who cleaned corruption from his country, was recorded long before the currently popular movie "Walking Tall" focused national attention on the true adventures of Sheriff Buford Pusser.

Stax Records is fully committed to maintaining a strong country music department. As the organization has demonstrated in the past, the standards of excellence for Stax Records are being maintained in country music.

Sing Me Music: A Growing Newcomer

■ NASHVILLE — Sing Me Music is one of the newer publishing companies in Nashville, but they've already established themselves on Music Row. "We strive for a good relationship with new writers," states Jean Zimmerman, head of the expanding new company. "Our door is always open," she added.

Sing Me recently added Green Tree publishing and Noble Productions to their company. Jack Craw is head of production for Noble and they plan to start a record label in the near future.

Ms. Zimmerman is also involved in another project. Each week she spends one day at Tennessee State Prison listening to tapes of songs written by prisoners.

House of Cash Happening

■ NASHVILLE—1973 has been a good year for The House of Cash recording studios, though it's hard to pinpoint the determining factor. It could be the plush studio with the relaxed atmosphere, or the 16 track facility, or the quad remix facility; then again, it could be the engineering talents of Charlie Bragg and his assistant Roger Tucker, not to mention E. J. Butler, the lady that does all of the secretarial work for the studio.

The studio is located twenty miles outside of Nashville, in Hendersonville, where a large number of the artist's and session musicians of Nashville make their homes.

The House of Cash Publishing Company has also been enjoying steady success. In the past nine months House of Cash songs have been recorded by Charlie Pride, Tom T. Hall, Conway Twitty, Tennessee Ernie Ford, Dick Curless, Roy Drusky, Statler Brothers, Dick Feller, Harlan Sanders, Larry Pinion, the Carter Family and of course Johnny Cash and June Carter Cash.

Harlan Sanders has recently taken over as professional manager, and although the House of Cash is not presently signing any exclusive writers to the roster, Sanders is listening to new unpublished material, and accepting both published and unpublished material for possible recording by Johnny Cash.

Ironside, Dobbins Firms Growing

■ NASHVILLE — Ironside Music (ASCAP) began operations on April 20, 1972 with a catalog of thirteen songs, the efforts of one writer, and the management of veteran songwriter Bob Millsap.

"S.K. Dobbins was our writer," relates Millsap, "four out of five of her first 'A' sides were hits." She began with "Sweet Apple Wine" for another publisher, and brought us "Heaven Is My Woman's Love" (originally titled "Heaven Is My Man's Love"); "She's My Rock" ("He's My Rock"); and "You're A Believer."


New Opry House

(Continued from page 62)

network origination. The facilities are arranged so that television production can be originated in either the smaller TV studio or from the stage of the Opry House.

Some bricks from the current Opry House will be moved for wall facing inside the new structure where those who revere the old time things will be able to touch these walls and know from where they came. There are also plans to move the original pews at the existing Opry House to the stage of the new home for performer or their families to relax and enjoy the show.

Every effort has been made to make the new home spell picking and singing, country and western, and home folks welcome, which are Opry trademarks. Only the location will change.



Thanks

LYNN ANDERSON.....	COLUMBIA
BAKERSFIELD BRASS.....	CAPITOL
TOMMY CASH.....	EPIC
ROY CLARK.....	DOT
DANNY DAVIS.....	RCA
DONNA FARGO.....	DOT
BOBBY GOLDSBORO.....	UNITED ARTISTS
FREDDIE HART.....	CAPITOL
WAYLON JENNINGS.....	RCA
BOB LUMAN.....	EPIC
RONNIE PROPHET.....	MANDALLA
JEANNIE C. RILEY.....	MGM
JEAN SHEPARD.....	UNITED ARTISTS
NAT STUCKEY.....	RCA
DIANA TRASK.....	DOT
TANYA TUCKER.....	COLUMBIA
HANK WILLIAMS, JR.....	MGM

For the best year ever!

Return/Big Harland: A Family Affair

■ NASHVILLE — Return/Big Harland Music is undoubtedly a unique entity in the music industry—it operates as a family and lives as a family because it really is a family.

Founded six years ago and owned by recording hitmaker Bobby Bare, Return/Big Harland Music is under the managing auspices of Bare's father-in-law, Harland Deck, a retired policeman. Serving as Deck's right hand in the successful operation is his wife, Bernice.

"In addition to being surrounded by people you love and trust completely, it's all proved to be successful," says Bare. "This year has been an exceptionally good one for us."

Confirmation of Bare's observations is evidenced through the writing and recording achievements of Billy Joe Shaver with his own Monument lp entitled "Old Five and Dimers Like Me," produced by Kris Kristofferson; Bare's own RCA hit of Shaver's "Ride Me Down Easy"; Waylon Jennings' "Hony Tonk Heroes" lp which contains nine of Shaver's compositions; Tom T. Hall's rendering of "Old Five and Dimers Like Me" and Tex Ritter's version of his "Willy the Wandering Gypsy and Me."

While Bare adds even more to



It's a family affair at Return/Big Harland Music as denoted by Barney Sudderth, writer, Bib Harland; Billy Joe Shaver and Roger Murrah, writers, Return; Bobby Bare, owner, Return Music and Harland Deck, general manager and Bare's father-in-law.

the company through his production efforts on himself, Wynn Stewart and Don Bowman, the over-all, easy family-style attitude of business continues to enwrap all operating aspects of Return/Big Harland Music.

Shaver, Roger Murrah and Jim McBride are exclusive writers for Return, and Barney Sudderth is an exclusive writer for Big Harland Music.

While Shaver has established the heaviest track record for the company during the past year, Barney Sudderth — who's only been on the Nashville scene and with Big Harland Music three months—has already scored with Wanda Jackson's release of "When

(Continued on page 98)

Chamber of Commerce Ushers Nashville Progress

■ NASHVILLE—Bringing together the worlds of academic and commercial music was the mission of the first National Academy of Recording Arts and Sciences Institute Symposium held in Nashville August 27-31.

The Nashville Area Chamber of Commerce was heavily involved in the activities of the symposium, greeting arriving VIP's, furnishing local background material to the visitors and serving as host for the windup country club luncheon of the symposium.

"We really had a keen double interest in this project," Edward F. Jones, Chamber executive vice-president, said. "Nashville has a strong academic community with many highly rated college and university music programs, and no description of Nashville as a commercial music center is necessary.

"It is heartening to see these two groups moving closer together, and to see leaders in formal music education taking a realistic approach to the fact that many now seek careers in commercial music, but lack college and university programs offering commercial music courses."

The symposium drew some 40 nationally known educators who

joined with a like number of local industry leaders in a hard driving workshop exploring new avenues to careers in music.

"The Chamber is actively seeking ways to promote and assist in the growth and development of our music industry," Jones said. "This spring we had two staff members working almost full time handling details for the Grammy Awards telecast, originating for the first time from Nashville.

"We also invested financially in providing arrangements for the show," Jones said.

A music industry-related project of the Chamber which has been in the mill for several years has reached the final stages. Within recent weeks, the Metropolitan Development and Housing Agency has acquired the final parcel of property necessary to build a striking new park-type entrance-way into the city's famed Music Row. The park will be enhanced by fountains and gardens, and will provide a striking contrast to the commercial area now bordering Music Row.

"Visitors to next year's CMA and DeeJay activities will have a brand new experience when they tour

(Continued on page 94)



Thank You DJ'S For Helping Make 1973 My Best Year In Music Yet.

Ray Griff

ASCAP Awards Winners This Year:

1. It Rains Just The Same In Missouri — Recorded, Produced, Written and Published by Ray Griff
2. Who's Gonna Play This Old Piano — Recorded by Jerry Lee Lewis, Written and Published by Ray Griff

Other Chart Records written by Ray Griff:

1. A Song For Everyone—Artist Ray Griff
2. What Got To You—Artist Ray Griff
3. You're Wearin' Me Down—Artist Kenny Price
4. Lady—Artist Kenny Vernon
5. Hold Me—Artist Slim Whitman
6. A Light In The Window—Artist Archie Campbell

I Hope You Like My New Dot LP "Songs For Everyone" DOS 26013. Watch For My New T.V. Series On The Canadian Global T.V. Network—January 1, 1974—Goodtime Country.

Exclusive Dot Recording Artist



Exclusive Bookings

United Talent, Inc.

1907 DIVISION ST. NASHVILLE, TENNESSEE 37203-415 (615) 251-9812

Ray Griff Fan Club
1104 18th Avenue So.
Nashville, Tenn. 37212

UA Signs Louvin

■ LOS ANGELES — United Artists Records has signed Charlie Louvin to an exclusive, long-term recording contract. Previous to his UA pact, Louvin had been associated with Capitol Records for over a decade, first as half of the Louvin Brothers team until the death of his brother, Ira, and more recently as a solo artist.

Louvin will shortly be recording in Nashville, under the supervision of Kelso Herston, UA's country a&r topper.

Cash Hosts 2nd NBC Country TVer

■ NASHVILLE — Johnny Cash will host the second 90-minute "Saturday Night Special" on NBC-TV to be produced in conjunction with the Country Music Association. The program will be telecast Saturday, February 23rd, 11:30 p.m. to 1 a.m. EST. The Cash show will stress the traditionalist segments of Country music.

Appearing with Cash will be June Carter, Tommy Cash, Mother Maybelle Carter and the Carter Family, Loretta Lynn, Bill Monroe and the Blue Grass Boys, the Statler Brothers, the Tennessee Three and Carl Perkins. The younger element of today's country music will be represented by 15-year-old Tanya Tucker and Larry Gatlin.

Chamber of Commerce

(Continued from page 93)

the Row," Jones said. "The streets have already been rebuilt and a new lighting system installed, the entrance park is ready for construction, a luxury hotel on Sixteenth Avenue is well underway and a number of other key projects are on the drawing boards," Jones added.

"With our music industry," he said, "coupled with the success of Opryland, the increasing number of TV network originations from our city and the soon to be completed new home for the Grand Ole Opry, tourist and convention activity is becoming an ever increasing factor in our economy."

Opry Trust Fund Active

■ NASHVILLE — The Opry Trust Fund, made up of contributions to the Grand Ole Opry Birthday Celebration, has distributed almost \$300,000 to families and individuals throughout the United States. The Trust Fund has given away \$296,864.07 since its incorporation in 1965 and \$67,762.86 to 29 people since last year's event.

The figures were obtained from E. W. "Bud" Wendell, general manager of the Grand Ole Opry and a member of the Trust Fund Board that approves all grants. Other board members include Opry Stars and WSM Officials.

The purpose of the Fund is to give financial assistance in time of need, emergency or catastrophe to country musicians or their families. One half of the \$20.00 registration fee collected at the annual Opry Birthday Celebration is channeled to the Fund. The other \$10.00 helps defray a portion of the expenses incurred by the participating firms.

C&W Academy Sets Relief Fund

■ LOS ANGELES — The Academy of Country and Western Music has announced the establishment of the Marty Landau Memorial Trust Fund. The fund, which is similar to the Motion Picture Relief Fund is the culmination of combined efforts of last year's president Bill Boyd, current President Cliffie Stone and Rick Landy, chairman of the Academy of Country and Music Board of Directors.

Plans are now being set for a funding event with the motion picture premiere of "Santee," starring Glenn Ford. A celebrity golf tourney has been set for next February 23-24th at Camarillo Golf Course with proceeds directed toward the relief fund. Concerts that will highlight country and western personalities, both established stars and new talents, will also be set to augment the relief fund.



NASHVILLE REPORT

By RED O'DONNELL



■ Hands-Across-the-Sea Dept.:

While on tour of Ireland, the Wilburn Brothers signed a pair of Dublin performers—Larry Cunningham and Ray Lynam—to appear as guests on their syndicated TV series . . . Rex Allen Jr. signed with Warner Bros. Records and Larry Butler (of Dial Productions) produced Junior's first session . . . J-M-I disk artist Don Williams' latest single is "Atta Way To Go" . . . Whattaway to go with a title?

MCA songstar Brenda Lee emceeds the CMA's 15th anniversary banquet & show Friday. A break for Women's Lib; Brenda's the first femme to handle the assignment since here-it's-been . . . Guest performers include Loretta Lynn, Tanya Tucker, Del Reeves, Charlie Rich, Johnny Russell and Ben Smathers & the Stoney Mountain Cloggers . . .

A horse-drawn stage coach (circa 1898) is going to be Elektra pundit Dave Mack's idea of promoting his company during the big convention.

Merle Haggard's November tour includes shows in Minneapolis, Madison, Wis., Davenport, Iowa, Jackson, Tenn., Louisville, Flint, Mich., Fort Wayne, Inc., Knoxville, Tenn., Peoria, Milwaukee, Sioux City, Des Moines, Kansas City, Kans. and Omaha . . . Appearing with Merle will be Bonnie Owens, the Strangers Band, the Osborne Brothers, comedian-singer Don Bowman and the blue grass group.

Jack Benny Lynn, son of Loretta and Mooney Lynn, is home from military service in Korea . . . Lonzo & Oscar, veteran Grand Ole Opry duo, purchased a cave near Park City, Ky. . . . The cave is equipped with a stage and seats, so Lonzo & Oscar have planned a "cave show" for Oct. 27 . . . Now that's what I call a real underground act! . . .

Mrs. Eunice Mullican, wife of the late singer-pianist Moon Mullican (a good 'un in his days of glory) died recently in Beaumont, Tex. . . .

I'm glad I wasn't around Grandpa Jones when it happened. He had been on the road for more or less two months and was en route home looking forward to an off day—when his bus broke down near Lebanon, Ind. He spent his "off day" in a garage awaiting repairs on the vehicle.

Birthdays: Stoney Cooper, Jeannie C. Riley, Stuart Hamblin, Wanda Jackson, Grandpa Jones, Richard Carpenter, Bert Kampfert, Gary Puckett, Steve Cropper.

The Willis Brothers are sporting colorful new "working clothes." Bright green shirts and slacks with red hats and ties . . . The Christmas tree motif? What gives with Del Reeves and horses? He's in the process of building a racing car. Del's a longtime (since childhood) pal of super-pro driver Richard Petty . . .

Stoney Cooper and his wife Wilma Lee walked into a Moorehead, Ky. motel at 1am and saw three men stretched out on the floor behind the registration desk . . . Stoney figured he had "crashed" a wild party until one of them (the room clerk) asked if "the holdup men" had gone . . . Stoney assured him that the lobby was otherwise empty . . . The clerk said, "I never in my life was so glad to see anyone from the Grand Ole Opry."

England's Jeffrey Kruger (Ember Films, etc.) is talking to Glen Campbell about starring in a movie . . .

(Continued on page 98)

COUNTRY PICKS OF THE WEEK

SINGLE **DAVE DUDLEY "ROLLIN' RIG"** (Newkeys Music, BMI). One of the all time great truck drivin', song singin' favorites has his first release since joining Rice. Dave's got a fast paced gem that's got a full tank of deisel fuel behind it! Expect big things with this "Rollin' Rig" as Dudley is wheelin' a hit that'll be stealin' the jukebox dimes. Rice 5064.

SLEEPER **FRANK MYERS, "DON'T EXPECT ME TO BE YOUR FRIEND"** (Famous/Kaiser, ASCAP). It was a pop hit several months ago by Lobo; the country fans should jump on this fine cut by Frank! The song is tender and emotional. Heavy charter! JMI-30.

ALBUM **JOHNNY RUSSELL, "RED NECKS, WHITE SOCKS AND BLUE RIBBON BEER."** Johnny Russell is one of the most entertaining, exciting artists in country music today. The title tune is one of the most refreshing songs since "Okie." The next single has to be the magnificent "The Baptism Of Jesse Taylor" penned by Frazier and Shafer. "Finer Things In Life," "Queen Of My Heart" and the entire album are nothing short of fantastic! RCA APL1-0345.



Woodland 'Tracks On

■ NASHVILLE — Woodland, the only studio in Nashville with film facilities, has stepped prominently into the area of film soundtracks by providing tracks for thirty-nine television shows and a number of jingles and commercials for TV including the ones for Chevy trucks, and tracks for the Tennessee Ernie Ford Country Music Hit Parade and the Grammy Award Special.

Woodland's special facilities enable musicians to watch the picture over a closed circuit set as they play the soundtrack. With facilities for both 16 and 35 mm, President Glen Snoddy sees an increase in the use of Woodland's studios with the increase of film originating in Nashville.

Woodland also records the majority of artists on the Hickory, Dot, ABC/Dunhill, United Artists and Starday-King labels. Among those cutting there the past year were Ferlin Husky, Lefty Frizzell, Billy "Crash" Craddock, Charlie Daniels, Mel Street and Bobby G. Rice.

Fame came to Woodland studios last year when the Nitty Gritty Dirt Band recorded there, along with country music notables Roy Acuff, Mother Maybell Carter and many others to produce the award winning album, "Will the Circle Be Unbroken." The

The Oaks-Renaissance Music Men

■ NASHVILLE — The Oak Ridge Boys are businessmen. Their world doesn't stop with the stage, or even backstage, but continues with office hours that almost have no ending.

Bill Golden, manager of the Oaks, will spend an average of 30 hours a week just handling the details that develop in regard to the group's singing career.

In turn, Golden and lead singer Duane Allen will spend another 30 hours as administrators of their Music Row conglomerate of companies with a full-time staff of seven. This includes Silverline (BMI) Music Publishing and Dis-

Nitty Gritty Dirt Band also broadcast a live radio performance from the Woodland Studios.

Snoddy attributes the success of Woodland to the emphasis on "a quality studio." "We offer the highest quality recording studio possible," said Snoddy. "The quality factor is the key. We are continually updating our equipment with two studios complete with Dolby equipment." He added, "We will soon add a new 16 track console in studio B."

Engineers at Woodland include Jim Pugh, Rich Horton, Bob Sowell, Tommy Sims, Rex Collier, David McKinley, John Brandon and Pat Higden. Phyllis Schultz and Sam Huntsman are the secretaries.

tributors, Goldline (ASCAP) Music Publishing and Goldline Advertising Agency.

This year's distribution operation alone saw the Oaks serving such well known organizations as Combine Music, Cedarwood and The House of Cash. It's also given them distribution rights to such sheet music as "Why Me Lord," "Daddy Sang Bass" and "Try A Little Kindness."

Additionally, Duane Allen also owns and heads Superior, Inc. in Hendersonville which houses Superior Sound Studio, Superior Records, Superior Productions and Superior Music Store.

Situated at the same suburban location is a printing company known as Fab Press, which is jointly owned by Duane Allen and Bill Golden.

Together, this thriving metropolis of music gives The Oaks a further responsibility of 9 more full-time staffers.

Another aspect of business behind the Oaks includes numerous hours by bass singer Richard Sterban spent in broadcast promotion for the group. Sterban, as well as tenor singer Willie Wynn and the Oaks band members, are also much in demand for studio work at other sessions.

Maggie's Many Missions

■ NASHVILLE — Maggie Cavender is no stranger to the music industry. But should one ask just what Maggie Cavender does in the music business it would be next to impossible to categorize her position. Maggie, who heads her own establishment, "Maggie Cavender Enterprises," represents various publishing firms and productions companies. Her enterprises also include public relations and promotions for some of the industry's better known recording artists.

She owns or administers catalogs which, as she puts it, include music for everyone. She is also vitally concerned with untapped talent. She is constantly working with and grooming both writers and performers who, as she phrases it, "have what it takes and their foot is on the ladder toward success."

Hall Builds Studio

■ FRANKLIN, TENN. — Tom T. Hall is building his own studio on his farm here. From all outward appearances, the studio, built by Studio Builders of Nashville, resembles the many barns that dot the rural setting. The studio will have full facility 8-track MCI equipment. Completion date is mid-December.



RECORD COMPANY

Atteiram Publishing Company Welcome You DJ'S To Music City. Visit Our Suite At The "Sheraton", 920 Broadway, Nashville. Oct. 18th, 19th & 20th. Our Artists Are Read To Say "Hi"!

"Gonna Put My Love On You"

B-W

"You Are All I Love"

API-1037

BOB & HAZEL WOLFE



ATTEIRAM ARTISTS

C. W. Mirchell
Richard Jackson
Jesse McReynolds
Vic Jordan
Don Hamilton
Beth Monroe
Bluegrass Generation
Debi Stevens
Billy Wilson
Jim Brock
Randall Collins

"WANTED"

"LIVE DJ'S TO MAKE THIS A #1 HIT"

"LATELY WE DON'T TALK ABOUT IT"
API-1038

written by: Don Hosea & Terry Knapp
B-W

"TO LOVE AN INCH"
(You Have To Crawl A Mile)

written by: Goss Brothers

JOE SHINALL

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"See Ya' At The Convention"

'Hee Haw' Still Laughing

■ NASHVILLE—So many people laughed and said it would never last when it first started. It was that cornpone "Hee Haw" television show they were talking of as they joked about its "hokey" jokes and format.

The only one apparently laughing from the backside of the tube now is Youngstreet Productions of Los Angeles, the company that originated the show. Using the proverbial pun, it could be said they and their hee-hawing donkey are now "laughing all the way to the bank."

"Hee Haw" began its fourth year this September and can proudly say that for the past two years, it has been the number one syndicated show in the country. Arising in 216 markets, 100 of the stations receive the show direct via the Telco line network that originates from Nashville's WLAC-TV studios where the series is taped twice a year. The remaining stations receive their feed from other stations or air via video tape. The show's unique manner of distribution differentiates it from the usual syndicated format in that the

same "Hee Haw" program is seen each week in each market. Producer Sam Lovullo also reported the show is completely sold commercially through the entire 1973-74 season.

Asked what he thought was responsible for "Hee Haw's" continued popularity, Lovullo said, "Our easy-to-associate-with brand of country humor coupled with good country music was—and is a combined format that appeals to young and old alike. Then, we've had basically the same regulars with us since the show's inception and this should be a good indication the overall concept was right from the beginning."

Pointing out that "Hee Haw" is seen weekly by 33 million viewers (of the 216 markets, 125 are CBS stations while the balance consist of ABC, NBC and independent stations), and that during peak season the show carries a 19.5 rating with a 32 per cent of the total viewing audience, Lovullo went on to say, "The progress of the show is based on the current music and comedy trends and the way country music is today, we expect to continue as long as country music continues progressing."

Lynn Turns On the Power



Lynn Anderson stepped from her car, met Henry Hilton, president and general manager of KSOP-FM in Salt Lake City, and pulled the switch turning KSOP FM stereo on maximum power from Farnsworth Peak in the Oquirrh Mountains during her visit to the Utah State Fair and KSOP's mobile studios. The crowds cheered, and thousands of new listeners were welcomed into KSOP country.

A.Q. Talent After a Year

■ NASHVILLE — A. Q. Talent opened its doors in September of 1972 and has progressed steadily ever since. Quinnie Acuff, President and Founder of the firm, has been making the contacts and laying the groundwork that would make the agency a success.

Billy Wilhite, former VP of Hubert Long International, joined the firm in July of '73 as a Vice President. Wilhite, who has been an agent for many years, had his own firm and also worked for Buddy Lee Attractions, as well as handling George Jones and Tammy Wynette.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week:

WIRE, Indianapolis
WEPP, Pittsburgh
KKYX, San Antonio
KFDI, Wichita
WCMS, Norfolk
WDON, Washington
KBUY, Ft. Worth
WGBG, Greensboro
WBAP, Ft. Worth
WENO, Nashville

WHN, New York
WWVA, Wheeling
WMNI, Columbus
WYDE, Birmingham
KBUC, San Antonio
KCKC, San Bernardino
WMC, Memphis
WAME, Charlotte
KENR, Houston
WXCL, Peoria

WUNI, Mobile
WJJD, Chicago
WPLO, Atlanta
WHO, Des Moines
WITL, Lansing
KLAK, Denver
KTTS, Springfield
WSLC, Roanoke
WJQS, Jackson

His amazing track record continues to grow as Charley Pride chalks up another frontrunner with "Amazing Love!" There's a little flip action, but the consensus is "A"-mazing!

Merle Haggard will ride on into the New Year with "If We Can Make It Through December." It's a pick at KBUY, KENR, WBAP and WJJD; WMC KCKC, WPLO, and WENO on it.

"Somewhere Between Love and Tomorrow" will be a powerhouse for Roy Clark. Heavy in Chicago, Memphis, Houston, Indianapolis, Des Moines and Birmingham.

Bob Luman's "Still Loving You" snowballing!

Station Changes: KLAC in Los Angeles has moved Art Nelson into the early afternoon slot, and former weekend man Chuck Sullivan moves in to the 7-midnight slot. Steve Leader moves into the Music Director's chair at KMAK in Fresno, filling the position left by Mark Robinson's move to KENR.

Strong response to LaWanda Lindsey's "Sunshine Feeling" at WGZG, KCKC, WIRE, WBAP and WXCL.

Wynn Stewart's "It's Raining In Seattle" pulling in requests in the West and South.

Craig Scott at WJJD reports action on Willie Nelson's "Stay All Night," also moving in Memphis.

Nat Stuckey's "Got Leavin' On Her Mind" picks at WYDE and WUNI; hot in Nashville, Houston, Indianapolis and Greensboro.

LP Play: Johnny Barr reports WUNI action on Dolly Parton's "Atlanta Sundown" from "Bubbling Over;" Les Acree proclaims unbelievable response to "Silver Threads and Golden Needles" from Linda Ronstadt's "Don't Cry Now" on Asylum.

Lamar Morris' "I Wanna Be Close To You" picked WDON; moving at KBUC and WBAP.

George Kent's "Sweet Lovin' Woman" popular in the Midwest; ditto for Lois Johnson's "Love Will Stand."

"Sunday Mornin' Love" is an everyday item for Pam Miller in Wichita and Norfolk.

Lookin' Good: Gary Hightower reports Buzz Martin's "Butterin' Up Biscuit" added at KTTS, Little Joe Shaver's "Louisiana Lover" is the pick there; Logan Smith's "Little Man" a hot seller in Houston; Buddy Griffith's "Slip Away" on chart playing at WMNI; Barry Etris strong in San Bernardino; Jim Clemens at WPLO is high on Mel Street's "Lovin' On Borrowed Time."

WENO Pick: "Jolene" by Dolly Parton.

KAJAC RECORDS

Presents Two New Chartbusters

"I Don't Care About Tomorrow"

By

Marvin Rainwater

"Tarnished Angel"

By

Larry Jensen

Produced by Little Richie Johnson

KAJAC RECORDS

Distributed by: Shelby Singleton Corporation
Nashville, Tennessee

D.J.'s needing copies, write:
Little Richie Johnson
Box 3
Belen, New Mexico

Vanguard Goes Country Via Kinky, Gentlemen

■ NEW YORK—Vanguard Records made a strong entry into the country music field this past year, with its two country artists — Kinky Friedman and the Country Gentlemen.

Kinky Friedman has attracted more press attention than any new performer in recent years. In February of '73, *Record World* said Kinky was a well-known recording artist without a record. When his long-awaited first album "Sold American" was released in April, the music industry was astonished to discover that, along with his already legendary razor sharp wit, Kinky could also be identified with intelligence and artistic depth. Offending some by his refusal to deal in euphemisms, he has been lauded as a super star by others, and according to *Newsweek*, the

first publication to really explore the Kinky Friedman phenomenon, he "is on his way to becoming the first Texas-Jewish country music star."

Country Gentlemen is a group that was born 15 years ago and is still anchored by its founder, Charles Waller. The nucleus of the group is formed by Charles and his two partners, Doyle Lawson and Bill Yates. Charles is the lead singer and guitarist, and also doubles as emcee. Doyle is the mandolin player, and he sings tenor and does much of the musical arrangement for the group. Bill Yates is the bass player and bass singer. The three partners are versatile singers and altercate singing parts as the material suggests, to create the particular sound of The Country Gentlemen.

The group signed to Vanguard in 1972; their first album for the label was "The Country Gentlemen." The personnel on that record included Charlie Waller, Bill Yates, Doyle Lawson and Bill Emerson.

N.C.O.A. Honors Case



Mr. Lindsey J. Sammons, Executive Vice President of the N.C.O.A. (Non Commissioned Officers Association of America) presents Honorary Membership award to Country entertainer Jimmy Case for entertaining N.C.O.'s all over the world. Jimmy and his band The Cherokees will perform for the grand opening of the new N.C.O.A. Headquarters Building in San Antonio, Texas on December 3, 1973, and will also headline the show at the N.C.O.A. International Convention, HemisFair Convention Center, San Antonio, Texas April 17, 1974.

Rodriguez Does TVer



Johnny Rodriguez (at mike) recently taped an appearance on the Ian Tyson Show in Toronto. On the show, he sang his current single "Ridin' My Thumb To Mexico." He and Ian sang a duet on "Release Me" with alternate verses sung in Spanish by Rodriguez, French by Tyson, and English by both.

Country Single Picks

(Continued from page 84)

BUDDY ALAN—Capitol P-3749

ALL AROUND THE COWBOY OF 1964 (Blue Book, BMI)

YOU ARE MY EVERYTHING (Blue Book, BMI)

Buddy gets into the rodeo cowboy contemporary demand. He'll ride this bronco home. Brand this a hit.

JOHNNY PAYCHECK—Epic 5-11046

SONG AND DANCE MAN (Jack & Bill, ASCAP)

Johnny gets into an uptempo number that gets his soulful singing. Foster & Rice add another to their long list.

HUGH X. LEWIS—Fantasy 707

HEAVEN, HELL, OR HOUSTON (Touchdown Music, BMI)

KATY COULDN'T BAR THE DOOR (Touchdown Music, BMI)

Hugh gets into a honk tonkin' number that's great for the ole nickelodeon. This one will sell super well.

SHIRL MILETE—Capitol

GOD BLESS MY WOMAN (Noma Music, BMI)

YOU'LL NEVER BE ALONE AGAIN (Noma Music, BMI)

Shirl follows "Family Man" with another fine tune slanted at the young ladies. Sure to pull the phones.

BILLY JOE BURNETTE—Palomino Records 1006

THE CHEATING KIND (Fairdealing Music, ASCAP)

STANDING IN THE SHADOWS (Fairdealing Music, ASCAP)

Billy Joe has a funky cut that is topped by a deep resonant voice. Unique song ends cold when you least expect it.

LITTLE JOE SHAVER—Beverly Hills 9400

LOUISIANA LOVERS (Star-Glo Music)

YOU GAVE ME A MOUNTAIN (Mojave Music, BMI)

A Cajun cut by Little Joe is guaranteed some heavy airplay and sales. Nice, tight production.

CLYDE MOODY—Delta 1066

I CAN TELL WHEN I'M NOT WANTED (Wideopen, BMI)

WHAT CAN I DO (Wideopen, BMI)

Expect Clyde to get some good hard-country action on this disk. Bread and butter.


 THIS IS THE LOGO THAT GOES ON THE LABEL THAT
 GOES ON THE RECORDS THAT ARE CUT IN THIS
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Hospitality Suites & Open House

Ace of Hearts Records
 Atlantic Records
 Buddy Lee Attractions
 Capitol/Opryland Records
 Chart Records
 Cinnamon/Toast Records
 Country Showcase America
 Delta Records
 Hickory-MGM Records
 Hubert Long International
 MCA Records
 Mercury Records
 RCA Records

Sheraton (downtown)
 Sheraton (downtown)
 Open House
 Capitol Park Inn
 Open House
 Belle Carole (1st & Broadway)
 Hermitage Hotel
 Open House
 Sheraton (downtown)
 Capitol Park Inn
 Capitol Park Inn
 King Of The Road
 Ramada Inn (James Robertson
 & The Airport)

Triune Records
 Jim Reeves Enterprises

Open House
 Ramada Inn

Number One Country Singles

The Number One Country Single From RECORD WORLD'S Charts Each Week From October 13, 1973 Back Thru Sept. 30, 1972

DATE	RECORD & PUBLISHER	ARTIST	LABEL	DATE	RECORD & PUBLISHER	ARTIST	LABEL
1973				3/31	GOOD THINGS (Algee, BMI)	David Houston	Epic
10/13	KID STUFF (Duchess, BMI)	Barbara Fairchild	Columbia	3/24	YOU LAY SO EASY ON MY MIND (Americus, ASCAP)	Bobby G. Rice	Metromedia Country
10/6	RED NECKS, WHITE SOCKS AND BLUE RIBBON BEER (Jack, BMI/Jando, ASCAP)	Johnny Russell	RCA	3/17	TEDDY BEAR SONG (Duchess, BMI)	Barbara Fairchild	Columbia
9/29	YOU'RE THE BEST THING (Keca, ASCAP)	Ray Price	Columbia	3/10	TILL I GET IT RIGHT (Tree, BMI)	Tammy Wynette	Epic
9/22	BLOOD RED AND GOIN' DOWN (Tree, BMI)	Tanya Tucker	Columbia	3/3	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME (Taj, ASCAP)	Jerry Wallace	Decca
9/15	YOU'VE NEVER BEEN THIS FAR BEFORE (Twitty Bird, BMI)	Conway Twitty	MCA	2/24	THE LORD KNOWS I'M DRINKIN' (Stallion, BMI)	Cal Smith	Decca
9/8	THE CORNER OF MY LIFE (Stallion, BMI)	Bill Anderson	MCA	2/17	I WONDER IF THEY EVER THINK OF ME (Blue Book, BMI)	Merle Haggard	Capitol
9/1	SLIPPIN' AWAY (Stallion, BMI)	Jean Shepard	United Artists	2/10	SHE NEEDS SOMEONE TO HOLD HER (Hello Darlin', SESAC)	Conway Twitty	Decca
8/25	EVERYBODY'S HAD THE BLUES (Shade Tree, BMI)	Merle Haggard	Capitol	2/3	OLD DOGS, CHILDREN & WATERMELON WINE (Hallnote, BMI)	Tom T. Hall	Mercury
8/18	LOUISIANA WOMAN, MISSISSIPPI MAN (Dunbar, BMI)	Loretta Lynn & Conway Twitty	MCA	1/27	SOUL SONG (Al Gallico, Algee, BMI)	Joe Stampley	Dot
8/11	YOU WERE ALWAYS THERE (Prima Donna, BMI)	Donna Fargo	Dot	1/20	LOVIN' ON BACK STREETS (Contention, SESAC)	Mel Street	Metromedia Country
8/4	LORD MR. FORD (Vector, BMI)	Jerry Read	RCA	1/13	SHE'S GOT TO BE A SAINT (Galleon, BMI)	Ray Price	Columbia
7/28	LOVE IS THE FOUNDATION (Coal Miners, BMI)	Loretta Lynn	MCA	1/6	A PICTURE OF ME WITHOUT YOU (Al Gallico/Algee, BMI)	George Jones	Epic
7/21	RAVISHING RUBY (Hallnote, BMI)	Tom T. Hall	Mercury	1972			
7/14	WHY ME (Resaca, BMI)	Kris Kristofferson	Monument	12/30	FOOL ME (Lowery, BMI)	Lynn Anderson	Columbia
7/7	DON'T FIGHT THE FEELINGS (Pi-Gem, BMI)	Charley Pride	RCA	12/23	SING ME A LOVE SONG TO BABY (Venomous/Two Rivers, ASCAP)	Billy Walker	MGM
6/30	KIDS SAY THE DARNEST THINGS (Algee, BMI)	Tammy Wynette	Epic	12/16	HEAVEN IS MY WOMAN'S LOVE (Famous/Ironside, ASCAP)	Tommy Overstreet	Dot
6/23	YOU ALWAYS COME BACK (Hallnote, BMI)	Johnny Rodriguez	Mercury	12/9	GOT THE ALL OVERS FOR YOU (Blue Book, BMI)	Freddie Hart	Capitol
6/16	YELLOW RIBBON (Levine & Brown, BMI)	Johnny Carver	ABC	12/2	SHE'S TOO GOOD TO BE TRUE (Pi-Gem, BMI)	Charley Pride	RCA
6/9	BABY'S GONE (Twitty Bird, BMI)	Conway Twitty	MCA	11/25	SHE'S TOO GOOD TO BE TRUE (Pi-Gem, BMI)	Charley Pride	RCA
6/2	SATIN SHEETS (Champion, BMI)	Jeanne Pruett	MCA	11/18	PRIDE'S NOT HARD TO SWALLOW (Passkey, BMI)	Hank Williams, Jr.	MGM
5/26	WHAT'S YOUR MAMA'S NAME (Altam/Blue Crest, BMI)	Tanya Tucker	Columbia	11/11	DON'T SHE LOOK GOOD (Passkey, BMI)	Bill Anderson	Decca
5/19	IF YOU CAN LIVE WITH IT (Stallion, BMI)	Bill Anderson	MCA	11/4	MY MAN (Algee, BMI)	Tammy Wynette	Epic
5/12	COME LIVE WITH ME (House Of Bryant, BMI)	Roy Clark	Dot	10/28	IT'S NOT LOVE (Tree, BMI)	Merle Haggard	Capitol
5/5	SUPERMAN (Prima Donna, BMI)	Donna Fargo	Dot	10/21	FUNNY FACE (Prima Donna, BMI)	Donna Fargo	Dot
4/28	BEHIND CLOSED DOORS (House Of Gold, BMI)	Charlie Rich	Epic	10/14	THIS LITTLE GIRL OF MINE (Dixie Jane/Court Of Kings, BMI)	Faron Young	Mercury
4/21	A SHOULDER TO CRY ON (Blue Book, BMI)	Charley Pride	RCA	10/7	ONEY (Passkey, BMI)	Johnny Cash	Columbia
4/14	SUPER KIND OF WOMAN (Blue Book, BMI)	Freddie Hart	Capitol	9/30	I AIN'T NEVER (Cedarwood, BMI)	Mel Tillis	MGM
4/7	KEEP ME IN MIND (Flagship, BMI)	Lynn Anderson	Columbia				

Big Harland

(Continued from page 93)

It's Time To Fall In Love Again." In the interim, Roger Murrah is opening doors with Wynn Stewart's new dinking of his "It's Raining In Seattle." Along with this, the company marks 17 times its "Come On Home & Sing the Blues To Daddy" has been recorded.

Deck explained that Return's "family style" of doing business also prevails in its "easy pitching of material" attitude in that "there's no pressure involved in the pushing of our material. When artists or producers call or come looking for songs, we let them hear what we have and it makes no difference whether they're looking for material for an established star or for an unknown artist, we cooperate and let them have the tunes they want."

Nashville Report

(Continued from page 94)

RCA artist Skeeter Davis taped a guest shot on the "Hee Haw" series and after she had finished singing the cast members prepared to sing the usual "Salute" to a mythical town . . . "Why not," asked Skeeter D., "salute my hometown?" So they did—Dry Ridge, Ky. (pop. 4,000).

Songwriter Eddie Miller (of "Release Me" fame) said on Cathy Clayton's radio program: "Songs should be written from the heart, not the mind." Eddie added that it isn't totally necessary that the lines should rhyme . . . What Eddie is trying to tell us is that down here in Music City the "June, moon; spoon, croon" style is old hat . . .

John Hartford, writer of "Gentle On My Mind," talking to Jerry Bailey: "I get a kick out of the way people say I'm a successful writer. I've written quite a few songs and I have several albums, but when you get right down to it, there's only been one big hit—'Gentle On My Mind.'" . . . Egads, an artist with humility).

A feature movie (a country-oriented drama) called "Nashville" is scheduled to be filmed on location in Nashville next January . . .

Jim Pelton saw this No Deer Hunting sign: "Don't Interlope With Antelope."

Jim (Kid Cuz'n) West reports: "My wife, the weight-watcher, returned from a pleasure trip to Washington nine pounds heavier than when she left home. She humbly reported it as a Capitol Gain."

Sudden thought: If Mindy (Mrs. Bob) Austin shows up wearing a crinoline frock at any of the convention parties, we're going to change her name to Mandy, you all.

Drake Productions

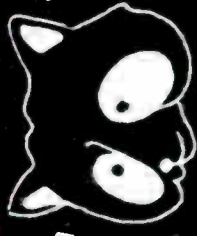
(Continued from page 68)

new single which was also produced by Pete entitled "Keep Those Big Wheels Rollin'." It's an up-tempo tune for the truck drivers and written by Coe.

Some of Drake's new artists are Larry Pinion, whose first single is on Elektra; Steve Baron, for whom Pete recently produced an album on Paramount Records; Randy Lee, a writer for Pete's ASCAP Publishing Co., Tomake Music, with a new single coming out on Elektra; and Buzz Rabin, who manages and writes for Window Music. He is also being produced by Pete Drake Productions for the Elektra Country label and has a new album and single.

Drake's interests include two publishing companies, Window Music Inc., BMI and Tomake Music, ASCAP.

Jerry Clower



from

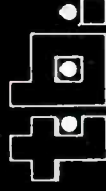
Yazoo City, Mississippi

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SALESMAKER OF THE WEEK



GOODBYE YELLOW BRICK ROAD
ELTON JOHN
MCA

TOP RETAIL SALES THIS WEEK

- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- THE JOKER**—Steve Miller Band—Capitol
- SONG FOR JULI**—Jesse Colin Young—Warner Bros.
- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn

KORVETTES/NATIONAL

- BERLIN**—Lou Reed—RCA
- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I'M A WRITER, NOT A FIGHTER**—Gilbert O'Sullivan—MAM
- IMAGINATION**—Gladys Knight & The Pips—Buddah
- LOS COCHINOS**—Cheech y Chong—Ode
- NEW RAGTIME FOLLIES**—Dawn—Bell
- THE JOKER**—Steve Miller Band—Capitol

RECORD BAR/NATIONAL

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- ANGEL CLARE**—Garfunkel—Col
- BACHMAN-TURNER OVERDRIVE**—Mercury
- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- FIRST**—David Gates—Elektra
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- HANK WILSON'S BACK VOL. 1**—Shelter
- THE JOKER**—Steve Miller Band—Capitol

DISC RECORDS/NATIONAL

- ANGEL CLARE**—Garfunkel—Col
- BERLIN**—Lou Reed—RCA
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I'M A WRITER, NOT A FIGHTER**—Gilbert O'Sullivan—MAM
- MARIA MULDAUR**—Reprise
- PROFILE**—Jan Akkerman—Sire
- SONG FOR JULI**—Jesse Colin Young—WB
- THE MIRACULOUS HUMP RETURNS FROM THE MOON**—Sopwith Camel—Reprise

SAM GOODY/EAST COAST

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

- ANGEL CLARE**—Garfunkel—Col
- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- CRAZY EYES**—Poco—Epic
- ERIC CLAPTON'S RAINBOW CONCERT**—RSO
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- KILLING ME SOFTLY**—Roberta Flack—Atlantic
- MARIA MULDAUR**—Reprise
- 3+3**—Isley Brothers—T-Neck
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

DISCOUNT/BOSTON

- ANGEL CLARE**—Garfunkel—Col
- BERLIN**—Lou Reed—RCA
- BEST OF PROCOL HARUM**—A&M
- FREE WHEELIN'**—Fabulous Rhinestones—Just Sunshine
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- JUST OUTSIDE OF TOWN**—Mandrill—Polydor
- MARIA MULDAUR**—Reprise
- SONG FOR JULI**—Jesse Colin Young—WB
- THE JOKER**—Steve Miller Band—Capitol

CUTLER'S/NEW HAVEN

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- BERLIN**—Lou Reed—RCA
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- LEE CLAYTON**—MCA
- MARIA MULDAUR**—Reprise
- MARSHALL TUCKER BAND**—Capricorn
- OVER-NITE SENSATION**—The Mothers—DiscReet
- SONG FOR JULI**—Jesse Colin Young—WB
- THE JOKER**—Steve Miller Band—Capitol
- WILD & PEACEFUL**—Kool & The Gang—Delite

WAXIE-MAXIE/BALT.-WASH.

- CREATIVE SOURCE**—Sussex
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- EDDIE KENDRICKS**—Tomla
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- KILLING ME SOFTLY**—Roberto Flack—Atlantic
- LYNYRD SKYNYRD**—Sounds of the South
- MAIN INGREDIENT'S GREATEST HITS**—RCA
- OVER-NITE SENSATION**—The Mothers—DiscReet
- QUEEN**—Elektra
- RAZAMANAZ**—Nazareth—A&M
- THE JOKER**—Steve Miller Band—Capitol

FRANKLIN MUSIC/PHILA.

- BEST OF PROCOL HARUM**—A&M
- CYAN**—Three Dog Night—Dunhill
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- IMAGINATION**—Gladys Knight & The Pips—Buddah
- JUST OUTSIDE OF TOWN**—Mandrill—Polydor
- MY MARIA**—B.W. Stevenson—RCA
- OVER-NITE SENSATION**—The Mothers—DiscReet
- SONG FOR JULI**—Jesse Colin Young—WB

POPLAR TUNES/MEMPHIS

- ANGEL CLARE**—Garfunkel—Col
- BERLIN**—Lou Reed—RCA
- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- CRAZY EYES**—Poco—Epic
- FULL MOON**—Kris & Rita—A&M
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA

- POINTER SISTERS**—Blue Thumb
- RAZAMANAZ**—Nazareth—A&M
- SONG FOR JULI**—Jesse Colin Young—WB
- 3+3**—Isley Brothers—T-Neck

THE MUSHROOM/N. ORLEANS

- A DRAMATIC EXPERIENCE**—Dramatics—Volt
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- JOURNEY'S END**—Matthew Fisher—RCA
- JUST OUTSIDE OF TOWN**—Mandrill—Polydor
- LYNYRD SKYNYRD**—Sounds of the South
- ON THE FRONTIER**—Shoot—EMI
- PHOTOS OF GHOSTS**—PFM—Manticore
- QUEEN**—Elektra
- STILL**—Pete Sinfield—Manticore
- THE JOKER**—Steve Miller Band—Capitol

ROSE DISCOUNT/CHICAGO

- BEST OF PROCOL HARUM**—A&M
- ERIC CLAPTON'S RAINBOW CONCERT**—RSO
- FULL MOON**—Kris & Rita—A&M
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- HOLLIES GREATEST HITS**—Epic
- JONATHAN LIVINGSTON SEAGULL**—Richard Harris—Dunhill
- MY MARIA**—B.W. Stevenson—RCA
- NEW RAGTIME FOLLIES**—Dawn—Bell
- SIDE 3**—Raspberries—Capitol

ONE OCTAVE HIGHER/CHIC.

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- BERLIN**—Lou Reed—RCA
- CYAN**—Three Dog Night—Dunhill
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I'M A WRITER, NOT A FIGHTER**—Gilbert O'Sullivan—MAM
- OVER-NITE SENSATION**—The Mothers—DiscReet
- SONG FOR JULI**—Jesse Colin Young—WB
- SWEET FREEDOM**—Uriah Heep—WB
- THE JOKER**—Steve Miller Band—Capitol

DISC SHOP/EAST LANSING

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- BERLIN**—Lou Reed—RCA
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- LET'S GET IT ON**—Marvin Goye—Tamla
- MARIA MULDAUR**—Reprise
- MOTT**—Mott The Hoople—Col
- SEFRONIA**—Tim Buckley—DiscReet
- THE JOKER**—Steve Miller Band—Capitol

VENTURES/MISSOURI

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- ANGEL CLARE**—Garfunkel—Col
- CYAN**—Three Dog Night—Dunhill
- DREAMS ARE NOTHIN' MORE THAN WISHES**—David Cassidy—Bell
- FIRST**—David Gates—Elektra
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I'M A WRITER, NOT A FIGHTER**—Gilbert O'Sullivan—MAM
- MONSTER MASH**—Bobby Boris Pickett—Parrot
- NEW RAGTIME FOLLIES**—Dawn—Bell
- SWEET FREEDOM**—Uriah Heep—WB

MUSICLAND/MINNEAPOLIS

- CHI-LITES**—Brunswick
- CYAN**—Three Dog Night—Dunhill

- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- HANK WILSON'S BACK VOL. 1**—Shelter
- I'M A WRITER, NOT A FIGHTER**—Gilbert O'Sullivan—MAM
- LET'S GET IT ON**—Marvin Goye—Tamla
- MAIN STREET PEOPLE**—Four Tops—Dunhill
- POINTER SISTERS**—Blue Thumb
- WILD & PEACEFUL**—Kool and the Gang—Delite

FOLKLORE CENTER/DENVER

- ANGEL CLARE**—Garfunkel—Col
- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- ERIC CLAPTON'S RAINBOW CONCERT**—RSO
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- INTROSPECTION**—Thijs Van Leer—Col
- MARIA MULDAUR**—Reprise
- 953 WEST**—Siegel/Schwall Band—Wooden Nickel
- NO GO (Soundtrack)**—Apple
- RURAL FREE DELIVERY**—Eric Weissburg & Deliverance—WB
- THE JOKER**—Steve Miller Band—Capitol

CIRCLES/PHOENIX

- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- DELIVER THE WORD**—War—UA
- EDDIE KENDRICKS**—Tomla
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- INNERVISIONS**—Stevie Wonder—Tomla
- LET'S GET IT ON**—Marvin Goye—Tamla
- 3+3**—Isley Brothers—T-Neck
- WILD & PEACEFUL**—Kool and the Gang—Delite

WHEREHOUSE/CALIFORNIA

- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- HANK WILSON'S BACK VOL. 1**—Shelter
- LIFEBOAT**—Sutherland Bros. & Quiver—Island
- MY MARIA**—B.W. Stevenson—RCA
- OVER-NITE SENSATION**—The Mothers—DiscReet
- THE SMOKER YOU DRINK THE PLAYER YOU GET**—Joe Walsh—Dunhill
- WE'RE AN AMERICAN BAND**—Grand Funk
- WILD & PEACEFUL**—Kool and the Gang—Delite

RECORD FACTORY/SAN FRAN.

- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- MARIA MULDAUR**—Reprise
- 953 WEST**—Siegel/Schwall Band—Wooden Nickel
- PYRAMID OF THE MOON**—Azteca—Col
- SEFRONIA**—Tim Buckley—DiscReet
- SONG FOR JULI**—Jesse Colin Young—WB
- THE JOKER**—Steve Miller Band—Capitol
- TIME FADES AWAY**—Neil Young—Reprise

MUSIC ODYSSEY/LOS ANGELES

- A DRAMATIC EXPERIENCE**—Dromatics—Volt
- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- BEST OF PROCOL HARUM**—A&M
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- HANK WILSON'S BACK VOL. 1**—Shelter
- JUST OUTSIDE OF TOWN**—Mandrill—Polydor
- PHOTOS OF GHOSTS**—PFM—Manticore
- SONG FOR JULI**—Jesse Colin Young—WB
- 3+3**—Isley Bros.—T-Neck
- WILD & PEACEFUL**—Kool and the Gang—Delite



THE ALBUM CHART

OCT. 20	OCT. 13		WKS. ON CHART
1	2	GOAT'S HEAD SOLP ROLLING STONES/ ROLLING STONES COC 59101 (Atlantic)	4
2	1	LET'S GET IT ON MARVIN GAYE/Tamla T329VI	5
3	3	LOS CHOCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	8
4	4	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	10
5	6	BROTHERS AND SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)	9
6	11	ANGEL CLARE GARFUNKEL/Columbia KC 31474	4
7	7	WE'RE AN AMERICAN BAND GRAND FUNK/ Grand Funk SMAS 11207 (Capitol)	10
8	9	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	10
9	5	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271	8
10	8	DELIVER THE WORD WAR/United Artists UA LA127-F	8
11	13	THE CAPTAIN AND ME DOOBIE BROS./ Warner Bros. BS 2694	30
12	10	DARK SIDE OF THE MOON PINK FLOYD/ Harvest SMAS 11163 (Capitol)	26
13	14	THE SMOKER YOU DRINK, THE PLAYER YOU GET JOE WALSH/Dunhill DSX 50140	15
14	19	3 + 3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	5
15	17	HANK WILSON'S BACK VOL. 1 /Shelter SW 8923 (Capitol)	5
16	16	THE POINTER SISTERS /Blue Thumb BTS 48	10
17	15	CHICAGO VI CHICAGO/Columbia KC 32400	15
18	12	RAINBOW NEIL DIAMOND/MCA 2103	7
19	23	ERIC CLAPTON'S RAINBOW CONCERT /RSO SO 877 (Atlantic)	4
20	18	TOUCH ME IN THE MORNING DIANA ROSS/ Motown M772L	15
21	20	A PASSION PLAY JETHRO TULL/Chrysalis CHR 1040 (WB)	13
22	21	FOREIGNER CAT STEVENS/A&M AP 4391	13
23	22	FRESH SLY & THE FAMILY STONE /Epic KE 32134	17
24	28	FULL MOON KRIS & RITA/A&M SP 4403	4
25	34	EDDIE KENDRICKS /Tamla T327L (Motown)	10
26	24	NOW & THEN CARPENTERS/A&M SP 3519	20
27	25	PAT GARRETT AND BILLY THE KID BOB DYLAN/ Soundtrack/Columbia KC 32460	11
28	30	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255	28
29	29	I AM WOMAN HELEN REDDY/Capitol SMAS 11068	42
30	40	AMERICAN GRAFFITI SOUNDTRACK/MCA 28001	5
31	55	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ ABC ABCX 756	21
32	32	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	92
33	38	LIFE AND TIMES JIM CROCE/ABC ABCX 769	35
34	39	CRAZY EYES POCO/Epic KE 32354	4
35	35	COUNTDOWN TO ECSTASY STEELY DAN/ABC ABCX 779	13



CHARTMAKER OF THE WEEK

36 — **GOODBYE YELLOW BRICK ROAD**
ELTON JOHN/MCA 2-10003



37	44	MARSHALL TUCKER BAND /Capricorn CP 0112 (WB)	12
38	31	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699	25
39	50	JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160	4
40	41	TRES HOMBRES Z.Z. TOP/London XPS 631	9
41	26	LEON LIVE LEON RUSSELL/Shelter STCO 8917 (Capitol)	16
42	43	MOTT MOTT THE HOOPLE/Columbia KC 32425	8
43	42	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/ Epic KE 31584	40

44	37	LED ZEPPELIN 4 /Atlantic SD 7208	38
45	27	DEODATO 2 EUMIR DEODATO/CTI 6029	11
46	33	MACHINE HEAD DEEP PURPLE/ Warner Bros. BS 2607	21
47	36	MADE IN JAPAN DEEP PURPLE/Warner Bros. 2WS 2701	26
48	83	SWEET FREEDOM URIAH HEEP/Warner Bros. BS 2724	2
49	49	THE BEST OF BREAD /Elektra EKS 75056	31
50	45	SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2629	40
51	55	MY MARIA B.W. STEVENSON/RCA APL1-0088	3
52	51	THE GOES RHYMIN' SIMON PAUL SIMON/ Columbia KC 32280	22
53	46	TOULOUSE STREET DOOBIE BROS./Warner Bros. BS 2634	30
54	47	HARD NOSE THE HIGHWAY VAN MORRISON/ Warner Bros. BS 2712	11
55	48	ABOUT US STORIES/Kama Sutra KSBS 2068 (Buddah)	10
56	52	LIVE AND LET DIE SOUNDTRACK/United Artists UA LA100-G	12
57	53	FANTASY CAROLE KING/Ode SP 77018 (A&M)	18
58	73	HALF BREED CHER/MCA 2104	2
59	63	CHI-LITES /Brunswick BL 754197	4
60	61	CLEOPATRA JONES SOUNDTRACK/Warner Bros. BS 2719	5
61	70	ANTHOLOGY TEMPTATIONS/Motown M782A3	3
62	57	LIVING IN THE MATERIAL WORLD GEORGE HARRISON/ Apple SMAS 3410	19
63	67	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia)	7
64	81	JUST OUTSIDE OF TOWN MANDRILL/Polydor PD 5059	2
65	131	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	1
66	53	MARK-ALMOND 73 /Columbia KC 32486	7
67	66	RED ROSE SPEEDWAY PAUL McCARTNEY & WINGS/ Apple SMAL 3409	24
68	56	DICK CLARK: 20 YEARS OF ROCK 'N ROLL VARIOUS ARTISTS/Buddah BDS 5133-2	14
69	68	1967-70 THE BEATLES /Apple SKBO 3404	28
70	69	TO KNOW YOU IS TO YOVE YOU B.B. KING/ ABC ABCX 794	5
71	71	SUFFICIENTLY BREATHLESS CAPTAIN BEYOND/ Capricorn DEP-2013	2
72	92	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013	2
73	113	OVERNITE SENSATION THE MOTHERS/DiscReet MS 2149 (Reprise)	1
74	84	LIFEBOAT SUTHERLAND BROTHERS & QUIVER/ Island SW 9326 (Capitol)	2
75	79	DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER ELTON JOHN/MCA 2100	37
76	138	MARIA MULDAUR /Reprise MS 2148	1
77	—	BERLIN LOU REED/RCA APL1-0207	1
78	60	SMOKEY SMOKEY ROBINSON/Tamla T328L (Motown)	11
79	115	SONG FOR JULI JESSE COLIN YOUNG/ Warner Bros. BS 2734	1
80	75	I DON'T KNOW HOW TO LOVE HIM HELEN REDDY/ Capitol ST 762	19
81	58	BE WHAT YOU ARE STAPLE SINGERS/Stax STS 3014	6
82	72	TOWER OF POWER /Warner Bros. BS 2681	25
83	—	CYAN THREE DOG NIGHT /Dunhill DSX--50158	1
84	62	JESUS CHRIST SUPERSTAR SOUNDTRACK/MCA 2-11000	13
85	105	ECSTASY OHIO PLAYERS/Westbound WB 2021 (Chess/Janus) MAM 7 (London)	1
86	—	I'M A WRITER, NOT A FIGHTER GILBERT O'SULLIVAN/ RCA APL1-0140	5
87	64	TAYLORED IN SILK JOHNNIE TAYLOR/Stax STS 3014	13
88	89	CLOSER TO IT BRIAN AUGER'S OBLIVION EXPRESS/ Columbia KC 32184	18
89	88	HEAD TO THE SKY EARTH, WIND & FIRE/ London XPS 620	21
90	74	NATURAL HIGH BLOODSTONE/London XPS 620	21
91	101	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY/MCA 359	1
92	59	HEY NOW HEY ARETHA FRANKLIN/Atlantic SD 7265	15
93	93	TALKING BOOK STEVIE WONDER/Tamula T319L (Motown)	46
94	77	FAREWELL ANDROMEDA JOHN DENVER/RCA APL1-0101	19
95	78	NO SWEAT BLOOD, SWEAT & TEARS /Columbia KC 32180	6
96	86	NEW YORK DOLLS /Mercury SRM 1-675	8
97	80	LOVE/DEVOTION/SURRENDER CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN/Columbia KC 32034	16
98	76	FACTS OF LIFE BOBBY WOMACK/United Artists UA LA040-F	12
99	90	1962-66 THE BEATLES /Apple SKBO 3403	28
100	91	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238	45

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Olivia Newton-John
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MCA RECORDS



101 THE ALBUM CHART 150

OCTOBER 20, 1973

OCT. 20	OCT. 13	
101	108	BEGINNINGS ALLMAN BROTHERS BAND/Atco SD 7-805
102	110	MAIN STREET PEOPLE FOUR TOPS/Dunhill DSX 50144
103	82	RICHARD NIXON: A FANTASY DAVID FRYE/Buddah BDS 1600
104	85	EXTENSION OF A MAN DONNY HATHAWAY/Atco SD 7029
105	129	BARNSTORM JOE WALSH/Dunhill DSX 50130
106	106	ETTA JAMES/Chess CH 50042
107	130	PAPER ROSES MARIE OSMOND/MGM SE 4910
108	109	SHIRLEY BASSEY LIVE AT CARNEGIE HALL/United Artists UA LA111-H2
109	98	BILLION DOLLAR BABIES ALICE COOPER/Warner Bros. BS 2685
110	—	DAWN'S NEW RAGTIME FOLLIES/Bell B1130
111	97	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247
112	122	SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350
113	116	BIG BAMBU CHEECH Y CHONG/Ode SP 77014 (A&M)
114	135	GET IT TOGETHER JACKSON 5/Motown M783V1
115	125	LYNYRD SKYNRD/Sounds of the South 363 (MCA)
116	—	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064
117	96	MUSIC IS MY LIFE BILLY PRESTON/A&M SP 3516
118	128	SIDE 3 RASPBERRIES/Capitol SMAS 11220
119	99	SIX WIVES OF HENRY VIII RICK WAKEMAN/A&M SP 4361
120	102	THE PLAN THE OSMONDS/MGM SE 4902
121	95	ELVIS ELVIS PRESLEY/RCA APL1-0283
122	124	SEFRONIA TIM BUCKLEY/DiscReet MS 2157 (Reprise)
123	94	DOIN' IT TO DEATH J. B.'S/People 5603 (Polydor)
124	—	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141
125	141	ADVENTURES OF PANAMA RED NEW RIDERS OF THE PURPLE SAGE/Columbia KC 32450
126	100	THE MORNING AFTER MAUREEN McGOVERN/20th Century T419
127	103	IN THE RIGHT PLACE DR. JOHN/Atco SD 7018
128	104	ALL I NEED IS TIME GLADYS KNIGHT & THE PIPS/Soul S739L
129	87	JANIS JOPLIN'S GREATEST HITS/Columbia KC 32194
130	—	BEST OF THE ANDREW SISTERS/MCA 2-4024
131	132	BEST OF THE DOORS/Elektra EQ 5035
132	145	THE HOLLIES GREATEST HITS/Epic KE 32061
133	—	HEARTBEAT-IT'S A LOVEBEAT DE FRANCO FAMILY/20th Century
134	—	FIRST DAVID GATES/Elektra EKS 75066
135	—	A DRAMATIC EXPERIENCE DRAMATICS/Volt 6018
136	—	THE BEST OF PROCOL HARUM/A&M SP 4401
137	111	SING IT AGAIN ROD ROD STEWART/Mercury SRM 1-680
138	112	WATTSTAX II/THE LIVING WORD/Stax STS 2-3018
139	114	I'VE GOT SO MUCH TO GIVE BARRY WHITE/20th Century T407
140	—	UNDER THE INFLUENCE OF LOVE UNLIMITED/20th Century T414
141	143	TURTLE BAY HERBIE MANN/Atlantic SD 1642
142	—	BOOGIE WOOGIE BUGLE GIRLS ANDREW SISTERS/Paramount PAS 6075 (Famous)
143	147	TEN YEARS ARE GONE JOHN MAYALL/Polydor PD 2-3005
144	117	CALL ME AL GREEN/Hi XSHL 32077 (London)
145	—	JOURNEY'S END MATTHEW FISHER/RCA APL1-0195
146	120	I LOVE DIXIE BLUES MERLE HAGGARD/Capitol ST 11200
147	144	TWO SIDES OF PETER BANKS/Sovereign SMAS 11217 (Capitol)
148	—	ASHES ARE BURNING RENAISSANCE/Sovereign ST 11216 (Capitol)
150	—	MONSTER MASH BOBBY BORIS PICKETT AND THE CRYPT KICKERS/London XPAS 71603

CLUB REVIEW

Orleans, Rhinestones Brighten Up Max's

NEW YORK — A double-barreled rock show brightened up the dark confines of Max's here recently, as Orleans (ABC/Dunhill) and the Fabulous Rhinestones (Just Sunshine) lifted the usually blase Max's crowd into a frenzy of hand clappin'.

Orleans, led by powerhouse guitarist John Hall, rambled through a whole mess of blues-rock, with highlights including drummer Wells Kelly doing vocal honors on "I'm a Bum," and one of the group's older tunes, "Brooklyn," a nicely syncopated rocker with charming lyrics.

The Rhinestones, making one of their rare appearances in Gotham, (they all hang out in Woodstock, so who can blame them), did tunes from their latest opus such as "Freewheelin'," a rocking paean to freedom, and some songs from their first lp, including "Living On My Own Time" and "What a Wonderful Thing We

GMA Elects Directors

NASHVILLE — The Gospel Music Association has announced the newly elected Board of Directors who will serve two-year terms. Each director was elected in categories relative to their professional music capacity.

The Board members and their categories are Sue Chenault, Artist/Musician; Shirley Enoch, Talent Agent/Artist Management; Walter Heeneey, Trade Papers; Marvin Norcross, Record Company; Norman Odum, Performance Rights Organization; Eddie Benson, Director-At-Large; Tom Armshaw/Radio & Television; Lloyd Orrell, Promoter; Tillie Lowery, Disc Jockey; Ben Speer, Publisher; Carol Stout, General; Steve Speer, Youth; and LaVerne Tripp, Composer.

Have."

The combination of solid musicianship and rocking exuberance that both bands put out made for a good evening of good music.

Allen Levy

THE ALBUM CHART ARTISTS CROSS REFERENCE

OCTOBER 20, 1973

ALLMAN BROTHERS	5, 101	HERBIE MANN	141
ANDREW SISTERS	130, 142	MARSHALL TUCKER BAND	37
BRIAN AUGER	88	JOHN MAYALL	143
PETER BANKS	147	PAUL McCARTNEY	67
SHIRLEY BASSEY	108	MARVIN GAYE	2
BEATLES	69, 99	STEVE MILLER BAND	65
CHER	58	MARIA MULDAUR	76
BLOODSTONE	90	MAUREEN McGOVERN	126
BLOOD, SWEAT AND TEARS	95	BETTE MIDLER	100
BREAD	49	VAN MORRISON	54
TIM BUCKLEY	122	MOTT THE HOOPLE	142
CAPTAIN BEYOND	72	NEW YORK DOLLS	26
CARPENTERS	26	NRPS	125
CHEECH Y CHONG	3, 113	OHIO PLAYERS	85
CHICAGO	17	MARIE OSMOND	107
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DICK CLARK	68	BOBBY BORIS PICKETT	150
ALICE COOPER	109	POCO	34
JIM CROCE	33	POINTER SISTERS	16
DAWN	110	ELVIS PRESLEY	121
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DEFRANCO FAMILY	133	RASPBERRIES	118
DEODATO	45	HELEN REDDY	8, 29, 80
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NEIL DIAMOND	18	RENAISSANCE	148
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DOORS	131	ROLLING STONES	1
DRAMATICS	135	LINDA RONSTADT	116
DR. JOHN	127	DIANA ROSS	20
BOB DYLAN	27	SMOKEY ROBINSON	78
EARTH, WIND & FIRE	89	LEON RUSSELL	78
MATTHEW FISHER	145	SANTANA & McLAUGHLIN	97
ROBERTA FLACK	9	SEALS & CROETS	38, 50
FLASH	149	PAUL SIMON	52
FOUR TOPS	102	SIMON & GARFUNKEL	112
PINK FLOYD	12	LYNYRD SKYNRD	115
ARETHA FRANKLIN	92	SLY & THE FAMILY STONE	23
DAVID FRYE	103	SOUNDTRACKS:	
GARFUNKEL	6	AMERICAN GRAFFITI	30
DAVID GATES	134	CLEOPATRA JONES	60
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GRAND FUNK	7	LIVE AND LET DIE	56
AL GREEN	144	WATTSTAX II	138
PROCOL HARUM	136	STAPLE SINGERS	81
RICHARD HARRIS	39	STEELY DAN	35
GEORGE HARRISON	62	CAT STEVENS	22
DONNY HATHAWAY	104	B.W. STEVENSON	51
URIAH HEEP	48	ROD STEWART	137
HOLLIES	132	STORIES	55
ISLEY BROTHERS	14	SUTHERLAND BROTHERS & QUIVER	74
JACKSON FIVE	114	JOHNNY TAYLOR	87
J.B.'S	123	TEMPTATIONS	61
ETTA JAMES	106	Z. Z. TOP	40
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JANIS JOPLIN	129	THREE DOG NIGHT	83
EDDIE KENDRICKS	25	JETHRO TULL	21
B. B. KING	70	CONWAY TWITTY	91
CAROLE KING	57	RICK WAKEMAN	119
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KRIS KRISTOFFERSON	63	HANK WILSON	15
KRIS & RITA	24	EDGAR WINTER	43
LED ZEPPELIN	44	JOE WALSSH	13
LOVE UNLIMITED	140	BOBBY WOMACK	98
MARK ALMOND	66	STIVIE WONDER	4, 93
MANDRILL	64	JESSIE COLIN YOUNG	79
		FRANK ZAPPA	73

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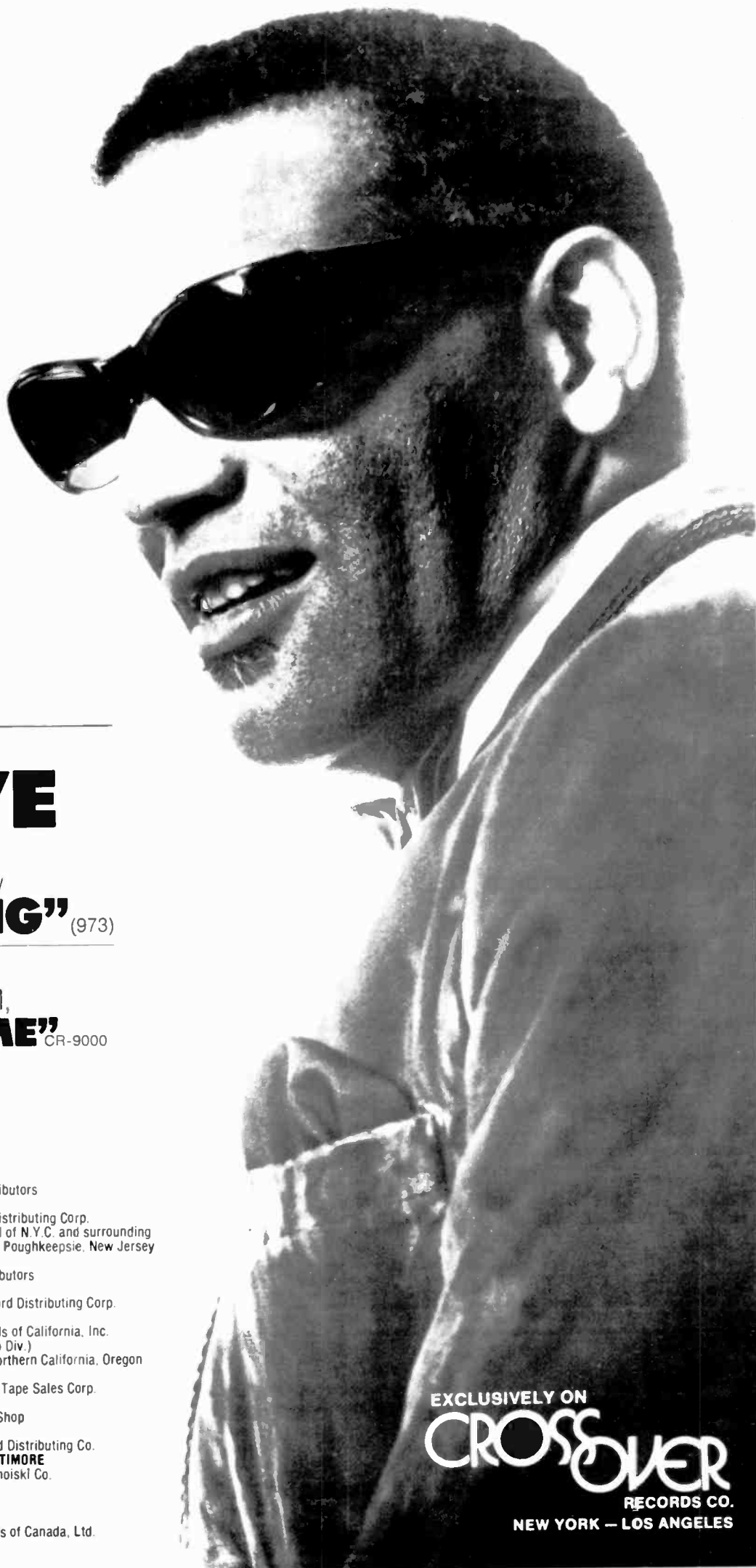
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NEW YORK — LOS ANGELES



Dialogue

(Continued from page 22)

not for a premium package, it's for a budget package or it's for a new album. Examples are Cole Porter or Gershwin. There's a tremendous amount of activity that can be generated with these types of catalogues if you really put your mind to it. Ed Silvers, I think, did a tremendous job with Gershwin, just as we have. I mean, he came up with a Deodato, he's gone the contemporary route with it as we have with Copperpenny in Canada, who's just recorded "Summertime." Herb Alpert just did "Summertime." So, to say that they're the only salvation for our catalogue is absolutely stupid. And to penalize the composer or lyricist on that basis is also stupid and I think we don't deserve to be publishers if we allow that kind of practice.

RW: Are there some publishers that do go in for that?

Weiser: Oh, I'm sure, or those premium companies wouldn't be in business.

RW: Do you feel that the special package manufacturers need that lower rate to make a decent profit?

Weiser: Well, it depends upon what kind of special packages you're talking about. It it's a budget line, a low end line, or even a club, I don't believe that $\frac{3}{4}$ of a cent is realistic. I think they certainly can live with the higher rate and they do. Most of them today don't ask for less than a penny. $1\frac{1}{4}$ — $1\frac{1}{2}$ is more realistic from our standpoint. However, when you get into a situation like Columbia Special Products—Al Schulman's operation—I think he does have a case because he does not sell to the end user. He sells at a very low price to a special market, at prices normally under a dollar. That's all he realizes. And when he does make a deal, you are paid on a gross amount, there are no returns, there are no games played with you. In a case like that, I can understand where he might have to work on a very low rate in order to bring his package in under a dollar. So he probably works on a very tight situation. But, other than that, I can't see the very low-end rate. And we resist them very strongly.

RW: Does Chappell have the kind of deals with writers in which the writer forms his own company and the publisher is mainly an administrator?

Weiser: We have some of those, yes. I might say we've had them for many, many years. Because we have people like Julie Stein, Loerner and Lowe, Richard Rodgers, Cole Porter, Gershwin, and these go back many years, long before I was even in the music business.

RW: Is that a growing trend among the writers now?

Weiser: I think it is. I think it's a rather dangerous trend but I think it's increasing.

RW: We noticed that the American Guild of Authors and Composers has come out with a new plan.

Weiser: Well, I have a very strong opinion on that and I must tell you that I am 1,000 per cent against it to the point where Chappell will resist any move by them into the publishing business as strongly as we can. They're a union, an organization representing writers. By NMPA's charter they are not a publisher in any sense of the word. They expect us to work with them in the protection of their writers through their contracts, whatever—and yet they want to become our competitor. We have very, very strong feelings about it. And we're very upset about it. I think the other publishers are also upset. Some of them, of course, have no affiliation with AGAC. They don't represent AGAC writers. They are, I believe, probably completely unaware of what AGAC really is. But I think you'll find, at best, a resentment and, at worst, a very strong feeling against this move.

RW: What they claim to be trying to do is only part of the functions a publisher would normally assume.

Weiser: Well, what they're doing is everything but printing or trying to print, which not all publishers do. But—and this is very important—they're offering writers a collection service, a copyright service, whatever else they're involved in, but they're ignoring the two most important parts of music publishing—representing their writers properly, and vitally—vitally promoting their copyrights. I mean, frankly, I don't see why a writer needs them at all.

RW: I imagine that many writers believe that the trend toward the writer/performer will continue, making the writer less concerned with having his music promoted to other performers. They are only interested in performing and recording it themselves and then having somebody administrate it for them.

Weiser: Then they're not very good writers. You know there aren't a hell of a lot of writer/performers that last for a long period of time. They come and they go. I think that a writer has a better chance of making it as a writer than as a writer/performer. If they have any talent, I believe that a copyright is a darn sight more valuable than a one-shot

(Continued on page 136)

'Solitaire' With Andy



Andy Williams paid a recent visit to Record World's New York offices to talk about his brand new Columbia album, "Solitaire." The album is a new step forward for Williams, as the set was produced by noted rock producer Richard Perry and backed by some of rock's outstanding sidemen. Discussing the new album are (from left) RW album reviewer Robert Nash, Williams and RW Vice President, Marketing, Bil Keane.

BMI Unveils Documentary

■ NEW YORK — Edward M. Cramer, President of Broadcast Music, Inc. (BMI), at the sixth in a series of "rap" sessions sponsored by the American Guild of Authors and Composers, unveiled a new aspect of BMI's ongoing program of education and information on music licensing.

The session, held October 9 at the Warwick Hotel, opened with the world premiere of BMI's newest documentary and closed with a question-and-answer session moderated by Ervin Drake, President of AGAC.

Running 14 minutes, the BMI documentary clearly explains, via slides and tape, what music licensing is all about and underscores BMI's role in the field.

New York NARAS Drive Nets 110 New Members

■ NEW YORK — Alice Cooper, Pierre Boulez, Carly Simon, Michel Legrand and Johnny Pacheco are all new members of the New York Chapter of the Record Academy (NARAS), which recently embarked on a major and successful recruiting drive that has resulted in the addition of 110 new members to the chapter's rolls.

The spurt, instigated by newly-elected chapter President Brooks Arthur, reflects a revived interest among New York's recording personnel in the aims and activities of the local NARAS chapter. The goal of the drive, according to Arthur, is to increase the local membership by at least 200 more.

Newly-accepted active voting members also include Pat Adams, Jemaro Alvarez, Robert Aiss, Wayne Andre, Richard Baxter, John Bennings, George Brachman, Joseph Brescio, Michael Owen Bruce, Glen Buxton, Gregory Calbi, Neal Ceppos, Jill Clayburgh, Jim Coyne, Richard Crooks, Jim Czak, Peter Dauria, Jeffrey Deutsch, Warren Dewey, Jael Diamond, Anthony Dittlow, Sal Ditroia, Dominique, Robert Drake, Gus Dudgeon and Dennis Duna-way.

Manticore Mounts PFM Promo Push

■ LOS ANGELES — "Photos of Ghosts," the first American release by Italian classical-rock group PFM, is being released in the United States with a full-force campaign, according to Mario Medious who heads up the U. S. operation of Manticore Records. Manticore, a new label in which the British rock group Emerson, Lake and Palmer have a financial stake, is being distributed in the United States by Atlantic Records. Atlantic is introducing PFM with a large media campaign including varied 30 and 60 second radio spots for both AM and FM, in-store displays, print advertising and national publicity.

"Photos of Ghosts" is a compilation of the first two albums of Premiata Forneria Marconi. Known as PFM, they are the first Italian rock group ever to be released in the United States and distributed by a major label.

Anka Flashes to Fame

■ LOS ANGELES—Fame Records has signed Paul Anka to an exclusive, long-term recording contract, according to an announcement made recently by Rick Hall, President of the label based in Muscle Shoals, Alabama. The initial single from Anka entitled "Flashback" is shipping now, with a debut Fame lp slated for early in 1974.

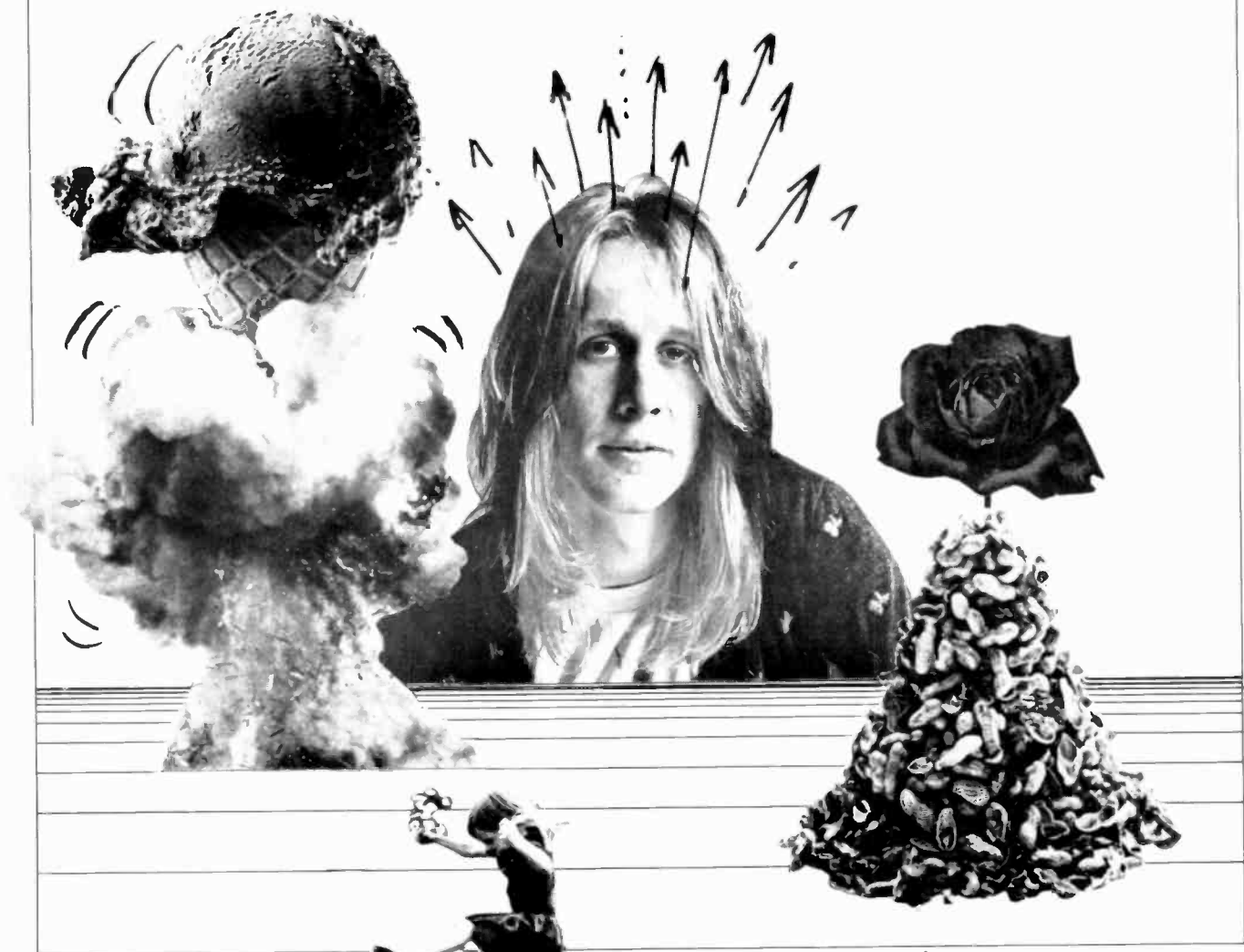
Fame Records is distributed by United Artists.

Also, Don Ewell, Sam Feldman, Peter Fernandez, Irving Freeman, Dennis Ganin, Jonathan Gibbs, Stu Ginsburg, Mort Goode, Arnold Gross, Arthur Hentschel, Marc Horowitz, Charles Irwin, Joanne Jonas, Harold Kleiner, Louis Lahav, Robin Lamont, Bill Lavogna, Candy Leigh, Garrison Leykam, David Lucas, Steve Malinchoc, Stephen Mandell, Andrew Marsala, Daniel Marks, Gerald Masucci, David Matthews and Andrew Miele.

Also Claire Miller, Lawrence Morton, Paul Moverman, Barbara Nagel, Andy Newmark, Andrew Oldham, Orrin Olson, Arthur Payne, Albert Philips, Thomas Rabstenek, Henri Rene, Ruth Roberts, Robert Roena, Stewart Jay Romain, Rob Rothstein, Michael Ruschak, Izzy Sanabria, Robert Saxon, Walter Schaeffer, Allan Schwartzberg, Fred Slotkin, Kenneth Small, Neal Alan Smith, Mark Spector, Mary Stuart, Dave Teig, Lynne Thigpen, Don Young, Alfred Vanderbilt, Derek Varnals, Walter Velez, John Watts, Robert Weintraub, Eric Weissberg and Harry Yarmork.

In addition, the following have joined as associate members: Harold Beldock, Ira Blacker, Maxwell T. Cohen, David English, Jeff Franklin, Harold Holtman, Grace Hultman, Capil Maraj, Alex Masucci, Kilbert Mathieu, Nigel Morgan, Bill Oakes, Robin Phillips, Stuart Shapiro, Linda Sloman, Robert Small, Robert Stigwood and Morton Wax.

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Senator Sam Signs



Senator Sam Ervin, one of the key figures in the ongoing Senate Watergate hearings, has agreed to put some of his innermost thoughts on tape, and, to that end, was recently signed to a recording contract by Al Ham Music Productions, Inc. Senator Sam (left) is pictured with Al Ham, discussing the preparation of the forthcoming Columbia album.

ABC's Seagull Flies On TV

■ LOS ANGELES—ABC/Dunhill Records has instituted a major television advertising campaign on behalf of its recorded version of the Richard Bach bestseller "Jonathan Livingston Seagull". The TV advertising program includes a full-scale plan in the four major markets of New York, Los Angeles, Chicago and Boston, with the record company using a 30-second film spot to push the album.

The album, with Richard Harris, the English actor-poet-singer reading the work, includes music composed, arranged and conducted by Terry James.

"Usually, we do most of our media advertising on radio," said Craig Bowers, head of Creative Services at ABC/Dunhill, "but 'Jonathan Livingston Seagull's' potential audience demanded that we try something different. The answer for us was television because we felt it would give us a much broader base for exposure than the radio. But it isn't a question of either/or here—we have used radio spots for 'JLS' quite extensively but we've supplemented them with the television time."

Brunswick-Ampex Renew Agreement

■ ELK GROVE VILLAGE, ILL. — Ampex Music Division and Brunswick Record Corporation have agreed upon a long term renewal of the tape licensing agreement between the two companies, it has been announced by William L. Slover, Ampex Vice President and general manager of AMD. The new duplicating and marketing contract, a renewal of a 1970 pact, gives Ampex exclusive U.S. tape rights to Brunswick and Dakar albums.

Moodies Radio Show Ready

■ NEW YORK—A three part radio program, "The Moody Blues Story," has been produced by Radio Wilde in association with Threshold Records and is currently being offered to North American radio stations.

"The Moody Blues Story," was producer in England and consists of three 46 minute parts, each of which will fill up an hour of programming with commercials.

More than 25 per cent of the programs is narration by four of the Moody Blues, Graeme Edge, Mike Pinder, Ray Thomas, and Justin Hayward. A total of 38 minutes of Moody Blues narration was culled from more than four hours of interviews conducted by Radio Wilde Director John Thompson. These are the first such interviews that the group has ever given.

Six Writers Join Thevis Pubberies

■ ATLANTA, GA. — Michael Thevis, President of Act One Music Co., Inc., (BMI) and Grape Vine Music Co. Inc., (ASCAP) has announced that six new songwriters have been signed to the two publishing companies.

Joining Act One as term writers are Larry Latimer, Fred Van Doren, Don Stewart, Elsie Turner and Dan Eckley, all of Atlanta. Joining Grape Vine Music is songwriter Howard Chadwick. Eckley, in addition to his term writing contract, is also in charge of all production on demo tapes recorded at the Sound Pit studio here.

Clean Air Formed

■ SEATTLE — Clean Air Productions has been formed here, according to an announcement from Bob Zimmerman, general manager. The company will be engaged in record production and personal management.

Slade Shoes Up



Shown visiting RW's New York offices is rock group Slade, newly signed to Reprise. The group, currently on an extended tour of the Colonies, will be doing a Don Kirshner "Rock Concert" TVer in the near future. Shown giving the Slade-sign are (from left) Sladesters Don Powell, Noddy Holder, Jimmy Lea and Dave Hill, while Record Worlder Allen Levy indulges in his shoe fetishism.

Dialogue

(Continued from page 134)

record or a two-year run as a recording artist. I think a copyright has value—right now it has value for 56 years—and I think that with proper handling by the publisher, those copyrights can be an annuity for a writer.

Now I don't think the young writer/performer is being properly advised if they take that type of a stance. I think that they're being very badly advised and I think it behooves the media that reach these young people to educate them a little more. Because you know there've been many instances where young people have been taken huge advantage of, where they've gotten a record, or two records, they may have had a very good run with the first record, and they come out with no money. They lose their copyright and they're right back where they were a year before and maybe wind up working in a shoe store. And I think that you're losing a number of talented young writers. I think they'll eventually end up out of this business because of what happens. It's pretty darn discouraging to a young fellow who's coming into this business to get killed like that.

RW: How does it actually come about?

Weiser: I think he's badly advised. I think either through bad management or lack of management, through bad lawyers or lack of lawyers.

RW: Is this something that happens when someone tries to self-publish?

Weiser: I believe so. I would speak that way as a publisher naturally, but, if they feel that it's just a matter of forming a company and having the Fox office collect their money and ASCAP pay them their performing money, then they're better off with a lawyer or a business manager but not an AGAC.

RW: Is printing still an important moneymaking aspect of the publishing business?

Weiser: Yes, it is a moneymaker and yes, it's very darn important because there are advantages over and above what you sell in a music store or to music schools or marching bands or whatever. That is that you make available, all over, your material. And you'd be surprised how much of it eventually finds its way to people who can give you performances.

RW: In the case of printing someone else's material, that's not really a factor though.

Weiser: No, but of course that's not the prime interest of our business either. Whatever anyone may tell you to the contrary—this is a good business, but it's a tough business, you've got to work at it. And the only thing I'd like to point out is that many of the deals are becoming completely unrealistic and so you have to be careful. And, if you want it to be successful, you have to sometimes pass up something that looks very good because it just won't turn out to be profitable.

"You know there aren't a hell of a lot of writer/performers that last for a long period of time. They come and they go. I think that a writer has a better chance of making it as a writer than as a writer/performer. If they have any talent, I believe that a copyright is a darn sight more valuable than a one-shot record or a two-year run as a recording artist."

RW: Are there any other important issues in the publishing field that you would like to discuss that we have not asked you about?

Weiser: I wanted to really discuss the complete lack of young people in this industry. It's very, very serious in our business. And I'm not talking about writers. I'm talking about young people who want to learn the publishing business and follow it as a career because I think it's a very healthy and a very good business. It's not like the record business, dependent on a hot streak and a cold streak and a hit record. Copyrights are forever, and I think there's a tremendous void in the publishing business today because young people are not coming into it as a full-time venture, in the numbers that are required to build executive personnel, management personnel and it takes a while to learn it. It's not an easy goal. There's not the big, fast dollars in it that you get in a record thing where you get 23-24-year-old millionaires. And I don't say it doesn't happen in publishing—it does—but it's the exception not the rule. I think the industry offers a tremendous, tremendous future for many, many young people and they're not getting it. And I would love to see Chappell, Warner Bros., all these compa-

(Continued on page 139)

Negram-Amadeo Pact

■ VIENNA, AUSTRIA — Hans I. Kellerman, general manager of Dutch record company Negram has concluded a deal with Stefan von Friedberg, President of Austrian Amadeo Records. The deal will run for three years, commencing November 1. Negram will launch Amadeo on the Dutch market with an initial release of eighteen albums.

The Wonderland release will be launched with publicity in newspapers and trade-magazines. Posters and a low-priced sampler-record will also be used.

The sampler-record, which will be titled "Classic Wonderland" contains popular pieces such as Schuman's "Träumerei," Schubert's "Ständchen," Chopin's "Tristesse" and "Ave Maria" by Bach and Gounod.

Metromedia 'Catches Soul'

■ NEW YORK — Metromedia Records President Jack Wiedenmann has announced that special release arrangements have been completed with RCA Ltd., London, England, for distribution of the soundtrack album of "Catch My Soul" featuring Richie Havens and Tony Joe White.

There's Nun Like Him



Dropping by Record World's New York office is Evolution recording artist Stu Nunnery, up to talk about his new single "Sally from Syracuse." The Garden City native is currently putting the finishing touches on his first Evolution album being produced by Al Gorgoni. Tour plans are in the works. Shown with Nunnery is Evolution's Roberta Skopp.

Harris Signed By Sweet Fortune

■ NEW YORK — Singer Gregory Harris has been signed by Sweet Fortune Records, it was announced by Joe D'Imperio and Lenny Scheer, heads of the label Harris' just-released single, "Raining In My Heart," b/w "Blue Angel" was produced and arranged by Alan Lorber for Alan Lorber Productions.

Dimarc Names Officers

■ SAN BERNADINO, CALIF. — At a meeting of the board of directors the following officers of Dimarc Broadcasting Corporation, owners and operators of KCC radio in

San Bernadino, were elected: chairman of the board—Harry Trenner; President and treasurer—Douglas Trenner; Vice President—Walter Detweiler (AKA: Bob Mitchell); secretary—Gloria Erown.

Listening Post

(Continued from page 12)

KFI-Los Angeles . . . October 15th will start some new station changes without changing the basic station format, according to program manager **Biggie Nevins**. The idea will be to continue to play music for adults during the day, but adding a few touches to give "a distinctive style." The touches include **Marv Gray** hosting a nighttime conversation show 8 pm-midnight, featuring guest interviews and listener participation. Some other additions include the Service 640 which is a series of capsulized informative pieces on a variety of subjects presented four times per hour, "Laff Lines" which are brief cuts from well-known comedy albums aired every hour, and the "\$64 Voice" which will be the mysterious voice of an identifiable publicly known figure. The listener who sends in a card identifying him wins the daily prize, which starts at \$64 and is increased by \$64 each day at noon. The contest will continue for an indefinite period of time.

WJQS-Jackson . . . The station rejoins the CBS Radio Network on November 9 as announced by **Sherril W. Taylor**, Vice President, CBS Radio Division.

WLW-Cincinnati . . . The behind-the-scenes program "Flipside" will be broadcast on the station featuring **Roberta Flack** and her producer, Atlantic Records VP **Joel Dorn** talking about the techniques of recording songs.

KMPC-Los Angeles . . . Over \$50,000 was collected and turned over to the Permanent Charities Committee of the Entertainment Industries, as the entire net proceeds of KMPC's annual charity "Show of the World" held recently.

Los Angeles . . . Radio stations interested in a 45-minute live concert by **Robin Trower** which was produced at the Record Plant in cooperation with KSAN can contact Chyalis Records in Los Angeles for the available tapes.

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BURBANK
THE STUDIOS

Robert W. Morgan

(Continued from page 12)

RW: You said before that something would be happening again in the morning, Morgan morning?

Morgan: Something may be happening but I really can't say anything right now for some reasons I hope you can appreciate.

RW: Do you want to talk about the happy days at the radio before?

Morgan: When were they? Let's talk about the happy days of radio now.

RW: Okay. Your happy days in radio—personality radio, what's that to you?

Morgan: I think it involves getting people on the radio that entertain other people. You see, there's a radio for a lot of different reasons. You use radio, it's something that people use. We're all very close to it but the average man is not conscious to think, "Well, I think I'll listen to the radio now." People use radio. "Sets in use" is a term that's used a lot. People get up in the morning and they need several things. Some people listen to an all-news station—they use that for information to make sure that the world isn't falling apart. They use their radio to listen to music. They use it for different reasons and to be entertained—you can be entertained to a degree by a music station that's playing records, but to be entertained, it's got to be the person involved. You can't sit there and play Cheech & Chong comedy albums all day.

RW: How did you start from the beginning to evolve your own particular format?

Morgan: We're all influenced by different people. Don McKinnon was my biggest influence. Don died in 1966, I think. I was in the army and he was on KFWB in San Francisco and I used to get up at 6:00 every morning to hear him and my style kind of evolved—not like him, I wish I could be, but he was my influence. One of the problems is now, over the last few years, there haven't been any real personality jocks emerge and so a lot of stations are having trouble getting people like a Don Imus, or a Wolfman Jack.

RW: But if a station is going to be geared to just playing music, then there's no place to even start.

Morgan: Right. It's exactly at that point now. But a lot of people have a tendency to say, "Well, it's the stylized disc jockeys that don't say anything except what time and the temperature it is, as Drake jocks would have. You've heard that term, I'm sure. I think I'm considered a personality disc jockey. I think The Real Don Steele is. He worked for Bill Drake for 8½ years. You can emerge on any radio. Your personality can come out on any radio station in any situation. You've just got to have people who are able to do it that's all, which is a direction. A lot of people couldn't believe it when they heard that, say, Imus was going to be on NBC Monitor.

It's working out very well because a lot of the small stations automatically can't afford good personality disc jockeys and instead of just having straight people on the air, like NBC has had in the past as far as a MOR approach, they decided to call them super-jocks—that's their term, not mine. To me that's something Wilt Chamberlin wears. But for NBC to go out on a limb to take an Imus in the morning and a Wolfman Jack and a Robert W. Morgan and rotate them on Saturday night across America then give us the total freedom they have. That's something.

RW: Now how much total freedom?

Morgan: I have to hit the time cues on time. That's all. You've got to say, "You're on the monitor beacon" at the right time, but they've got an amazingly, competent efficient staff there that stand there and you can't go wrong cause they give you a countdown. It's an amazing experience to go back there, cause I listened to Monitor before I was in radio. That always, to me, has been the ultimate radio show to do—NBC Monitor. They have a staff of about 25, and I was really impressed with the way they handled it. I'm going to do another one November 1. I guess we're taping November 3. We're looking forward to working with those people.

RW: Do you miss being on the air?

Morgan: I'll tell you what—I don't miss getting up at 4:30 in the morning. I thought I'd have trouble getting out of that habit, but boy, I solved it in about a day. I miss being on the air on a daily basis and I plan to solve that very soon.

RW: Was KHJ the best for you as far as being on the air up until the time you left?

Morgan: I enjoyed myself more there than anywhere else in radio, because it was fun coming in here in 1965 against—well, there were pretty incredible odds then with KRLA and KFWB both playing rock

(Continued on page 154)

ABC/Impulse Jazz Push

(Continued from page 8)

no reason that the same couldn't be achieved in the U.S., given the proper promotion of its artists.

Impulse is interested in some type of media crossover for its music. At Montreaux the entire evening of Impulse music was video-taped and the company is now exploring possibilities of the tape being telecast on network television. As the idea for an Impulse "In Concert" of sorts is being worked out, a kinescope of the event is also being negotiated for distribution in theatrical film release.

The Fall releases include albums from John Coltrane, Sun Ra, and many others 'established' artists but the emphasis this time out is on the new artists which Impulse has brought to the label. Gato Barbieri, who combines the influences of Coltrane and the exotic

Latin tango music is the company's new artist, who the label hopes will achieve the same mass appeal as Mahavishnu John McLaughlin. Keith Jarrett, a former pianist with Miles Davis, is one of the most promising keyboard players on the music scene. Sam Rivers, who combines equally his experience in conservatory training and a stint with Cecil Taylor, is another musician with a great potential for accessibility in the youth market. Marion Brown, a learned ethnomusicologist and protege of Archie Shepp, will be the logical progression for audiences brought up on the rhythms of Sly and James Brown. Dewey Redman, the second half of the dynamic saxophone duo in the Ornette Coleman quartet, is another tenor player with a great future on the Impulse label.



From left, Gato Barbieri, Keith Jarrett, Alice Coltrane.

CBS Financial Statement

(Continued from page 8)

Paley and Taylor said, "Sales and earnings for the third quarter and nine months represent new CBS highs for both those periods. We have now enjoyed ten consecutive quarters of sales and earnings improvement over comparable year-earlier periods.

"During the third quarter," they added, "television network sales were well ahead of those for the comparable period last year and profits increased substantially. Television station sales likewise improved but profits were somewhat lower. Radio sales and profits were slightly below those for last year's third quarter. Domestic and international recorded music sales were well ahead of 1972 levels. While profits from international records operations showed significant gains, domestic recorded music profits were adversely affected by cost pressures evident throughout the domestic recording industry and by the weak performance by our Audio Products operations which were discontinued in August.

"The Company' education and publishing activities were also

Bowie

(Continued from page 8)

Them, Pink Floyd, Easybeats and Mojos.

The songs are Bowie's interpretations of the best of English rock of the era. The album cover is of Bowie and Twiggy.

Bowie will perform much of this material on his upcoming NBC-TV Special which will be presented by the Midnight Special on November 6 on the NBC-TV network.

RCA will precede release in the album with a single, from the lp, "Sorrow," this week.

"Pin Ups" will be simultaneously released on Stereo 8 (APS1-0291) and cassette (APK1-029).

It was also announced that Bowie has won four awards in the British publication Melody Maker's annual awards issue. Bowie was named Top British Male Singer, Top British Single (for "Jean Genie"), Top Producer—International, and Top Composer—International.

ahead of third quarter 1972 levels, with Holt, Rinehart and Winston, Inc., and W. B. Saunders Company both posting higher sales and earnings for the period, as compared to the similar period last year."

Tons O'Tavares



Capitol recording group Tavares, whose single "Check It Out" is a high rider on the charts, is shown in Los Angeles while working on their first album, which is being produced by Johnny Bristol. The Brothers stopped by the Capitol Tower to check it out, and pictured here are (from left) Brian Panella, manager of Tavares; Perry Lee Tavares; Al Coury, Capitol Vice President, promotion; Larkin Arnold, Capitol a&r director for r&b; Arthur Tavares and Feliciano Tavares (kneeling); Antonio Tavares; Bhaskar Menon, President of Capitol Industries; and Ralph Tavares.

Dialogue

(Continued from page 136)

nies, be able to follow a very good training program with young people. But we can't find the young people.

RW: Is it that the young people aren't interested or that you don't have the program set up?

Weiser: We do have programs set up and we try to attract . . .

RW: Most record companies don't seem to.

Weiser: No, they don't. And that's one of the big differences. Because they are a hot/cold type of industry. When they're hot they can build a staff to huge proportions and when they're cold someone has to go in and knock off a hundred employees overnight. Well publishing doesn't operate that way. We are a business and we control our business and we watch it and we don't need these tremendous staffs to operate. But the difficulty really lies in finding young people who are interested in making publishing a career. I don't know whether they're discouraged when they try but I know that the few people we've been able to find, in many cases, either don't want to devote the time to learning or are much more interested in becoming record producers, whatever, wherever the fast dollar is.

But I'm very hopeful that somewhere along the line, either through promotion or publicity or whatever, we'll be able to get more of a reaction from the young people. We've backstopped every executive at Chappell with a young person. That's been a program we installed three years ago. And today, no matter what happens to anyone anywhere in Chappell, we have a young man behind him to follow and move in. Whether we're gonna be able to get another one to backstop that young man is the problem. And it's not easy. Now, being a part of a group of this size has an advantage. For example, we brought over a young man from Paris—24 years old—and we're training him here in all phases of our business really. Now he was experienced in France, he was a good runner and a good professional man but France is like, what, California or New Jersey—it's like functioning in one state. You come here and we're a big country. And Chappell not only has offices here but also in Toronto. So he's getting a training here that I think will be invaluable when he goes back to France. But whether we can continue to do that, I don't know. And I'm not too sure that it's right.

I think we should be training someone from America to do that, not have to find a person in Europe to do it. I think it's a vital thing for our industry. If we're going to exist and we're going to grow and we're going to fight off things like AGAC, we're going to have to interest more young people in the business end of publishing. Get them to know what a healthy future they can build for themselves in it.

Bailey Signed to MAM

■ NEW YORK—Peter Schekeryk, President of Schekeryk Enterprises has announced that J. R. Bailey, has been signed to MAM Records.

Playboy Moves

■ LOS ANGELES — Playboy Records has moved into new offices occupying the entire 4th floor of the Playboy Building, 8560 Sunset Boulevard, Los Angeles 90069. Also new is the telephone number: 659-4080.

Don Light Holds College Showcase

■ NASHVILLE — Representatives from 2 colleges were here recently to survey the new talent offered to them for concert bookings through the Don Light Talent Agency displayed its artists and talent roster to 150 prospective talent buyers during the course of the private showing held at the Exit/Inn. Also represented were several listening clubs and advertising agencies and recording industry executives.

Acts showcased were Dick Feller, the Tennessee Pulleybone, Billy Joe Shaver, John Toomey, Gove Scrivenor, the Country Gentlemen, the Breakfast Special and the II Generation.

Bette Breaks Attendance Mark

■ NEW YORK — Bette Midler broke the box-office record for Universal's Amphitheater '73 season during her seven-day, seven show engagement, with a gross of more than a quarter of a million dollars. Four of the performances were 100 per cent sell-outs.

Ms. Midler is currently on a cross-country concert tour which will conclude in New York City with an appearance at the Palace Theater, December 3.

Stevens Does 'Concert' TVer

■ NEW YORK—Cat Stevens will make his American television debut on the ABC Television Network's "In Concert," it has been announced by Edwin T. Vane, Vice President, national program director, ABC Entertainment.

The "ABC Wide World of Entertainment" bi-monthly rock program will devote its entire 90-minute show, to be broadcast on Friday, November 9 (11:30 pm-1:00 am EST), to the music of Stevens. In addition to him, a number of surprise quests will perform his works before a live audience of specially invited quests at the Aquarius Theatre in Hollywood.

Here's Johnny



Seen during the taping of a 30 second television spot, Chelsea artist, Johnny Whitaker (center) hams it up with Ed Walker, coordinator of marketing for the Wes Farrell Organization (left) and Steve Kahn, Whitaker's product manager at RCA Records.

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Cohn Comes Up



Motown recording artist, Stephen Cohn, explained his recent acquisition of seven gold bagels and eleven New World's Records for (from left) Record World's Craig Fisher, manager Carl Bornstein and Spence Berland when he recently visited RW's West Coast offices. Cohn is currently on a national tour to promote his newly released first album effort titled simply "Stephen Cohn."

Herb Eiseman

(Continued from page 6)

Huff songs in its catalogue; and he has expanded the company's activities worldwide, so that it now operates through 16 sub-publishers outside the United States.

The situation he confronted when he first joined 20th, Eiseman told *Record World* recently, was mostly characterized by laxity. Apart from their acquisition of Bregman, Vocco & Conn in 1967, he said, "The Zanucks (Darryl and his son Richard, who fell from power in the parent movie company in 1970) didn't understand the music publishing business, and it was really like a stepsister." Twentieth Century Music, the film corporation's ASCAP company, and Fox Fanfare Music, with BMI, were primarily confined to publishing movie themes after they had already been chosen, and Robbins, Feist & Miller, of which the movie company once owned 32 per cent, had been sold back to MGM "when money got tight." Hence Gordon Stullberg (now President of the movie company) "was looking for somebody who not only had knowledge of the pop music business, but also could sit in on weekly production meetings at the studio with 14 other people and advise them on the publishing angle before a picture even went into production."

Eiseman's first steps, he said, were to lay off nine people in New York, move the controller to Los Angeles and then rearrange the professional department — the "song pluggers" of yore—so that there would be three here, one in New York and one in Nashville. Then he made known the company's willingness to administer other companies—by taking 15 per cent of their profits off the top and splitting the remainder 50-50. "That's worked out beautifully," he said, "because I'm an individual profit center, so if I have

Buffy to Do UNICEF Concerts

■ NEW YORK — Vanguard recording artist Buffy Sainte-Marie has announced that she will take part in two benefit concerts for UNICEF in Europe later this month. The first, scheduled for October 20, will consist of two simultaneous concerts originating from the Olympic in Munich and the Philips in Dusseldorf. Both performances will be broadcast via Eurovision and will reach audiences throughout Germany, Austria and Switzerland. It has not yet been decided at which concert Ms. Sainte-Marie will perform. The second concert will take place at Milan's Teatro Lirico on October 29 and will be broadcast throughout Italy via Intervision.

a big success and one of them fails—or vice versa—neither hurts the other."

With his new organization now running smoothly, Eiseman continued, a good part of his efforts currently are being channeled into "consistently going back into our old catalogue." To coincide with the re-release of "M*A*S*H"—and at his suggestion—Ahmad Jamal has recorded its theme song, which has been released as a single and has also replaced the earlier version beneath the film's credits. A new group on 20th Century Records, Magic Circle, has—again at Eiseman's suggestion—done a version of "It's a Sin to Tell a Lie" that will be their first single. And, of course, he is not ignoring the company's more recent catalogue either: "The Morning After" has thus far been covered 18 times, with seven of those versions in Japan alone.

"When I was at Jobete," Eiseman said, "I found the song 'Never Can Say Goodbye,' and Isaac Hayes' version was what broke the song wide open and established a major copyright for it. I'd like to be able to do something like that on a regular basis."



Herb Eiseman, President of 20th Century Music Corp., is giving songwriter Al Kasha his gold record for the song "The Morning After," while Russ Regan (right) is giving co-writer Joel Hirschhorn his gold record. This is the second gold record awarded 20th Century Music.

Money Music

(Continued from page 20)

chart at #29.

Aerosmith "Dream On" on Columbia. This New England giant has spread around the country. It is a big #3 at WRKO Boston. WSAI Cincinnati confirms "big teen phones" at #30; confirmed top 10 at KREM Spokane. It jumped 11-5 KJOY Stockton. It is on KJR Seattle who report "store calls and phone requests," KGW Portland, KELP El Paso. It is charted at: WCOL Columbus, KILF Dallas, KILT Houston.

Incredible Bongo Band. It is up to #24 at CKLW Detroit, and is moving with about the same pattern as their last record. The public seems to have a fascination for records featuring a driving drum sound.

Led Zeppelin "D'yer Mak'er." You must forget that this group is the #1 rock attraction at the concert halls. WIIN Atlanta reports #1 phone requests. It is confirmed 33-18 WSGN Birmingham who say "smash" and 30-17 KELP El Paso who say "smash." Powerhouse push and concentration from Atlantic on house believer: 37 WCFL Chicago. It is on WHHY, WCOL, KGW, WPOP. With a powerhouse push and concentration from Atlantic Records going on, this should be big hit from the lp.

Sleeper: Kevin Johnson "Rock 'N Roll (I Gave You The Best Years Of My Life)" on Mainstream. Power believer: WCFL Chicago. It is on WCOL Columbus. Movement: 27-21 KILT Houston, 30-26 WBBQ Augusta, 30-24 WIIN Atlanta.

Brownsville Station "Smokin' In The Boys Room." "Good teen phone requests" are already being reported by WOKY Milwaukee and KLIV San Jose. WHHY Montgomery confirms "it is super big." It is on KJR Seattle, WSGA Savannah and #30 WAKY Louisville. Obviously this record needs a couple of major stations to join the list.

Overlooked hit record finally showing its muscle: **Dobie Gray** "Loving Arms." We must not forget that this record was #1 at WMAK Nashville for many weeks and there is a rule of thumb that says a record that goes #1 in a key barometer market absolutely has to have potential for other markets. This week showed confirmation of this rule. It exploded 14-9 KILT Houston, 22-18 WHHY Montgomery, 29-16 KELP El Paso. It is on WOKY who reports "adult female phones" and sales at KJR.

Charlie Rich "The Most Beautiful Girl." This beautiful record pulls phone requests wherever played. KJR reports sales. It exploded 10-5 WAKY Louisville and 24-18 WJDX Jacksonville who reports "huge record." It is charted at KTLK Denver and WCOL Columbus. New believers: KILT Houston, WBBQ Augusta, WMAK Nashville, #20 WDGY Minneapolis.

Beautiful record breaking out of the South: **Olivia Newton-John** "Let It Be There." WBBQ Augusta predicts it will be a hit. It is on WHHY Montgomery and hit the chart at WMAK Nashville at #24.

Nino Tempo and the Fifth Ave. Sax "Sister James." WPGC Washington reports "big record." There are strong sales in Philadelphia where just about every station is playing it including WFIL. It jumped 26-21 at WSGN Birmingham and is charted at KELP El Paso.

Dramatics "Fell For You" on Volt. It jumped 14-7 at CKLW who report it is top 5 r&b and it a hit pop sound. New believers: WHBQ Memphis and KYA.

(Continued on page 154)

Moonquake 'Remembers'



Fantasy Records has released a new single by a Canadian group called Moonquake. The record, "Remember" b/w "This Winter" is being released in Canada on the Gamma label. The U. S. release on Fantasy was announced by Fantasy President Ralph Kaffel (right) together with Daniel Lazare of Gamma Records in Montreal.

Fenoragh Label Bows

■ NEW YORK — Fenoragh Records, a new recording company, has been established in New York City. Headed by S.L. Scher, the new label will concentrate on the production and distribution of contemporary music.

Fenoragh's production wing, Lorenzo Productions, directed by producer/arranger Morty Jay, is currently completing the label's first album, "Masters Gone Modern (Now and Then)." The album offers modernistic interpretations of classical pieces by such composers as Tchaikovsky, Dvorak, Leoncavallo and di Capua. The production is performed by Larry O'Neill.

In addition to the first lp release, Fenoragh Records are actively seeking new artists & material for future releases. The company is located at 227 Riverside Drive, New York, N.Y.

G.O.N.Y.F. Formed

■ NEW YORK — Paul Griffin and Ted Cooper have tagged their new production company G.O.N.Y.F. (Get Out Of New York Fast) Inc. and their BMI publishing firm Copyright Construction Co. Both G.O.N.Y.F. Inc. and Copyright Construction are affiliated with and headquartered at the Marks Music corporate offices.

The executive breakdown for the two new firms list Griffin as President of Copyright Construction and Cooper as President of G.O.N.Y.F. This delineation of responsibilities was formally agreed upon following the calling of "heads and tails" and the flip of a U.S. silver dollar.

Immediate activity for the new firm includes the production of a Paul Griffin lp; a special project with TV star Steve Allen; and lp productions for Simba, a new rock group and singer/composer Craig Carnelia. Several feature film score projects are also in the works.

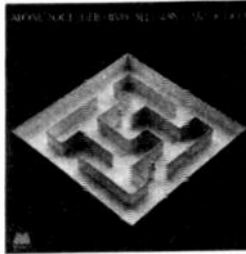


JAZZ LP PICKS

ALONE TOGETHER

JIM HALL-RON CARTER DUO—MILESTONE
MSP 9045

A superb album recorded live at a club in New York last year, Hall and Carter generate a whole lot of excitement and never become innocuous. The two premier musicians weave in and out of each other creating a magical web of sound on such lovely tunes as "I'll Remember April," "Autumn Leaves," "Softly As a Morning Sunrise" and the title tune on which Carter takes the melody line. Only word to sum up the album: Wow.



INTENSITY

JOHN KLEMMER—IMPULSE AS-9244 (ABC)

Sax man Klemmer really gets it on in a stunning program of his own compositions. The album title tells it all, as the horn man leads his cohorts through such powerhouse performances as "Rapture of the Deep," the tender "Love Song for Katherine," a delightful and swinging "(C'mon an') Play with Me" and the very moving "Prayer for John Coltrane," an impressionistic solo on the electric piano by keyboard man Tony Canning.



THERE IT IS

LIONEL HAMPTON—BRUNSWICK BL 754198

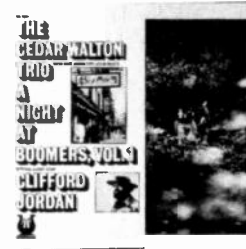
The Hamp's back with more swinging vibe sounds, this time backed by full orchestra and chorus, doing some of today's prettiest songs. Opening with the rocking title tune, Hamp plays warm and mellow on "Stoned Out of My Mind," "Beautiful Day" and "Wrapped Up in Your Warm and Tender Love." Album's a must for those long winter nights.



A NIGHT AT BOOMER'S VOL. 1

THE CEDAR WALTON TRIO—MUSE 5010

High energy jazz featuring the fleet fingered Walton, the soulful rhythm section of Sam Jones and Louis Hayes, plus a special guest appearance by sax giant Clifford Jordan. Add it up and what you get are some definitive jazz performances of Sonny Rollins' "St. Thomas," "This Guy's In Love With You" and the swinging "Cheryl." Good solid musicianship.



Haymes Out On Daybreak

■ NEW YORK—Daybreak Records has released an album by Dick Haymes titled "Dick Haymes Comes Home!" recorded a little over a year ago when Haymes made a comeback appearance in the United States after a long absence. The album was recorded live at the Coconut Grove in Los Angeles. Also featured on the album is the Les Brown band and the Burgundy Street Singers.

ESP Names Three

■ NEW YORK—ESP/Disk has announced the addition of three people to their staff. Charles Cazaret has been appointed national sales manager for the label; previously he had been ESP's New York regional salesman. Leon "Happy" Wilson has been appointed national promotion director; he had been New York regional promotion man, while Dennis Pohl has been named art director.



THE JAZZ LP CHART

OCTOBER 20, 1973

1. KILLING ME SOFTLY
ROBERTA FLACK—Atlantic SD 7271
2. SOUL BOX
WEATHER REPORT—Columbia KC 32210
3. DEODATO 2
EUMIR DEODATO—CTI 6029
4. SWEETNIGHTER
GROVER WASHINGTON, JR.—Kudu 1213 (CTI)
5. SONG OF THE NEW WORLD
MCCOY TYNER—Milestone 9044
6. BLACK BYRD
DONALD BYRD—Blue Note BN LA047-F (UA)
7. SASSY SOUL STRUT
LOU DONALDSON—Blue Note BN LA109-F (UA)
8. DON'T MESS WITH MR. T
STANLEY TURPENTINE—CTI 6030
9. JAMAL '73
AHMAD JAMAL—20th Century T 417
10. TURTLE BAY
HERBIE MANN—Atlantic SD 1642
11. INSIDE STRAIGHT
CANNONBALL ADDERLEY—Fantasy 9435
12. BODY TALK
GEORGE BENSON—CTI 6033
13. 1ST LIGHT
FREDDIE HUBBARD—CTI 6013
14. YOU'VE GOT IT BAD GIRL
QUINCY JONES—A&M SP 3041
15. REALIZATION
EDDIE HENDERSON—Capricorn CP 0118 (WB)
16. THE SECOND CRUSADE
CRUSADERS—Blue Thumb BTS 7000
17. CHARLIE III
CHARLES EARLAND—Prestige 10067 (Fantasy)
18. FINGERS
AIRTO—CTI 6028
19. BOLIVIA
GATO BARBIERI—Flying Dutchman 10158 (RCA)
20. SEXTANT
HERBIE HANCOCK—Columbia KC 32212
21. LOVE, DEVOTION, SURRENDER
CARLOS SANTANA and JOHN McLAUGHLIN—Columbia KC 32034
22. EXCURSIONS
EDDIE HARRIE—Atlantic SD2-321
23. FOLLOW THE MEDICINE MAN
GARY BARTZ—Prestige 10068
24. SUNFLOWER
MILT JACKSON—CTI 6024
25. LIVE AT MONTREUX
LES McCANN—Atlantic SD 2-312
26. BASIC MILES
MILES DAVIS—Columbia C 32025
27. RE-EVALUATION: THE IMPULSE YEARS
CHARLES MINGUS—Impulse AS 9234-2
28. HOLD ON I'M COMIN'
HERBIE MANN—Atlantic SD 1632
29. DARK OF LIGHT
NORMAN CONNORS—Cobblestone CST 9035 (Buddah)
30. BOTH FEET ON THE GROUND
KENNY BURRELL—Fantasy 9427
31. CLOSE TO IT
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL 1-0140
32. SONG FOR MY LADY
MCCOY TYNER—Milestone 9044
33. BLUES FARM
RON GARTER—CTI 6022
34. LIVE AT THE EAST
PHAROAH SANDERS—Impulse AS 9228
35. THE ART OF JOHN COLTRANE
Atlantic SD 2-312
36. HUBERT LAWS AT CARNEGIE HALL
CTI 6020
37. FORECAST
ERIC GALE—Kudu 11 (CTI)
38. CISCO KID
REUBEN WILSON—Groove Merchant 523
39. SUPERSAX PLAYS BIRD
Capitol ST11177
40. SKY DIVE
FREDDIE HUBBARD—CTI 6018

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Rock A Doodle Doo" — Linda Lewis (Reprise) A sweet melodic ditty designed to make you toe-tap to the beat. Look out for this newcomer.

DEDE'S DITTIES TO WATCH: "I'm The Midnight Special" — Clarence Carter (Fame); "Circle Of Love" — Soul

Potion (Sunburst); "Sho' Nuff You Can (You Can Count On Me)" -- Obrey Wilson (Epic); "You Brought Joy" -- Geraldine Hunt (Roulette); "The River" -- Joe Simon (Spring); "I Think I'm Gonna Like It" -- Barnaby Bye (Atlantic).

ALBUM: "Inez Foxx At Memphis" -- (Stax) Memphis sound plus the very inspirational sound of this veteran artist make for a dynamite album. There are many cuts which are single material, including "The Lady, The Doctor and the Prescription," "I Had A Talk With My Man" and "The Time." Ms. Foxx has been away too long and she's as soulful as ever.

Small's Paradise in New York has made a new policy which consists of headlining acts appearing weekly. Last week making all of Harlem rock were the Dells and Annette Snell.

The Dells have been in existence for many years. This group is something special. Their togetherness
(Continued on page 144)

LUTHER INGRAM

coming soon

TOMMY TATE

coming soon

JAMO'S BANDITO'S

coming soon

SHUGAR BLACKMON

coming soon

OCTOBER 20, 1973

1	1	MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS—Buddah 383	45	50	I'M A WINNER NOW EXECUTIVE SUITE—Babylon BRC 1109
2	2	KEEP ON TRUCKIN' EDDIE KENDRICKS—Tamla T54238F (Motown)	46	—	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE—20th Century TC 2058
3	3	HURTS SO GOOD MILLIE JACKSON—Spring 139 (Polydor)	47	47	HYMN #5 EARL GAINES—Seventy-Seven 771-131
4	4	LET'S GET IT ON MARVIN GAYE—Tamla T54234F (Motown)	48	34	BROTHER LOUIE STORIES—Kama Sutra KA 577 (Buddah)
5	5	THEME FROM CLEOPATRA JONES JOE SIMON—Spring 138 (Polydor)	49	49	LOOK OVER YOUR SHOULDER THE ESCORTS—Alithia 6052
6	7	ECSTASY OHIO PLAYERS—Westbound 216 (Chess/Janus)	50	57	IF YOU DON'T GET IT THE FIRST TIME FRED WESLEY & THE J.B.'S—People 627 (Polydor)
7	17	THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES—Phila. Int'l. Z57 3533 (Columbia)	51	45	COSMIC SLOP FUNKADELIC—Westbound 218 (Chess/Janus)
8	11	CHECK IT OUT TAVARES—Capitol 3674	52	67	(WRAPPED UP) IN YOUR WARM AND TENDER LOVE TYRONE DAVIS—Dakar 4526 (Brunswick)
9	14	A SPECIAL PART OF ME MARVIN GAYE & DIANA ROSS—Motown M1280F	53	62	THE BEST YEARS OF MY LIFE GENERAL CROOK—Wand 11260 (Scepter)
10	8	FUNKY STUFF KOOL & THE GANG—Delite 557	54	61	STOP THIS MERRY-GO-ROUND JOHN EDWARDS—Aware AWO 035
11	15	SPACE RACE BILLY PRESTON—A&M 1463	55	72	I WANNA KNOW YOUR NAME INTRUDERS—Gamble Z57 2508 (Columbia)
12	13	TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH WILSON PICKETT—RCA APBO-0049	56	46	TO KNOW YOU IS TO LOVE YOU B. B. KING—ABC 11373
13	26	CHEAPER TO KEEP HER JOHNNIE TAYLOR—Stax STA 0176	57	60	YOU'D BETTER BELIEVE IT MANHATTANS—Columbia 4-45927
14	9	YES WE CAN CAN POINTER SISTERS—Blue Thumb 229	58	—	FOR YOUR LOVE GWEN McCRAE—Cat 1989
15	18	NEVER LET YOU GO BLOODSTONE—London 1051	59	35	ANGEL ARETHA FRANKLIN—Atlantic 2969
16	16	GET IT TOGETHER JACKSON 5—Motown M1277F	60	—	COME LAY SOME LOVIN' ON ME MARGIE JOSEPH—Atlantic Atlantic 2988
17	19	JESSE ROBERTA FLCK—Atlantic 2982	61	73	NIJA (STREET) WALK FAT BACK BAND—Perception 540
18	12	HEY GIRL TEMPTATIONS—Gordy G7131F	62	65	HEY LITTLE GIRL FOSTER SYLVERS—MGM 14630
19	10	HIGHER GROUND STEVIE WONDER—Tamla T54235F (Motown)	63	66	DOIN' WHAT CUMS NATURALLY CHARLES WRIGHT—Dunhill D 4364
20	6	STONED OUT OF MY MIND CHI-LITES—Brunswick 55500	64	64	BABY LAY YOUR HEAD DOWN EDDIE FLOYD—Stax STA 0171
21	21	LET ME BE YOUR LOVEMAKER BETTY WRIGHT—Alston 4619 (Atlantic)	65	68	DANGWA MANU DIBANGO—Atlantic 2983
22	22	I DON'T KNOW WHAT IT IS Ripple—GRC 1004	66	63	BASKETBALL JONES CHEECH Y CHONG—Ode 66038 (A&M)
23	28	HAVING A PARTY OVATIONS—MGM 14603	67	69	WHEN YOU SMILE LEROY HUTSON—Curtom 1989
24	27	MY PRETENDING DAYS ARE OVER Dells—Cadet 5698	68	70	VISIONS OF PARADISE BENNY JOHNSON—Today 1525 (Perception)
25	20	NUTBUSH CITY LIMITS IKE & TINA TURNER—United Artists XW298-W	69	75	GET INVOLVED GEORGE SOULE—Fame XW302-W (UA)
26	31	YOU OUGHT TO BE HERE WITH ME ANNETTE SNELL—Dial D 1023 (Phonogram)	70	74	WHAT IT IS LITTLE MILTON—Stax STA 0174 (Columbia)
27	24	THAT LADY ISLEY BROTHERS—T-Neck Z57 2251 (Columbia)	71	71	I DON'T NEED HALF A LOVE Z. Z. HILL—United Artists XW307-W
28	29	BLOW YOUR WHISTLE K.C. & THE SUNSHINE JUNKANOO BAND—T.K. 1001	72	—	I'VE GOTTA GO ON WITHOUT YOU WILLIAM BELL—Stax STA 0165
29	30	IN THE RAIN ARTHUR PRY SOCK—Old Town 100	73	—	STORMY MONDAY LATIMORE—Glades 1716
30	25	I CAN'T STAND THE RAIN ANN PEEBLES—Hi 2248 (London)	74	—	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING TOMORROW'S PROMISE—Capitol 3695
31	36	SOME GUYS HAVE ALL THE LUCK PERSUADERS—Atco 6943	75	—	LET ME LOVE YOU AGAIN THE SUMMITS—DC International Records, Inc./D.C. 5001
32	37	ALL THE WAY DOWN ETTA JAMES—Chess 2144			
33	39	THIS TIME IT'S REAL TOWER OF POWER—Warner Bros. 7733			
34	58	SWEET UNDERSTANDING LOVE FOUR TOPS—Dunhill D 4366			
35	23	I'VE GOT SO MUCH TO GIVE BARRY WHITE—20th Century TC 2042			
36	56	ROCKIN' ROLL BABY STYLISTICS—Avco 4628			
37	32	SEXY, SEXY, SEXY JAMES BROWN—Polydor PD 14194			
38	33	I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN DON COVAY—Mercury 73385			
39	40	SISTER JAMES NINO TEMPO & THE 5TH AVE. SAX—A&M 1461			
40	44	YOU CAN'T HIDE LOVE CREATIVE SOURCE—Sussex 5019			
41	51	SHOW AND TELL AL WILSON—Rocky Road 30073			
42	52	FELL FOR YOU DRAMATICS—Volt VOA 4099 (Stax)			
43	38	BACK FOR A TASTE OF YOUR LOVE SYL JOHNSON—Hi 2250 (London)			
44	54	SMARTY PANTS FIRST CHOICE—Philly Groove 179 (Bell)			

BRAND NEW

Lionel Hampton L.P.



BR 754198

ALSO ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

OCTOBER 20, 1973

1. **LET'S GET IT ON**
 MARVIN GAYE—Tamla T329V1
 (Motown)
2. **INNERVISIONS**
 STEVIE WONDER—Tamla T 326L
 (Motown)
3. **3+3**
 ISLEY BROTHERS—T-Neck KZ32453
 (Columbia)
4. **EDDIE KENDRICKS**
 Tamla T327L (Motown)
5. **DELIVER THE WORD**
 WAR—United Artists UA LA 128-F
6. **KILLING ME SOFTLY**
 ROBERTA FLACK—Atlantic SD 7271
7. **POINTER SISTERS**
 Blue Thumb—BTS 48
8. **FRESH**
 SLY & THE FAMILY STONE—
 Epic KE 32134
9. **TOUCH ME IN THE MORNING**
 DIANA ROSS—Motown M772L
10. **CLEOPATRA JONES**
 SOUNDTRACK—Warner Bros.
 BS 2718
11. **ANTHOLOGY**
 TEMPTATIONS—Motown M782A3
12. **TO KNOW YOU IS TO LOVE YOU**
 B. B. KING—ABC ABCX 794
13. **TAYLORED IN SILK**
 JOHNNIE TAYLOR—Stax STS 3014
14. **DOIN' IT TO DEATH**
 J.B.s—People 5603 (Polydor)
15. **MAIN STREET PEOPLE**
 FOUR TOPS—Dunhill DSX 50144
16. **JUST OUTSIDE OF TOWN**
 MANDRILL—Polydor PD 5059
17. **ECSTASY**
 OHIO PLAYERS—Westbound WB
 2021 (Chess/Janus)
18. **WILD AND PEACEFUL**
 KOOL AND THE GANG—
 Delite DEP 2013
19. **CHI-LITES**
 Brunswick BL 754197
20. **COSMIC SLOP**
 FUNKADELIC—Westbound WB 2022
 (Chess/Janus)
21. **TOWER OF POWER**
 Warner Bros BS 2681
22. **EXTENSION OF A MAN**
 DONNY HATHAWAY—Atco SD 7265
23. **HEY NOW HEY**
 ARETHA FRANKLIN—Atlantic
 SD 7265
24. **SMOKEY**
 SMOKEY ROBINSON—Tamla T328L
 (Motown)
25. **BE WHAT YOU ARE**
 STAPLE SINGERS—Stax STS 3015

Soul Truth

(Continued from page 142)

is quite obvious; you can see it in their harmony, choreography and their love for what they are doing. Among the tunes done were "Standing Ovation," "Oh What A Night" and "The Love We Had."

"Neither One Of Us" was the closing of Ms. Snell's act, which had to be one of the most effective displays of a newcomer's rendition of pure unadulterated soul.

Nat Washington is now production manager at Radio Station WCHB in Detroit. Washington was with Radio Station KWK in St. Louis.

Nostalgia has come to the world of r&b. A change to an oldies format is occurring at many a radio station. What is the purpose? Do those involved realize that most of their listeners are teenagers who cannot relate to those oldies? What is happening to the small record company? Oldies hurt them the most. To give direct thought to the new artist, new producer and company must be a prime priority. Exposure is the best way to grab the public. Think about it.

What has happened at radio station KWK? We hope to have the details on this subject by next week.

Kwanza Records signed him and he is producing and singing. His name is Spyder Turner, a veteran known for many things. Spinning his web, Spyder amazes with his soulful style accompanied by his exciting group. His current release is "Since I Don't Have



Spyder Turner

You," which will be followed-up with another hit.

KENNETH WILSON -- WJLK (Asbury Park): Personal Pick: "You're In Good Hands" -- Jermaine Jackson (Motown). Album: "Main Street People" -- Four Tops (Dunhill). Additions: "You're A Special Part" -- Ross & Gaye (Motown); "I'm A Winner Now" -- Executive Suite (Babylon); "I Wanna Know Your Name" -- the Intruders (Gamble).

JERRY BOULDING -- WOOK (Washington): #1 -- "Midnight Train" -- Gladys Knight (Buddah); #10 -- "Sure Is Funky" -- Ripple (GRC); Additions: "You Better Believe" -- Manhattans (Columbia); "If You're Ready" -- Staple Singers (Stax); "Tomorrow's Train" -- Ponderosa Twins (Astroscope); "Look Over Your Shoulder" -- Escorts (Alithia).

BUTTERBALL JR. -- WCHB (Detroit): Personal Pick: "All The Way" -- Etta James (Cadet); Station Pick: "Mamma Never" -- Sisters Sledge (Atco); Sleeper: "I'm In Your Corner" -- McCoy & Ridley (Silver Blue). Additions: "This Time" -- B. Bland (Dunhill); "Come Live" -- Ray Charles (Crossover); "In The Summertime" -- Ronnie McNier (RCA); "Merry-Go-Round" -- J. Edwards (GRC).

NORMA PINNELLA -- WWRL (New York): Personal Pick: "Somebody's Been" -- Don Covay (Mercury); Additions: "If You're Ready" -- Staple Singers (Stax); "Come Live" -- Ray Charles (Crossover); "Get Involved" -- G. Soul (Fame); "Doin' What" -- Charles Wright (ABC).

DONNY BROOKS -- WLOK (Memphis): Personal Pick: "Never Gonna" -- B. White (20th Century); Station Pick: "If You're Ready" -- Staple Singers (Stax); Additions: "This Time" -- B. Bland (Dunhill);

(Continued on page 148)

Ebony/Bee Pact



Queen Bee Productions President Lisa Smith and Ebony Sound Records President Bob Ragona are shown at a meeting in which arrangements were completed for the two companies to co-release their various products under the Queen Bee/Ebony Sound labels. Shown (form left) are Ms. Smith, Steve Colton, who helped in negotiations and Ragona.

GRC Signs Lewis

■ ATLANTA, GA. — Jimmy Lewis, songwriter and singer who has composed material for Ray Charles for the past five years, has been signed as a writer and artist with the General Recording Corporation (GRC) here. The announcement was made by Michael Thevis, President of GRC.

Since signing as an independent singer and songwriter for the Atlanta GRC complex, Lewis has completed the recording and final mix of his first self-composed single "Careful Man" to be released on the firm's GRC label in early December.

Mainstream Distributors IX Chains Label

■ NEW YORK—Mainstream Records has announced that it is the exclusive distributor in the United States for the new IX Chains label. IX Chains will be concentrating heavily on the r&b market. The label's first release is "Talked to the Rain" by vocal group Spring and "Some Kinda Man" by the female vocal group Pride, Passion & Pain.

Blue Note Out with McCann, Crusaders Sets

■ LOS ANGELES — Blue Note Records is culling the archives of its now-defunct affiliated label, Pacific Jazz, and announced that it is releasing Vintage recordings by Les McCann and the Jazz Crusaders.

"Fish This Week" is the title of the Les McCann double lp set; the Jazz Crusaders two record package is "Tough Talk."

Cookin' Gets Silver Disc

■ LONDON—Phonogram Records has presented Limmie and Family Cookin' and producer Steve Metz with a silver record for 250,000 copies of "You Can Do Magic" sold in Great Britain.

Dixon Drops In



Shown visiting Record World's New York offices is legendary bluesman Willie Dixon. The Ovation recording artist, in town to do a club date, came up to rap about his forthcoming album, "Catalyst." Dixon, the composer of such classics as "Spoonful," "My Babe," "Wang Dang Doodle," "Little Red Rooster" and others, is in the midst of a tour that will take him to Boston, Philadelphia and the West Coast. Shown with Dixon is RW's Allen Levy.

Country Cross-Overs

(Continued from page 3)

Capricorn" (Monument).

Other pop chart albums with country in the grooves include Conway Twitty's "You've Never Been This Far Before" (RCA), country stalwarts Merle Haggard's "I Love Dixie Blues" (Capitol), and Marie Osmond's "Paper Roses" on MGM.

All in all, it comes down to the fact that country's here to stay—and that the pop market is turning more and more to our own rural roots—and what's coming out are hits.

Laginestra Speech

(Continued from page 3)

position in world markets.

"The industry in the United States is in a crucial era. The flamboyant boom, quick expansion and quicker profits which attracted so many new people and labels to the industry in the sixties are gone. What we face in the months and years ahead will be the most competitive battle ever. We are in a numbers game . . . a shrinkin' numbers game. With costs up and industry volume down, I predict that in the immediate future, there is going to be a shaking out of a lot of companies," Laginestra warned.

"I think the number of full-line companies will shrink to a handful, and those which survive will be the ones operated as businesses, ones which place greater emphasis on quality rather than quantity."

Laginestra closed his remarks by stating that RCA will exert great efforts around the world to introduce industry break-throughs such as quadrasonic sound and Selectavision, and that RCA has begun a concerted effort to secure the worldwide distribution rights for major independent labels.

CLUB REVIEW

Nelson Nice At Palomino

■ LOS ANGELES — There were a couple of generations represented in Rick Nelson's audience at the Palomino Club in North Hollywood recently. Some, fans from the early '60s, arrived with their husbands or wives and craned their necks to see David Nelson in the front row. Then there was a crowd of appreciators who knew a different Rick Nelson—the one who reentered the music scene in the early '70s with such tunes as "It's Easy" and Dylan's "She Belongs to Me." But whichever category one fell into, one could not help but get caught up by Nelson's light-hearted and somewhat countrified versions of old favorites like "Travelin' Man," "Mary Lou," "Lonesome Town" and "I Believe."

Nelson's back-up group, the Stone Canyon Band, was tight and well-suited to its task. All were more than adequate, but Tom Brumley, on steel guitar, made his presence especially felt. Some new tunes from Nelson's upcoming, as yet untitled album were quite impressive, among them "Someone to Love," "Don't Leave Me Here" and "One Night Stand."

The song that everyone was waiting for was "Garden Party;" it received a predictable, but well-deserved response. The encore was the Stones' "Honky Tonk Women."

Whatever Nelson lacks in stage presence, he makes up for in good looks and a disarmingly sincere manner. He and his band might not leave you dancing in the aisles, but they might make you smile; and sometimes that can feel just as good.

The Larry Booth Band filled the warm-up slot competently as they ran through such standards as "Ruby," "LeRoy Brown," "Tie a Yellow Ribbon," "Hey Baby" and "Take It Easy."

S.L. Smoke

Country Singer Tome Is Out

■ AUSTIN, TEXAS—Sweet Publishing Company here has announced the publication of a new book, "Country Singers—As I Know 'Em" by Mae Boren Axton. The book, 350 pages long, contains 34 stories and many pictures reflecting the personalities of country music singers, through personal friendship with the authoress. These include such artists as Elvis Presley, Ernest Tubb, Loretta Lynn, Roger Miller, Minnie Pearl, Roy Acuff, Bill Mack, the Wilburn Brothers, Bill Anderson, Glen Campbell, Roy Clark, Charley Pride, Faron Young, George Hamilton IV, Hank Thomson and 19 more.

Dealers' Predictions

(Continued from page 3)

Record Bar chain, where buyer Pete Smolen anticipates "our biggest Christmas. Customers are coming in and spending money already. We're looking at our sales and seeing nice increases. Even newer artists are perking up nicely." The product, Smolen continues, is the key. "There have been two super albums in the last few months—the Allman Brothers and the Rolling Stones and that's just the beginning," TV concerts help too, he feels. "They're getting more sophisticated and they are helping."

Bill Berger, buyer for the Disc Records chain, reports "sales are very, very good, and we're looking for a big fall and Christmas—bigger than last year." And Berger adds that catalogue album sales are as good as ever.

A positive report was also received from Sam Goody.

Tours Aid Sales

■ NEW YORK — One of the contributing factors in increased sales is heavy artist appearances—a view shared by Lou Fogelman of the Warehouse chain (see separate story) and Bob Rolontz, Vice President of Atlantic Records (Record World, October 13). And surveys done by Record World indicate that the large majority of artists are out performing regularly.

Two acts which have profited from being on tours with other established artists are the Marshall Tucker Band and the Sutherland Bros. & Quiver. The Marshall Tucker Band, who toured with their fellow Capricorn artists the Allman Brothers Band, have their album this week at 37 with a bullet; Island's Sutherland Bros., continuing their over 40 date tour with Elton John, find their album goes to 74 with a bullet. Playing before crowds of up to 20,000 people every night certainly can have a profound effect on album sales.

Similarly, a check of this week's Village Voice reveals advertisements for some 125 different acts—rock, jazz, r&b, country — appearing at concert halls, clubs, coffeehouses, cabarets, and discos, in addition to "arenas" or "stadiums" like Madison Square Garden.

Sonores Distribs ESP in France

■ NEW YORK—The entire ESP-Disk catalog will be manufactured in France this fall under license by Productions Et Editions Sonores, and distributed in France by Barclay's distribution arm, C.E.D.

McCoy to WEA Post

■ HOLLYWOOD—Dick Spingola, corporate controller of Warner Elektra/Atlantic Corporation, has announced the appointment of Jim McCoy as the firm's assistant controller, finance.

McCoy, an alumnus of the University of Oregon and the USC graduate school, has been with Dean Witter & Company, Inc. in Pasadena for the past three years.

Akkerman Tops In British Poll

■ NEW YORK — Focus' lead guitarist Jan Akkerman has been named the world's top guitarist, according to the annual poll conducted by Britain's weekly, Melody Maker. Akkerman was voted number one, Eric Clapton came out number two, and Yes' Steve Howe came in third, making Akkerman the first Continental European ever to grab the winning slot in any of the poll's categories.

Stein Ups Cursio

■ NEW YORK — Michael Cursio has been named Vice President of Howard Stein Enterprises, Inc. Cursio has been with the corporation for five years as corporate comptroller and treasurer for Howard Stein Enterprises in New York City, Atlanta, Miami, Minneapolis and Chicago. His new duties will include over-all corporate financial planning as well as heading the entertainment diversification program of the company.

New Rock Show

(Continued from page 3)

forming.

Riddle said that the series, some of which has already been taped, will originate primarily from RCA's recording studios here. However, in the third week in November, he said, he and Walton, who is also directing, will go to England to tape some segments there. He added that they also plan to feature less well-known acts, and cited commitments from James Lee Stanley and Genesis.

Riddle said that Transamerican Video, located in Hollywood, is syndicating the series.

Riddle is a well-known radio personality here, and is leaving a position as disc jockey at KROQ to work full-time on "In Session." He has also been a disc jockey on KDAY, KHJ and KRLA, and during the '60s was with KHJ-TV for seven years as host of such shows as "Boss City" and "The Groovy Show." Walton, who directed the Jackson Five and Diana Ross specials for ABC, was also a director of "American Bandstand" for five years.

Record World en Panama

By LEROY KITSON-HUBBARD JOSEPH

■ Ya están en Panamá causando furor tal y cual lo hicieron en su multitudinaria presentación del 17 de Agosto en el "Coliseo Deportivo Nuevo Panamá" con capacidad para veinte mil personas, con un lleno rotundo las **Estrellas de Fania**, sus últimos éxitos, "Tres de Café, Dos de Azúcar" de **Johnny Pacheco** y **Pete "El Conde" Rodríguez**, la **Orquesta Harlow** y su último LD, **Bobby Valentín**, **Cheo Feliciano** y su último album, "Un Poco de Ayuda de Mis Amigos," **Palito Ortega** y "Prometimos No Llorar" del sello Internacional de Fania . . . La Fania ya ha abierto sus nuevas oficinas en Panamá, en el Edificio Brasilia de la Vía España, Segundo Alto Número 9 allí, bajo la dirección de **Hugo Randino**, **Willie Fernández**, **Edilberto Luna** (antigua Discoteca Marlú) funcionará Records de Panamá, que han prometido dar la salsa latina que se impone en New York, todo el empuje que en el medio merecen, por lo bien aceptado que son . . . **Jairo**, cantante español vuelve agitarse en el mundo de los discos con su 45 para CBS (Distribuidora Panameña de Discos S.A.) "Si es que tú quieres saber," ya antes había estado en nuestro gusto con "Tristezas" y otros éxitos . . . Por si lo quieren saber, se encuentra entre las primeras 10 de España . . .

La primerísima baladista **Claudia**, vuelve a calar en el gusto de los panameños con "Es Mi Vida Un Laberinto Sin Tí" bajo el sello CBS . . . **Alejo Alik** y la recordada canción paraguaya "Río Rebelde" bajo el sello Epic impuso clase en nuestro medio . . . **Alci Acosta** otro cantante colombiano que está gustando mucho últimamente en nuestro medio . . . Lo mismo

que el internacional **Rodolfo**, una gran cantidad de éxitos en sus diferentes volúmenes bajo el sello Fuentes están gustando a los melobanos panameños . . . Otros éxitos, **Heleno** en "No Son Palabritas," **Wilkins** en "Quiero Estar En Tu Cuerpo," **Silvana Di Lorenzo** "Me Muero Por Estar Contigo" . . . Discos Itsmeños lanza al mercado en su afán de imponer clase al peruano **Wild Colon** y su agrupación que con su primer 45 está calando muy bien, "Salsa 73 y "Llegó la Banda" bajo el sello Sonia . . . **Ricardo Rey** de Argentina es lanzado con el 45 "Cuando No Estás Conmigo" . . . Mientras que **Richi Rey** y la **Uimarí** en su primer LD está gustando mucho . . . La agitación por el mundo del disco en Panamá es tal que para que usted tenga una idea les doy a conocer la lista de los buenos bravos, bravos en nuestro patio.

Un disco que se escucha bien es la "Canción Del Adiós," un poema del autor cubano **José Angel Buesa** que los gauchos **Chatro** incluyeron en un album en forma de balada y está gustando . . . Tenemos el LD de **Makoosa**, de **Bola Ocho**, **Caña Brava** . . . **Harry Belafonte** en vivo, y lo último del internacional y guapachoso **Rolando Laserie** . . . Una cantante que muy a pesar que sólo se le ha escuchado en emisoras ya que éste disco no ha llegado para su venta en Panamá es **Blanca Rosa Gil** y su album "Borrante" . . . ¡Acá también se está sintiendo la escasez del vinil!

Barrabás se presenta el 30 con su agrupación (aunque algunos dicen que es Picatsay) en Panamá . . . ¡Hasta la Próxima amigos!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Soy el primero en lamentar los errores tipográficos que a menudo aparecen en nuestra sección Latinoamericana de Record World. ¡Hay disparates que me sacan de quicio! Hay errores garrafales que me ponen al borde de la desesperación! Hay saltos de líneas que me llevan a un frenetismo absoluto. Dirigimos una sección bilingüe en una revista norteamericana en la cual todo el personal está preparado para rectificar, planear y chequear todo lo relativo al Inglés. El personal de la imprenta solo conoce

Inglés. Todo el mundo estuvo siempre de acuerdo que era una locura, pero así llevamos muchos años en estas labores cargadas de defectos tipográficos pero cubriendo un deber informativo, por lo cual a Dios gracias, todos los han perdonado. A pesar de ello, de vez en cuando recibo cartas relacionadas con nuestros errores que a simple vista se destacan como de imprenta al tratarse un idioma que no se conoce. La culpa es mía y solo mía. Debía estar en mis oficinas en Nueva York cada vez que se cierra la revista. Debía estar haciendo las rectificaciones necesarias para evitar estos errores, pero el movimiento se demuestra andando. Tengo que estar a veces en cuatro lugares al mismo tiempo y Nueva York a veces no me queda cerca y como sé que confiar la absoluta y definitiva aprobación de los escritos que aparecen en nuestras páginas en terceros conlleva riesgos que pudieran ser catastró-



Louis Couttolenc

ficos, he preferido que los errores de imprenta lluevan, pero no cambios de mensaje o simple sustitución de palabras que pudiesen reflejar un ataque innecesario. Pero así y todo, la vida me condena a situaciones embarazosas. En nuestra edición fechada en Septiembre 29 y en mi propia columna "Desde Nuestro Rincón" aparece una nota que originalmente decía: "Ahora alguien ha bautizado algunos de RCA como "ejecutivos de Coca Cola" y me parece genial. Y cuando digo RCA no tengo necesariamente que dirigirme a los bajo nómina de RCA propiamente dicho." Al saltar el renglón, se repite RCA propiamente dicho y sigue con algo que nunca he entendido.



Osvaldo I. Venzor

"De todas sariamente que dirigirme a los bajo nómina de RCA propiamente dicho." Y entonces lógicamente ataco de modo directo a la RCA de México, cuando el proceso de la empresa no merece que **Tomás Fundora** les toque ni con el leve contacto de una pluma. ¡Ah! . . . siempre disfruto las cartas del amigo **L. Couttolenc** de RCA de México, pero la que acabo de recibir me da la alegría de saber que aun cuando la empresa mexicana y su director fuesen fustigados por este buen amigo, siempre habría la salida de altura de una carta redactada caballerosa y gentilmente. No, amigo Luís, al referirme a los "ejecutivos de Coca Cola," empresa que siempre he considerado como iniciadora, propulsora y ejemplar en los campos publicitarios, promocionales y de mercados, no me refiero a los bajo nómina de RCA ni de Coca Cola, sino a otro tipo de ejecutivo que le acaba de nacer de rabo a la RCA en Estados Unidos y que definitivamente, no tiene más nada que ver con la empresa, que un simple accidente del destino que es fácilmente remediable. De todas maneras, el hecho de que haya Ud. pasado 15 años en la industria del refresco y considerando su éxito en la discográfica, pienso que sería una excelente idea pedirle a la Pepsi Cola le dé cursos de entrenamiento a muchos ejecutivos que andan pululos en la industria discográfica . . . ¡Mil gracias por su comprensión!



Joe Vias

En relación con el fuerte pirateo de tapes en la costa oeste de Estados Unidos, hubieron de reunirse **Osvaldo I. Venzor**

(Continued from page 147)

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LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. PUERTO RICO
EDDIE PALMIERI—Mango
2. ASI SE COMPONE UN SON
ISMAEL MIRANDA—Fania
3. CALLE LUNA CALLE SOL
WILLIE COLON—Fania
4. EL BUEY
LA LUPE—Tico
5. EL MUERTO
LOS HERMANOS LOPEZ—Rico
6. EL PANUELITO
ISMAEL RIVERA—Tico
7. LA CUNA BLANCA
RAPHY LEVITT—Borinquen
8. TU Y YO NA MA
LA SONORA PONCENA—Inca
9. LUCUMI
JOE CUBA—Tico
10. PIRATA DE LA MAR
BOBBY VALENTINE—Fania

New York (Popular)

By EMILIO GARCIA

1. SE ROMPIO LA CADENA
EL SUPER TRIO—Montilla
2. AMOR . . . AMOR
CAMILO SESTO—Pronto
3. LA CUNA BLANCA
ORQUESTA LA SELECTA—Borinquen
4. A DONDE VA NUESTRO AMOR?
ANGELICA MARIA—Carino
5. SI TE HAS CANSADO DE MI AMOR
NORMAN PONCE—CBS/Caytronics
6. LOCURAS TENGO DE TI
HILDA MURILLO—Mate
SOPHY—Velvet
7. AMOR POR TI
LUCHO BARRIOS—Futuro
PELLIN RODRIGUEZ—Borinquen
8. NO ME DES TU ADIOS
LOS CUATRO SOLES—UA Latino
9. AMOR MANCHADO
LILY Y SU GRAN TRIO—Montilla
10. TU NO ERES CULPABLE
ROBERTO LEDESMA—Musart

Puerto Rico

By WKAQ

1. ASI SE COMPONE UN SON
ISMAEL MIRANDA
2. MON AMOUR
SABU
3. LA CUNA BLANCA
LA SELECTA
4. CALLE LUNA, CALLE SOL
WILLIE COLON
5. MALA NOCHE
CHIVIRICO DAVILA
6. EL PANUELITO
ISMAEL RIVERA
7. EL BUEY
LA LUPE
8. AMOR MALDITO
CORPORACION LATINA
9. SOUL MAKOSSA
MANU DIBANGO
10. AMARILLO
LA PANDILLA

Panama

By LEEROY KITSON HUBBARD JOSEPH

1. ME MUERO POR ESTAR CONTIGO
SILVANA DI LORENZO
2. EL DIA DE MI SUERTE
WILLIE COLON
3. PALABRAS PROMESAS
JANETTE
4. PROMETIMOS NO LLORAR
PALITO ORTEGA
5. TE JURO QUE TE AMO
LOS TERRICOLAS
6. EL ALMA EN LOS LABIOS
7. NO SON PALABRITAS
HELENO
8. QUIERO ESTAR EN TU CUERPO
WILKINS
9. PARA QUE
LEO DAN
10. FRESA SALVAJE
CAMILO SESTO

Nuestro Rincon

(Continued from page 146)

de Orfeón Records, Jorge Borrego de Güiro Record, Felipe Esteves de Discos Gas y Valentín Velazco de Musical Records Co. Tomaron el acuerdo de unir esfuerzos para luchar contra este procedimiento en la industria latina. A los efectos, acaban de contratar los servicios de la firma de abogados Sigelman and Stein para que sirvan de consejeros legales a la asociación que acaban de organizar. En esta semana se han reunido de nuevo en el Rodger Young Center, para planear y elaborar más profundo en las actividades de la asociación y sus necesarias ramificaciones . . . A última hora se nos filtra la noticia de que Gil Beltran, alto ejecutivo de RCA en Brasil y que lograra también brillante ejecutoria como presidente de RCA en España, acaba de recibir un alto nombramiento en las oficinas de Nueva York. Otro ejecutivo de amplia ejecutoria, Joe Vias, también ha sido elevado de cargo. ¡Seguiré reportando! . . . Y ahora . . . ¡Hasta la próxima!

I always enjoy L. Couttolenc's letters from RCA in México but the one I just received gives me the greatest joy because it lets me know that even if the company and its director were "whipped" by this good friend there will always be a letter written by a friend in a gentle and elegant way . . . No, Luis, when I referred to the Coca Cola executives, an enterprise that I have always considered a leader regarding promotion, advertising and marketing, I was not thinking of executives either in the RCA or Coca-Cola payrolls but of another type of pseudo-executive that has just been born as an appendix of RCA in the States and that has nothing to do with the company itself but a simple play of destiny, an accident that can be very easily amended. Anyway, the for that, previous to your present position, you spent 15 years in the soft drink business (and considering your success in the record industry) I think it will be an excellent idea to ask the Pepsi Cola Co. to offer some courses or program training to some executives in the Latin record industry: they could take real advantage of it in order to improve their knowledge, capability and behavior. Thank you for your understanding.

(Continued on page 148)

Record World en Venezuela

By RAFAEL FUENTES JR.

■ La crisis del P.V.C. en Venezuela cada día toma mayor importancia. La mayoría de las fábricas de discos se encuentran paralizadas. Es uno de los puntos fundamentales por los cuales subió el precio de los mismos. La situación es realmente alarmante . . . Recientemente se llevó a cabo en la Ciudad de Coro, Estado Falcón, el IV Festival Internacional del Caribe, evento que has alcanzado una verdadera proyección internacional. El concurso se desarrolló sin inconvenientes. El ganador absoluto fue George Willems, curazoleño de bastantes condiciones y excelente acaparador del público. El jurado estuvo presidido por el maestro Augusto Alguero y compuesto por personalidades del mundo de la canción. Se rumora que el FIC no irá más, debido a la falta de colaboración por parte de las entidades de la región falconiana . . . Henry Salvat, cantane de amplia trayectoria artística y que en la actualidad se desenvuelve también como disc-jockey en RM-RADIO, asciende rápidamente en el hit parade nacional, con la canción "Barbacoa." No es de extrañar que este acetato se coloque en la casilla de honor

del "Desfile De Exitos" . . . Victor Heredia debutó con mucho éxito en los musicales de Reny Otolina, el Número Uno de la televisión de acá. El sello Polydor, que es la casa que representa al artista en Venezuela, ofreció una rueda de prensa que resultó muy interesante. Es preciso señalar que Heredia regresará a nuestro país a principio del próximo año. El contrato ya está firmado . . . Comenzó a descender rápidamente del hit parade la canción "Eva Maria," La cual se encontraba, bajo la interpretación del grupo español Formula V, en el primer lugar en lo que respecta a ventas y popularidad. No obstante, comienzan a ubicarse muy bien con otra grabación. Se trata de "Loco, casi Loco" . . . Rudy Marquez, el productor y cantante que ha conseguido la fama en muy poco tiempo, fué como invitado especial al Festival del Coco de Oro, celebrado recientemente en Barranquilla, Colombia. Su actuación fue realmente exitosa . . . Y ya que hablamos de festivales, Neyda Perdomo, que graba para el sello Disc-comoda, asistirá por Venezuela al

(Continued on page 148)

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MOCEDADES
Borinquen DG-1191

Mocedades está vendiendo en todas partes su "Eres Tú" con gran fuerza. El resto del repertorio movido y bien logrado lo completan entre otras "Rio," (IpiñaS. Blanco-Calderón) "Peace in the Valley," (Adap. T. Dorsey) "Mas Alla," (Adap. y letra J.C. Calderón) y "Oi Pello Pello." (Adap. S. Blanco)

■ Mocedades, from Spain (Novola), is smashing all over Latin America with "Eres Tú," contained in this album, released by Borinquen in the States. Saleable package contains "Amuba Kiba," (J.C. Calderón) "The Cotton Picker's song" (Maracunta-Shayne) and "Más Alla." (Calderón)



QUE PASA ENTRE LOS DOS
CAMBOY ESTEVEZ—Montilla FM 266

Con "Qué pasa entre los dos" y "Si por esas cosas que tiene la Vida" se va situando el intérprete dominicano Camboy Estévez en la costa este de Estados Unidos. Arreglós de Carzo Ocampo, Calandrelí, Parentella, Labecchia y Santos. "Si por esas cosas que tiene la Vida," (Juan Marcelo) "Qué Pasa entre los dos," (H. Nelson) "La misma Cruz," (L. Sánchez) y "Dios del olvido." (D. Ramos)

■ Camboy Estevez is moving nicely on the East Coast with "Si por esas cosas que tiene la vida" and "Qué pasa entre los Dos." This Dominican singer could make it big with his cover versions of hits in Argentina, not released at the proper time by the licensees of the original versions. Also in this package, produced in Argentina, "La misma Cruz," (L. Sánchez) "Quisiera olvidarme de tu Amor," (L. Sánchez) and "Amar ámando." (H. Guarany)



CHICANOS
RCA MKLS 1967

El grupo mexicano en realización de Okamura logra su sonido personalísimo e imparte nuevo sonido a viejos y hermosos temas. "Amor Perdido," (P. Flores) "Noche de Ronda," (Ma. T. Lara) "Poquita Fé," (B. Capo) y "Mi último Fracaso." (Gil)

■ Chicanos, a modern group from Mexico that is selling nicely with new interpretations of unforgettable themes, most of them with their own peculiar sound. "Tú eres mi Destino," (C. Gómez Barrera) "Hay que Saber Perder," (A. Domínguez) "El Andariego" (A. Carrillo) and "Llorará, Llorará." (R. Ramírez)

Soul Truth

(Continued from page 144)

"Hanna Mae" -- Deep Velvet (GRC); "Show & Tell" -- Al Wilson (Rocky Road); "It Doesn't" -- W. Jackson (Brunswick). Album: "Ship Ahoy" -- O'Jays (P.I.R.).

FRANK BARROW -- WNOV (Milwaukee): Personal Pick: "If I Were A Child" -- C. Mayfield (Curton); Station Pick: "Let Me Down" -- G.C. Cameron (Motown); Additions: "Sure Is Funky" -- Ripple (GRC); "If You're Ready" -- Staple Singers (Stax); "Sweet Understanding" -- Four Tops (Dunhill); Album: "Just Outside Of Town" -- Mandrill (Polydor).

E. RODNEY JONES -- WVON (Chicago): Personal Pick: "Come Live" -- Ray Charles (Crossover). Additions: "Doin' What" -- C. Wright (ABC); "I'm A Winner" -- Executive Suite (Babylon); "If You're Ready" -- Staple Singers (Stax); "Can't Hide Love" -- Creaticce Source (Sessex).

Carr to Do Palace

■ NEW YORK—"An Evening With Vikki Carr At The Palace" will open at the Palace Theatre October 25 for four days. The Columbia artist's evening will include hit songs associated with her, a contemporary music segment, a Spanish-language segment, which is a bow to her Mexican-American heritage, and popular standards.

"An Evening With Vikki Carr At The Palace" will be produced by Dann Moss, with Bob Florence as musical director, lighting design by Jerry Grollnek, scenic design by Larry Weiss, sound design by William G. Wyatt and Miss Carr's wardrobe by Bob Mackie.

En Venezuela

(Continued from page 147)

próximo Festival de Tokio. A la muchacha se le ve muy entusiasmada . . . Radio Ondas Populares sigue ascendiendo peldaños en el "raiting." Como se sabe, en su staff, se encuentran los mejores discjockey de la capital, entre los que se cuentan a Eduardo Morell, Clemente Vargas Jr., Rafael Enrique Mena, etc. . . ¡Es todo por ahora, será hasta la próxima . . . !

'Hanna Mae' Promo Tour Begins

■ ATLANTA — The first leg of a six-week promotion tour will soon begin for Atlanta's 21-year old Jacquelin Johnson as she portrays a freedom fighting slave girl in the start of a cross-country tour promoting the title song "Hanna Mae" released by Deep Velvet on General Recording Corporation (GRC)'s Aware label.

For 5'10" Jackie, posing as "Hanna Mae," the extensive promotion tour will include stops at over 70 major radio stations across the country. In addition, GRC has distributed over 50,000 full sized posters captioned "Wanted—Dead or Alive: Hanna Mae" which were sent to all radio stations and key record retail outlets in a 60-city area to promote the single disc.

Williams Joins Crossover Promo

■ NEW YORK — Steve Swain, national promotion director for Crossover Records announces the appointment of George Williams as regional promotion manager for the midwestern territories. Williams has recently been doing independent promotional work out of Chicago.

NUESTRO RINCON

(Continued from page 147)

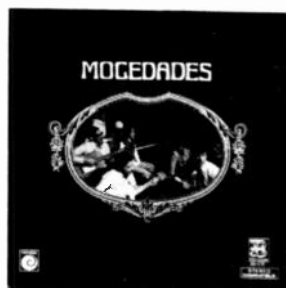
Concerning the great flow of counterfeit tapes and records on the West Coast, there was a meeting of Oswaldo I. Venzor of Orfeón Records, Jorge Borrego of Güiro Records, Felipe Estevez of Gas Records and Valentín Velazco of Musical Records Co. At the meeting they decided to join forces to fight counterfeiting. They decided to hire the law firm of Sigelman and Stein as legal counsel for the organization, and they have already initiated the necessary legal work in preparing a charter. Their first priority will be to combat the illicit sale of counterfeit tapes and records.

We have heard that Gil Beltrán, top executive of RCA in Brazil who did a brilliant job in Spain as President of RCA there, has just been appointed to a top position in the New York offices. Another executive from RCA, Joe Vias has been also promoted to a higher post . . . Until next week!

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Just a Closer Walk with Thee
Eres Tu
Rio
The Cotton Picker's Song
Kean the Dopsases
Oi Pello Pello
I Know the Lord Laid his hands on me



Borinquen DG 1191

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Fretone Formed

■ NASHVILLE — Mrs. Estelle Axton, President of Fretone Music, has announced the formation of a new label, Fretone Records. Four releases are planned immediately.

Mrs. Axton's son, Charles "Packy" Axton, chief engineer of Fretone, is co-producer with Johnny Keyes on all the present releases, with the exception of "Motorcross," which was produced by Keyes and Fred Fredrick. "Motorcross," the first release, is by the Logic Circuit.

Other records to be released are "Scared Man Can't Gamble" and "What's Your Sign?" by Keyes and "My Mama Ain't That Kind of Woman" and "Sunshiny World" by Beverly Wilkes.

Also to be released is a single, "Race Horse" and "Rico" by Nell Aspero II.

Fretone has also signed singer-songwriter Jim Cannon. Cannon's single "Frumpy" b/w "Little Round Man" will be released in the near future.

Kram Enters Zoo

■ FT. LAUDERDALE, FLA. — Les Feldman, editor/publisher of Zoo World, has announced the appointment of Mike Kram as managing editor of the national bi-weekly music magazine.

Kram, former sports editor of the Miami Beach Sun-Reporter daily newspaper, will be in charge of all production for the publication. He replaces Cynthia Spector who has been promoted to bureau chief for Zoo World for their Los Angeles office.

Broadcaster's Lewis Retires

■ TORONTO — Dick Lewis, 71, has announced his retirement as publisher of Broadcaster magazine. Lewis, who founded the magazine in 1942, then called The Canadian Broadcaster, sold his magazine to Northern Miner Press Ltd. in 1970, but remained as publisher and editor.

LSI Signs 'Valley'



George Lewis, producer for LSI Records, a Nashville based multi-market label has announced the signing of new country-rock group, "Poor Valley" (above) to a long-term recording contract with that label. Lead singer is Jerry Hensley, the nephew of the legendary Mother Maybelle Carter and former front man for Tommy Cash's road show.

Macon Spectacular



Pictured above are Bill Graham and Don Kirshner at the Grand Opera House in Macon, Georgia for the start of the taping of Don Kirshner's "Rock Concert," "Saturday Night In Macon," presented by Phil Walden starring The Allman Brothers Band together with Martin Mull, the Marshall Tucker Band and Wet Willie.

Gershwin Talks On Mark 56 LP

■ NEW YORK—With four new books being published about George Gershwin this month, it has appeared as if everyone was talking about him — and now George Gershwin and his piano playing and conducting are now available once again on an album issued by Mark 56 Records of Anaheim, California.

Mark 56 has culled from radio transcriptions a variety of material including a rehearsal of Gershwin's 2nd Rhapsody and portions of his Concerto in F as well as elder brother Ira singing "Hi Ho" with ASCAP composer and board member Harold Arlen at the piano.

Ira Gershwin and Mark 56 Records have donated the original material to the Rodgers and Hammerstein Archives of Recorded Sound at the Music Division of the New York Public Library at Lincoln Center.

Pillster To Caledonia Post

■ SAN RAFAEL, CALIF. — Van Morrison, President of Caledonia Productions, Inc. has announced the appointment of Stephen L. Pillster, as general manager of the two year old Marin County operation. The company has in the past been responsible for the production of Morrison's record product, coordination of his personal appearances and other business activities.

Grateful Dead Label To Christensen PR

■ NEW YORK — Grateful Dead Records, the new label formed by the Grateful Dead, have retained Barbara Christensen Public Relations for exclusive press representation in the United States according to an announcement made by Ron Rakow, President of the new company.

Album Picks

(Continued from page 18)

HIS CALIFORNIA ALBUM

BOBBY BLUE BLAND—Dunhill DSX-50163 (5.98)
Bobby Blue Bland's first album for Dunhill should immediately propel the superb bluesman into the very top echelons of pop chartdom. His singing is incredibly funky yet melodious, and Steve Barri's production and Michael O'Martian's arranging and conducting will work on many formats. Super blues!

DENNIS LINDE

Elektra EKS-75062 (5.98)

Writer of Elvis' "Burning Love" reveals himself to be a high-powered rocker on tunes like "Hello, I Am Your Heart," his current single. Other explosive tunes include "Ridin' High" and the superfunky "East St. Louis Nights". "Burning Love" is also on this self-produced gem. Dance the Linde!

GREATEST HITS

MAIN INGREDIENT—RCA APL1-0314 (5.98)

Main ingredients in this terrific trio's string of hit records have been good vocal stylings, great songs, and plenty of New York soul. Among the beauties gathered on the new lp are tunes like "Everybody Plays the Fool," "I'm So Proud" and "You've Been My Inspiration."

ROD TAYLOR

Asylum SD 5062 (5.98)

Taylor is a fine poetic lyricist who sets his words to funky country tunes. Backed by the likes of Joni Mitchell, Bonnie Bramlett, Ry Cooder, Jesse Davis and Larry Knechtel and produced by Charles Plotkin, Taylor impresses with good homey vocals on "Crossroads of the World" and "Sweet Inspiration."

DALTON & DUBARRI

Columbia KC-32542 (5.98)

An interesting debut for D&D, a mixture of white country folk and black r&b sounds. Unlikely sounding combination really makes excellent music on many mellow cuts including "Take A Chance," "Love In the Country" and "Countified City Band." Great harmonies and exceptional guitar stylings throughout.

ONE TIME FOR THE COW

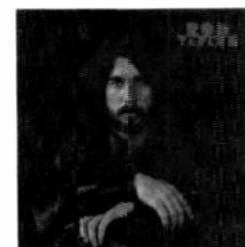
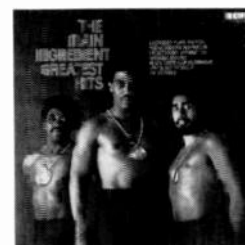
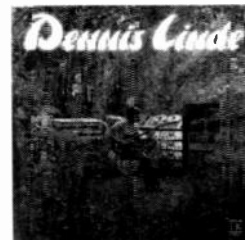
SMITH VINSON—Playboy PB 121 (5.98)

Ray Harris discovered and produced Vinson, a crafty balladeer from Tupelo, Mississippi who delivers delightful down home songs like "Bill Collectors Are Such A Drag," "Worlds Of Music," "Long Summer Nights" and the fine title tune. Udderly great.

BURNIN'

WAILERS—Island SMAS-9338 (Capitol) (5.98)

Authentic reggae sounds pound on throughout the Wailers latest opus. Highly syncopated Jamaican rhythms and simple direct chordings keep things chugging on tunes like "Put It On," "Hallelujah Time," "Get Up, Stand Up," "I Shot the Sheriff" and "Burnin' and Lootin'." Wail On!



ENGLAND

By RON McCREIGHT

■ LONDON—Family's farewell tour opened with a bang at the Rainbow Theatre with crowds of disappointed teenyboppers swarming around the theatre causing chaos after Osmonds tickets were sold early due to the inconvenience of thousands queuing outside for two days. They were finally dispersed and a rather different audience filled the Rainbow to give Family an overwhelming reception after an impressive warm-up performance by DJM's **Phillip Goodhand-Tait** featuring his new band, **Delile-Harper** (ex- **Stealers Wheel**), **Mick Underwood** (ex-**Quatermass**), **Ronnie Leahy** (ex **Stone The Crows**). As previously announced, Family will split after the tour which closes at the end of this month to pursue their own individual careers. Their enthusiasts made it clear that they did not agree with the decision and refused to let them leave the stage until three encores had been completed, the last of which was a jam with Goodhand-Tait and **Linda Lewis** featuring "Oh, Carol" and "Rockin' Pneumonia and the Boogie Woogie Flu."

After the events of recent weeks concerning **Derek Everett** and **David Howell's** decision to part company with MCA, and the expiration of their deal with British Decca, President **Mike Maitland** has announced the appointment of former Marketing Manager **Peter Robinson** as label manager to operate within the EMI offices where he will control all future operations with a total staff of five. Everett and Howell's plans will be announced shortly.

Chappell celebrated **George Gershwin's** 75th anniversary with a heavily attended reception in their London offices. To coincide with the event, several Gershwin features have been fixed for both radio and television. Programs, which will include several of his greatest standards, are **Michael Parkinson's Show**, **Reg Varney**, "Film Night," "Aquarius" (all major shows) and specials by **Mantovani**, **Barbra Streisand** and **Burt Bacharach**. BBC Radio 2 has already broadcast a special one hour tribute show and Radios 3 and 4 plan similar features. MCA has issued the "Gershwin Years" album and the Classic Cinema chain will be screening "American in Paris" throughout October and November. Chappell staged a massive reactivation of their catalogue launched with yet another party for record company executives and a&r men hosted by **Harold Geller** and **Don Dive**.

(Continued on page 151)



BORDER LINES

By LARRY LeBLANC



■ TORONTO—The **Stampeders** lp, titled "Out of the Fire," is due for release this week. The trio's new single will come from the set. The group recently signed a contract with 3M Products to plug the company's blank tape products via radio & print ads. Upcoming is a one month-five state U.S. tour in November, further recording at RCA in January and their own half-hour CBS-TV special in November . . . Debut disc on A&M for **Greg Adams** is "Take The Road" produced by **Graham Powers** . . . A&M proudly displaying dubs of the **Lorence Hud** sessions in Nashville to industry press reps. The upcoming lp, due for November release, was produced by **Norbert Putnam** . . . **Mantis** recording at RCA Toronto with producer **Bill Hill** for Much Records . . . Country artist **Blake Emmons**, featured in the film "The Last Yard" with **Burt Reynolds**, is scheduled for dates in England and Moscow . . . GRT artist-producer **Adam Mitchell** recording at RCA Toronto . . . New **James Leroy** and **Denim** single on GRT will be "Make It All Worth While" . . . **LONG SHOT: Downchild Blues Band's** rendition of "Flip, Flop & Fly," has finally been picked up by most major Canadian stations . . . 3 Hat Pro-

(Continued on page 151)

JAPAN

コンフィデンス

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

■ Columbia Records' new rock band **William Tell** made their debut recently using the catch words "Marchen Rock." The trio is made up of **Mitsuhiro Okada** (bass guitar and backing vocals), **Yutaka Yamakawa** (lead guitar and vocals) and **Yu Nakamura** (drums). Debut single from the group is "Sweet Baby" and their first lp is "The Liberty's Adventure."

Nippon Phonogram plans to release **Bjorn and Benny's** new album in December. To promote the Swedish group and the lp, the company has launched a photo contest, inviting the public to submit photos to be used for the cover of the album. People who send in good color photos concerning the theme of "I Am Just a Girl" will be presented with cassette recorders, watches, badges and records. The company says it is receiving 20-30 photos every day.

The **Onkyo Co.** has established a joint venture corporation, **Korea Onkyo Corporation**, to produce radio speakers. Production at the new facility will begin in early November. The new branch will be located in Seoul.

GERMANY

By PAUL SIEGEL



■ BERLIN—Congratulations to an old buddy of mine, CBS recording star **Roberto Blanco**, not only an inspired recording artist but, as of this week, in Germany's television network ARD, **Sudwestfunk** (Baden-Baden), in his premier one hour "Heute So-Morgen So" (Today-Tomorrow) which had the public doing cartwheels over his comic sizzlers, together with his bandleader, **Rolf-Hans Muller**, plus the nimble, artistic puns of beloved actor **Henry Vahl**, plus Roberto's father **Alfonso Zerquera**, a classy tap-dancing gentleman, plus Germany's football star **Gerd Muller**, songstress **Virginia Lee**, directed thoughtfully through **Alexander Arnz**, produced intelligently by **Wolfgang Penk**. But the highpoint was reached through Roberto's sophisticated, dynamic voicings, which leads me to predict that this great artist will win lots of tv plaudits . . . Seems that EMI/Electrola are competing with Deutsche Grammophon (Polydor) to see who is first in their 75 year jubilee . . . **Walther Kahl** is a real gem for EMI/Electrola public relations . . . **Rudolph Wolpert** inked French artist **Mike Brant** to a recording contract for his CBS empire and I BASF gentleman of the recording world, just back from a successful predict that the CBS cash register will ring up big sales with Mike . . . Japanese tour for his recording firm is **Hans Jochen Versemann**, and notable gains are in the marketing philosophy of presenting classical works of classical composers still not recorded . . . **James Last** gave a memorable concert in Berlin at the renovated big hall, **Deutschland Halle**, and he knocked the audience out with his effervescent vitality, plus his interpretation of Haydn . . . AGS means working society for record industry, and it just voted **Dr. G. Slavik** as top man who, with associate **Karl Faust** and the society plus the trade thank their former bosses **Wilfried Jung** and **Leif Kraul** for their hard work . . . A big hullabaloo over the German Song Festival, with Electrola's **Olivia Molina** hitting number one with "Das Lied," and number two with that great duo **Cindy and Bert** of BASF records with "Hello Nachbar" . . . My namesake, **Ralph Siegel Jr.**, active producer, publisher and writer, has moved his firm to 8 Munich 70, **Perlargonienweg 41**, telephone 743063-65 . . . **Herbert Von Karajan** and EMI/Electrola have signed a new contract . . . **Heinz Jurgens** has a very saleable label, **OPP Records** and top sound for cassettes, with wonderful ideas and beautiful music . . . I would like to bow "all" our heads and hearts at the passing of a great human being, arranger, conductor and friend, **Hugo Winterhalter**. The world will be many shades poorer now that he's gone . . . Auf Wiedersehen 'till next week.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. **EYE LEVEL**
SIMON PARK ORCHESTRA—Columbia
2. **MY FRIEND STAN**
SLADE—Polydor
3. **BALLROOM BLITZ**
SWEET—RCA
4. **NUTBUSH CITY LIMITS**
IKE AND TINA TURNER—UA
5. **MONSTER MASH**
BOBBY PICKETT—London
6. **LAUGHING GNOME**
DAVID BOWIE—Decca
7. **FOR THE GOOD TIMES**
PERRY COMO—RCA
8. **DAYDREAMER/PUPPY LOVE**
DAVID CASSIDY—Bell
9. **CAROLINE**
STATUS QUO—Vertigo
10. **JOYBRINGER**
MANFRED MANN EARTHBAND—Vertigo

GERMANY'S TOP 10

1. **CAN THE CAN**
SUZI QUATRO—EMI/Electrola
2. **ROTE ROSEN**
FREDDY BRECK—BASF
3. **DER KLEINE PRINZ**
BERND CLUVER—Hansa (Ariola)
4. **ICH KOMM' BALD WIEDER**
CINDY & BERT—BASF
5. **ONE AND ONE IS ONE**
MEDICINE HEAD—Polydor
6. **THE FREE ELECTRIC BAND**
ALBERT HAMMOND—CBS
7. **GOODBYE, MY LOVE, GOODBYE**
DEMIS ROUSSOS—Philips
8. **SCMETTERLINGE KONNEN NICHT WEINEN**
JURGEN MARCUS—Telefunken
9. **DER STERN VON MYKONOS**
KATJA EBSTEIN—United Artists
10. **OOH BABY**
GILBERT O'SULLIVAN—MAM/Teldec

JAPAN'S TOP 10

SINGLES

1. **CHIGIRETA AI**
HIDEKI SAIJO—RCA Victor
2. **MIRYOKU NO MARCH**
HIROMI GO—CBS/Sony
3. **ROMANCE**
GARO—Mushroom
4. **KANDA RIVER**
K. MINAMI & KAGUYAHIME—Panama
5. **IROZUKU MACHI**
SAORI MINAMI—CBS/Sony
6. **SOGEN NO KAGAYAKI**
AGNES CAHN—Warner Pioneer
7. **KOKORO NNO TABI**
TULIP—Express
8. **YESTERDAY ONCE MORE**
CARPENTERS—A&M
9. **KOJIN JUGO**
FINGER 5—Philips
10. **TENTOMUSHI NO SAMBA**
GHERISH—Victor SF

ALBUMS

1. **SUPER DELUXE**
GHERISH—Victor SF
2. **NOW AND THEN**
CARPENTERS—A&M
3. **KAGUYAHIME THIRD**
KOSETSU MINAMI & KAGUYAHIME—Panama
4. **YOSUI INOUE LIVE**
YOSUI INOUE—Polydor
5. **1962-66 THE BEATLES**
BEATLES—Apple
6. **SOGEN NO KAGAYAKI**
AGNES CHAN—Warner/Pioneer
7. **KOISURU NATSU NO HI**
MARI AMACHI—CBS/Sony
8. **BEFORE 20 YEARS OLD**
SAORI MINAMI—CBS/Sony
9. **JULIE VI SEISHUN**
KENJI SAWADA—Polydor
10. **KOKORO NO TABI**
TULIP—Express

Border Lines

(Continued from page 150)

ductions has signed singer-writer **Bruce Mitchell** to a production/publishing contract . . . **Anne Murray** set to appear at L.A.'s Troubadour from Nov. 21-25 . . . **John Allan Cameron** to appear on CBC-TV program "Up Canada" for 8 weeks as well as an upcoming **George Hamilton IV** show . . . **Liverpool** has signed a management pact with **Leiber and Krebs** in NY . . . **R. Harlan Smith** has founded **Royalty Records** in Edmonton with opening acts **Wayne Vold**, **Cheryl Keyla** and **Whitehays Mackenworth** . . . **Stan Rodgers** has signed with U.S. Vanguard and the debut single will be "Passed Fifty" . . . **Nancy White** to tour Maritimes for four weeks starting October 13th . . . **Alabama** performed "Highway Driving" single on the October 13th program of CBS-TV "The Music Machine" . . . Stamp artist **John Laughlin** appeared at The Hovel on October 5-7. Currently he's working at Studio 3 in Vancouver on a new single with producer **Stu Kuby** . . . **Bachman-Turner Overdrive** to tour Western Canada, starting November 20. The ten-date tour is being co-ordinated by Bruce Allen Talent Promotion Ltd. of Vancouver, B.C. New Mercury single for the group is "Hold Back the Water/Blue Collar Worker" . . . Debut Columbia single by singer-writer-producer **Greg Turner** is "Does It All Mean Nothing" . . . **Antoine Panet-Raymond** has been named marketing manager for Polydor Records Canada . . . Mainstream has released "Take It Off, Take It Off" by **Sarianna Featherstone** in the U.S. . . . **Sherman's** and **Mr. Sound** chain stores have instituted a Find Serice for hard-to-get records and tapes . . . Long awaited **David Wiffen** lp, his first for UA, has been released in U.S. and Canada. Entitled "Coast To Coast Fever" the lp was produced by **Bruce Cockburn** . . . Bandstand '73, a United Way Special Event, was held at Convocation Hall, University of Toronto on Oct. 18 with **Robert David**, **Mr. Downchild's Trio**, **The Good Brothers**, **Dan Hall**, **La Troupe Grotesque**, **Myles and Lenny** and **Duke Redbird**. The concert was produced by **Colleen Riley** in association with Egerton's . . . New **Fred McKenna** single for RCA "Sad Songs That Tell A Story" is taken from his lp "Plain Old Three-Chord Hurtin' Country Songs" . . . New **Dick Nolan** single "Me and Brother Bill" is taken from his **Jack Feeney** produced album "Happy Newfounders" on RCA . . . **Cliff Edwards** recording at Manta Sound in Toronto this week . . . **Daffodil's Joe Probst** to tour Ontario and Maritimes to promote "Kingston" single . . . **Daffodil** has signed **Tom Cochrane** and will release an lp by the singer/songwriter/multi-instrumentalist by December. First outing is a single "You're Driving Me Crazy (Faith Healers)" which also features the group **Cochrane** . . . Ex-Barco Media reps **Jack Thompson** and **Doug Speers** have formed Agency For The Creative Arts . . . New **Cream-cheeze Goodtime Band** single on MCA is "Fleetwood Plain" from their upcoming lp . . . Ampex has signed **Eric Baraga**; a single "Mona Lisa," produced by **John Driscoll** at Manta Sound, will be released soon . . . **Cal Dodd**, **Nancy White** and **Bill Misener** are scheduled to do a CBS radio special of a musical adaptation of Hamlet . . . New **Terry Black and Laurel Ward** single is "Love Is The Feeling" . . . Artist **Dave Nichol** has signed a management contract with **Jim Holt**, manager of Egerton's in Toronto . . . The Canadian Entertainment Conference takes place November 10-15 in Kitchener . . . Columbia has released the **Moran** lp "Come Join Me" and a new single "Shanghaied". CBS has released the "Come Join Me" single in the U.K. . . . Admission price for **Marlene Dietrich's** Imperial Room (Royal York Hotel) appearance Nov. 28 to Dec. 1 is \$15 per person for the first show of the night, and \$12 for the second. These apply to one show only, no holdovers allowed.

ITALY

By ALEX E. PRUCCHINI

■ CBS/Italiana is undergoing a revamping campaign for its sub-label Derby. The first results from it can be noticed in the current charts where "He" and "Cosi' Pario' Zarathustra" are riding higher and higher. Another Derby artist, **Sergio Leonardi**, has a new single out these days called "Elizabetta si fa' sera (Elizabeth Is Getting Late)" coupled with "Se tu vuoi (If You Want)." Both titles are from Sugar Music publishing . . . **Gian Borasi**, head of UA here, was feeling very upset about **Don McLean's** no-show at the recent Venice Festival. Everything was ready for his TV appearance where he'd have performed his recent self-penned big hit "And I Love You So." He sent a cable in which he explained his absence was due to recent speculations of a virus breakout in southern Italy. Other US artists did fly in for their appearances. UA will now have to devise other promotional channels to introduce the single on the Italian market . . . Newest release on EMI this week include **Grand Funk's** chart topper "We're An American Band," **Helen Reddy's** "Delta Dawn," **J.C. Livingstone's** "Let's Spend The Summer Together," and a new Italian group called **Opera Puff** with their self-penned "Alla Gente Della Mia citta (To The Folks of My Hometown)" . . . **Stones'** new lp "Goats Head Soup" just out . . . **RCA's Patty Pravo**, who's been on the charts all summer with her "Pazza Idea (Crazy Idea)" and who's just wound up a three months' long summer tour throughout the country, will be abroad for the next four months or so. She'll be touring South and North America and Japan.

England

(Continued from page 150)

Francis, Day & Hunter director and general manager, **Bert Corri** celebrated his retirement after 46 years with the company with a surprise lunch party at Quaglino's hosted by **Ron White**, executive director of the controlling group, Affiliated Music Limited. Corri retires at 61, after recent ill-health, and is replaced by **Kay O'Dwyer** who has been with F.D. & H. for 15 years.

David Essex is to star in a sequel to "That'll be the Day" with **Ringo** probably to be titled "Stardust." **Phil Spector** will supervise the music production and **David Puttman** will produce the movie which is set for screening next summer. Meanwhile, Essex will visit Germany and possibly America where his recent smash "Rock On" has just been released. He will also undertake promotion dates here for a new single and album to be released before Christmas.

It is now very close to the end of the count-down for the launch of Capitol radio, our first ever official commercial radio station. Program director **Michael Bukht** welcomed record and publishing executives at a reception and during his speech announced that promotion men would not be welcome at the station's headquarters. Those in attendance included **Miki Dallon** and **Jan Olofsson** (Young Blood), **Dick Asher** (CBS), **Derek Green** (A&M), **Stephen James** (DJM), **David Most** (RAK), **Clive Stanhope**, **Tim & Tony Satchel** (DART), **David Rickaby** (Decca), **Cyril Gee** (Belwin & Mills), **Bob Grace** (Rondor) and **Cyril Shane**.

CBS/Germany Hosts 10th Anniversary Gala

■ FRANKFURT, GERMANY — CBS Records/Germany celebrated its tenth anniversary with the announcement of four major signings during the course of a Grand Gala held at the Intercontinental Hotel in Frankfurt.

With managing director Rudolf Wolpert presiding, the company hosted festivities for more than 500 guests, including employees, retailers, producers, artists and representatives of the media. Wolpert announced the signings of Switzerland's Paola, the Austrian group the Milestones and composer/producer Achim Thiemer-mann, who will be the company's a&r representative in Munich. In addition, CBS Records announced that it will distribute the new label Prom, which records the popular French singer, Mike Brant.

The Grand Gala was highlighted by the presence of many CBS/Germany recording artists including Ivan Rebroff, Mary Roos, Tina York, Jimmy Patrick, Su Miriam, Andy Stark, Bernadette Offenbach and Birth Control along with guest artist Katja Ebstein. Among those who performed at a special concert was Roberto Blanco, France's Anne-Marie David, Albert Hammond, Costa Cordalis, England's Treams and Gunter Noris. Popular disk jockey Helga of Radio Luxembourg served as emcee for the evening.

Specially edited four-albums sets, featuring the greatest hits of CBS/Germany, were presented to attendees at the Gala. In addition, twelve employees who have been with the company since its inception were honored with gold records and pins.



Pictured at the CBS/Germany 10th Anniversary celebration are (from left) CBS/Germany's managing director Rudolf Wolpert and Wolpert among some of the stars attending the fete.

Davis Euro Tour Set

■ NEW YORK—Miles Davis has scheduled an eleven country European tour to commence October 24 in Malmo, Sweden. The tour will take in a total of fourteen cities, with double concerts scheduled for half of them.

Raspberries to ATI

■ NEW YORK — American Talent International, Inc. has announced that they have signed an exclusive three year booking contract with Capitol Records recording artists The Raspberries. Doug Thaler, the agent responsible for the band, is based at ATI's New York office.

Harris Signed To Pleasure

■ NEW YORK — Pleasure Records manager Rick Bleiweiss has announced the signing of David Harris to the label. His initial release "The Moments," which Harris arranged and conducted, was produced by his manager Lucien Farrar and co-producer Joey Day. Harris, who wrote the tune, is signed to MCA publishing.

CIRPA Sets Symposium

By LARRY LEBLANC

■ TORONTO—The Canadian Independent Record Producers Association (CIRPA) will hold a two week symposium in Toronto, from October 29 to November 10, to discuss all phases of independent production.

The CIRPA venture will consist of guest speakers, recording sessions, and individual studio time. Toronto Sound, Manta Sound and the new Nimbus 9 studio have arranged for studio time for symposium members. Columbia recording act Crowbar will be on hand for a recording session with a number of singers and musicians available for separate session work.

The intensive product course, which CIRPA hopes will be an annual event, is open to Canadian independent producers for a \$200 entry fee. Forty positions were offered but most have been taken. CIRPA members responsible for the symposium's organization are Bob Ezrin (Nimbus 9), Terry Brown (Toronto Sound) and Greg Hambleton (September Productions).

Contributing speakers for the symposium are: Ham Brosius

VIDCA Accents Software

By RICHARD ROBINSON

■ CANNES, FRANCE — What industry, education, and the public is going to play on all those video cassette-cartridge-disc machines is becoming increasingly important as the focal point of video hardware promotion and sales. Those attending this year's VIDCA in Cannes (3rd International Market For Videocassette And Video-Disc Programmes And Equipment) are, by and large, seasoned veterans of the 'video expo' and have seen the hardware on display prior to this at other shows over the past two years. There is no longer any novelty connected with the video systems themselves—be they Sony U-Matic, Philips VCR, or open-reel EIAJ—they're an accepted sight. Now the question is how the machines are going to be used and what's going to be shown on them.

Almost all of the firms represented at VIDCA are concentrating on this software-angle. Even those manufacturers who are only interested in moving hardware are keying their sales pitch and booth displays to integrate hardware and software, thus presenting 'video' as a viable, functioning commodity.

Dozens of software firms from across Europe and the U.S. were also in evidence at VIDCA. Roaming from booth to booth it was possible to see software displays

of everything from the Russian "War And Peace" to "Airport" to software of German rock groups and French cartoons. Even though there is no firm software market as yet, the producers are assembling materials, making and offering licensing deals and generally preparing themselves for the eventualities of both special interest and consumer market video. This year they seem convinced that video is happening and that which system will be the most successful as hardware really makes very little difference to the eventual development of video as a communications medium. This attitude permeated VIDCA and, in my opinion, bodes well for the creation of a video market place.

UA Artists Cover the Globe

■ LOS ANGELES — Five United Artists recording talents are being showcased in key markets throughout the world.

Don McLean is currently touring Europe, and Country Gazette are performing in England, en route to the continent. Elvin Jones of UA's Blue Note division is presently being seen in major cities in South America.

Ike & Tina Turner embark for Europe in early November and then for Australia and New Zealand in the beginning of 1974. Mid-November will see country artist Del Reeves working in Germany.

10cc Come Over

■ NEW YORK — Don Wardell, international managing director of UK Records was announced that he will be bringing UK recording artists 10cc into New York for a crash promotional campaign to coincide with the release of the band's first album "10cc". The group will be in the New York area for three days to meet with radio station program directors and members of the press. 10cc are currently represented in the singles chart with the label's first American chart success "Rubber Bullets."

Regine to CBS

■ NEW YORK — Regine, the French singer-actress-dancer-night club owner-restauranteuse, has been signed by CBS Disques in France, it has been announced by Sol Rabinowitz, Vice President of CBS Records International. Her first single for the CBS French affiliate, "On La Chante" b/w "J'ai Toujours Porte Bonheur Aux Hommes," has just been released, produced and created by Jean-Jacque Souplet.

Nonesuch: Budget Esoterica

By SPEIGHT JENKINS

■ NEW YORK—What happens if you want to add the theme of Channel 13's "Masterpiece Theater" to your record collection and you find out the piece is called "Symphonies and Fanfares for the King's Supper"? If you know your records, you will immediately consult your Nonesuch dealer, and will find, as you expected, the record, played by the Collegium Musicum of Paris.

This mastery of the esoteric—the pre-baroque, the rare baroque, the avant-garde, rarely-heard African and Asiatic music and the unusual classical composition—has come to Nonesuch through years of carefully developing the medium-priced record field. Much of the company's success has come from the single-minded devotion and canny repertory selection of Teresa Sterne, the company's director. Interested in finding out what was going on at Nonesuch, RW went to Stan Marshall, the national sales manager. "Teresa's concept," Marshall explained, "was to make esoteric recordings not commercially feasible at \$6.98 available at \$2.98. This was done for two reasons: to allow those with limited incomes to collect works they would not otherwise be able to buy and to introduce college students to new worlds of music at a price they could afford. Nonesuch uses the same quality control on its records," continues Marshall. "that it would use if they cost \$6.98." This has paid off: in its Americana series, "Scott Joplin's Rags, Volume 1," still finds its way on the popularity charts of classical music in its third year, and with the second volume and the Gershwin piano record, played by William Bolcom, one can foresee the company having a gold record of one of them before long. Because of the \$2.98 list price, such a happening is unlikely, but the sales have been extremely high on all three.

That these records have sold so many copies is amazing considering the company's problems with distribution. 80 per cent of the entire record business is handled by rack jobbers, who distribute records to retailers; yet only 10 to 15 per cent of Nonesuch sales is handled by rack jobbers. The reason are complex—their computer is set for a \$5.98 or \$6.98 record and will not accept a \$2.98 product! and simple—the jobber needs the quick turnover that he feels comes only from warhorses—but the result is that Nonesuch

is often carried, if at all, on an in-and-out basis. This means that a specific quantity of Nonesuch records are put into an account, and after a designated period of time they are removed, even if one item or so is selling very well. "Nobody really knows the potential of our market," the modish executive Marshall declared between bites of a roast beef sandwich. "At Nonesuch our growth has been somewhere around 50 per cent for each of the last three years, and this year looks better than ever. Gershwin, the songs of Foster and Joplin have helped, but I think our promotion methods have done a lot too.

"We zero-in on new accounts that are doing a lot of business and those in college towns where we know we'll sell. We have prepared a Nonesuch gallery, an eight-page two-color newspaper supplement with our whole list in it illustrated by the covers of our best sellers, which is inserted into local newspapers, used as bag stuffers, giveaways at concerts and handouts at campus fairs and the like. We try resident mailings in the community with whatever likely lists we can get. Our gallery is broken down into periods of composition for easy reference." The focus of Nonesuch advertising is not to condescend to the consumer.

Miss Sterne has never allowed the pushing of album titles to alert a buyer about something popular. Though "Golden Rain" carries on its cover the fact that it contains "The Ramayana Monkey Chant," the correct name of the piece, one could look all day at "Symphonies and Fanfares for the King's Supper" without finding a mention of "Masterpiece Theatre."

If you want Nonesuch records and cannot find them at your local record store, what do you do? Though Marshall was rather vague on a procedure, it seems that pressure on the store to order the product is the only way. If the consumer demands something, the store manager must ask his rack jobber, and the jobber will be apprised that there is a market for the record. When a store does go for Nonesuch, the company supplies them with a four-color banner and posters, self-shopping counter displays filled with records and as many records as they can possibly want." Marshall concludes, "We want to get our product out, and the public can help."

CLASSICAL RETAIL REPORT

OCTOBER 20, 1973

CLASSIC OF THE WEEK



PROKOFIEV
ROMEO AND JULIET
MAAZEL
London

BEST SELLERS OF THE WEEK:

PROKOFIEV: ROMEO AND JULIET—Maazel—London
BEETHOVEN, SCHUBERT: MOONLIGHT, IMPROMPTUS—Horowitz—Col
JOPLIN: RED BACK BOOK—Schuller—Angel
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
SCHUBERT: DUETS—Baker, Fischer—Dieskau—DG

CUTLER'S/NEW HAVEN

BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken
BEETHOVEN: SCHUBERT: MOONLIGHT, IMPROMPTUS—Horowitz—Columbia
JOPLIN: RED BACK BOOK—Schuller—Angel
HAYDN: COMPLETE SYMPHONIES VOL. VII—Dorati—London
MAHLER: DAS LIED VON DER ERDE—Ferrier, Walter—London
MOZART: FLUTE QUARTETS—Rampal—Columbia
MUSSORGSKY: PICTURES AT AN EXHIBITION—Richter, Szell—Odyssey
NITZSCHE: ST. GILES CRIPPLEGATE—Warner Bros.
PROKOFIEV: ROMEO AND JULIET—Maazel—London
SCHUBERT: DUETS—Baker, Fischer—Dieskau—DG

KING KAROL/N.Y.

BEETHOVEN, SCHUBERT: MOONLIGHT, IMPROMPTUS—Horowitz—Columbia
BEETHOVEN, LISZT: SYMPHONY NO. 9 IN 4 HANDS VERSION—Connoisseur Society
GREATEST HITS OF ENRICO CARUSO, VOL. 1—RCA
CLASSIC FILM SCORES FOR BETTE DAVIS—Gerhardt—RCA
RENE KOLLO SINGS WAGNER—Columbia
MOZART: PIANO CONCERTOS—Bishop, Davis—Philips
PROKOFIEV: ROMEO AND JULIET—Maazel—London
ROSSINI: LA PIETRA DEL PARAGONE—Carreras, Jenkins—Vanguard
SCHUBERT: DUETS—Baker, Fischer—Dieskau—DG
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Bohm, Bayreuth Fest.—Philips
REC. & TAPE COLLECTOR'S/BALT.
ADAGIO—Kaarjan—DG
BEETHOVEN, SCHUBERT: MOONLIGHT, IMPROMPTUS—Horowitz—Columbia

BORODIN: SYMPHONIES NO. 2, 3—Ansermet—London
CLASSIC FILM SCORES OF BETTE DAVIS—Gerhardt—RCA
KHATCHATURIAN, PROKOFIEV; CELLO CONCERTOS—Waleusky—Philips
MONTEVERDI: MADRIGALS BOOKS III & IV—Leppard—Philips
NEWMAN: CAPTAIN FROM CASTILE—Gerhardt—RCA
RACHMANINOFF: SYMPHONY NO. 2—Previn—Angel
SCHUBERT: DUETS—Baker, Fischer—Dieskau—DG
SEVENTIES—Julian Bream—RCA

DISC RECORDS/CLEVELAND

BACH: BRANDENBURG CONCERTOS—Concentus Musicus—Telefunken
BRAHMS: PIANO QUINTET—Previn—Angel
BRAHMS: COMPLETE STING QUARTETS—Cleveland Quartet—RCA
DELIUS: VILLAGE ROMEO AND JULIET—Davies—Angel
GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
MOZART: DIE GARTNERIN AUS LIEBE—Schmidt-Isserstedt—Philips
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—Angel
VERDI: GIOVANNA D'ARCO—Coballe, Domingo, Milnes, Levine—Angel

RECORD CENTER/DENVER

BEETHOVEN: COMPLETE SYMPHONIES—Szell—Columbia
BEETHOVEN: SYMPHONY NO. 9—Solti—London
BIZET: CARMEN—Horne, Bernstein—DG
MUSIC OF DELIUS, ALBUM 2—Beecham—Seraphim
JOPLIN: RED BACK BOOK—Schuller—Angel
MUSSORGSKY: PICTURES AT AN EXHIBITION—Szell—Odyssey
TCHAIKOVSKY: SYMPHONY NO. 3—Bernstein—Columbia
VERDI: GIOVANNA D'ARCO—Coballe, Domingo, Milnes, Levine—Angel
VERDI: RIGOLETTO—Sutherland, Milnes, Pavarotti—London
WAGNER: PARSIFAL—Ludwig, Kollo, Solti—London

WHEREHOUSE/CALIFORNIA

BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch
BACH: SUITE FOR LUTE—Rampal—Orion
HOLST: PLANETS—Boult—Angel
JOPLIN: PIANO RAGS VOLS. 1 & 2—Rifkin—Nonesuch
MAHLER: SYMPHONY NO. 1—Horenstein—Nonesuch
PROKOFIEV: ROMEO AND JULIET—Maazel—London
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan
MIKLOS ROZSA CONDUCTS HIS FILM MUSIC—Angel
VERDI: RIGOLETTO—Sutherland, Milnes, Pavarotti—London
WAGNER: DER RING DES NIBELUNGEN—Nilsson, Bohm, Bayreuth Fest.—Philips

Money Music

(Continued from page 140)

Big airplay record: David Gates. It is being played at KLIF, WCOL, KJR, KGW and a number of other stations.

Record that refuses to quit: Dr. John "Such A Night." #2 WTIX, 7 WAYS, it jumped 19-14 KLIF Dallas, 22-19 WJDX. Charted: WAKY, WHHY, WCOL, ROQ. It is on: KREM, WIIN, KGW.

Revival of an oldie: "Sister Mary Elephant" by Cheech & Chong. Added new at KHJ Los Angeles.

Dottie West "Country Sunshine." It jumped 26-19 WAKY Louisville and is being played at KJR, WIIN, KGW.

Stories "Mammy Blue." We hear good talk about the potential of this record, and we will see if some key stations jump on it.

Stylistics There are huge r&b sales. It is getting pop play at KLIF, WHHY, WCOL, WIIN, WSGA and KJOY.

Harold Melvin and the Bluenotes "The Love I Lost." There are big moves on this record. It exploded 17-9 CKLW, 23-17 KJOY, 38-28 WIXY, 23-17 WHHY. It is on: WFIL, WCOL, WTIX, WBBQ and WPGC Washington confirms "it is a smash." Debut #19 WPIX New York City.

Dixie Doin's



ASCAP composer and board member Gerald Marks has been honored by the governors of two Southern states for writing the tune for "Is It True What They Say About Dixie?" Governor Winfield Dunn of Tennessee and Wendell H. Ford of Kentucky have sent him scrolls designating him an Honorary Colonel. Marks is shown holding the scroll from Governor Dunn.

Granger to Fantasy

(Continued from page 4)

A veteran of the record business, Granger was originally a disc jockey and music director of WINS, New York, and after that was with Herb Abramson's Triumph Records and managed retail stores in New York City.

He then spent several years with Capitol in regional and national sales and promotion during which time he worked closely in developing Nancy Wilson, Lou Rawls and Cannonball Adderley.

"Ronnie Granger will be active in all phases of the Fantasy/Prestige/Milestone operation," Kaffel said. His immediate duties will include taking charge of the labels' national and regional promotion and advertising.

Granger assumed his new duties October 8. A former resident of Los Angeles, he is moving to the San Francisco Bay Area.

Korvettes Opens Two

NEW YORK — Korvettes has announced the opening of two new stores. October 11 was opening date for the 122,920 square foot store in Hampton, Virginia. The single level store is located in the Colesium Mall, an enclosed mall containing approximately ninety stores. An extensive record and tape department is featured in the Hampton store.

Grand opening for Korvettes Langley Park, Maryland was October 8. The store, formerly Lansburg's, received an interior and exterior face lifting. The first level of the three level store is devoted entirely to fashion. Second floor features men's and children's departments in addition to records and tapes and a strong sporting goods department. The third level will be a complete home furnishings floor including carpets, bedding and furniture.

The Langley Park store will be Korvettes fifty-fifth store.

Right Place For Dr. John



Pictured (from left) are Barbara Harris, head of artists relations for Atco Records, Dr. John, and Paul Marks, ASCAP's director of operations. The occasion was the presentation of the Society's award plaque to Dr. John for his self-penned recording "Right Place, Wrong Time."

CONCERT REVIEW

Raitt, Brown Stunning At Avery Fisher Hall

NEW YORK—A bright Sunday afternoon (7) was made even brighter by the delightful double bill of Bonnie Raitt (Warner Bros.) and Jackson Browne (Asylum) at the recently renamed Avery Fisher Hall in Lincoln Center.

Ms. Raitt, who has gained tremendous acclaim for her authentic interpretations of the delta blues style of such as Mississippi Fred McDowell and Sippie Wallace is a rare performer who can handle virtually any type of material with grace and conviction. Her consistently solid set was highlighted by a lovely version of Browne's "Under the Falling Sky," Sippie Wallace's "You Got To Know How," a brand new tune by Randy Newman, as well as a beautiful version of the magnificent "Since I Fell For You." Besides Bonnie's usual fine guitar playing she was backed by a strong rhythm section that featured John Hall's dazzling lead guitar.

Few performers could successfully follow such a "first Raitt" set, but Jackson Browne was more than equal to the task. Browne showed why he stands head, shoulders and chest over other singer/songwriters as he graced the stage with his even, vibrato-less vocals and deeply moving lyric poetry. Songs like "Rock Me On the Water," "Doctor My Eyes," the brilliant "Jamaica Say You Will" and "These Days" were wonderfully performed, and retained the same honesty and clarity that typified his first Asylum album, and Browne also performed several numbers from his upcoming album "For Everyman,"

including the title cut, his latest single, "Redneck Friend" and a funny new song about pregnancy called "Ready Or Not."

Browne was ably backed by a three-piece group distinguished by David Lynley's spectacular lead work on a succession of violins, fiddle, electric, steel and Hawaiian guitars. The show's most effective songs were the quietly profound "Song For Adam" and his second encore, the lovely "Something Fine." Jackson surely was.

Robert Nash

Crawford to Paige

BOSTON—George Paige Management, Inc. has announced the signing of Wiley Crawford to a personal management contract. Crawford was formerly a member of London recording group Orphan.

In addition, Paige has announced that Lorraine Rebidas has been signed to do public relations and promotional representation for Crawford. Ms. Rebidas was formerly director of publicity and advertising for Bananafish Garden, a concert hall in Brooklyn, N.Y.

Metromedia Adds Microfon

NEW YORK — TARA International President, Dick Broderick, has reported that Microfon has been selected to represent all Metromedia Records' product for sales and distribution in Argentina. Microfon joins new Metromedia licences, Carosello in Italy and RCA in Australia.

Robert W. Morgan

(Continued from page 131)

and roll with established personalities. We all came in here with our crew cuts and our argyle socks—I still wear them, as you can see—and nobody gave us a chance. We were all scared, but confident and nery and did it and then over the years it was just enjoyable to realize that success in Los Angeles and plus, it was really a fun radio station up until the end when I left them it wasn't a very fun place to work at all. In fact, it was a drag.

RW: Have you ever had any thoughts about being Program Director?

Morgan: I got that out of my system in Sacramento in 1964. In all modesty, I was very successful at it, but I don't like it. I'd rather leave it to somebody else and concentrate on performing. To give you an idea on what kind of Program Director I was—I handled the music too, I was responsible for picking the music and this was 1964 and the guy from Capitol Records came up and he said, "Listen, I've got an exclusive for you this weekend that you can play all weekend and give away copies. It's this new group called the Beatles and the song is called "I Want To Hold Your Hand." And we were in neck and neck competition with another station then and having an exclusive like that was very important. And I listened to "I Want To Hold Your Hand" by the Beatles and I said, "Well, that's a piece of junk. I'm not going to play that. Give it to the other station." So little things like that made me think that perhaps I should stay on the performing end! I have what you'd call your tin ear.

We turn the record industry inside out to get the news...



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America's CROSS-COUNTRY champ

In the musical olympics, everything she touches turns to gold. In the coveted Country Music Awards, she continues to win the laurels.

She's Donna Fargo, the girl whose songs start country and cross over into pop.

"Little Girl Gone" (DOA-17476) is her latest example. This single is hitting the top of the country charts, and in typical Fargo fashion, has crossed over into pop. It's Donna's latest single from her soon-to-be-released album called "All About A Feeling."

As for awards, once again, Donna's walked off with the accolades. During this Country Music Week, the trade has awarded Donna three "1's" and two "2's."

Whether she's competing in country or pop, Donna Fargo's always out front. It's not every singer-writer-performer who becomes America's cross-country champ.

"Little Girl Gone" DOA-17476



Dot Records, Distributed by Famous Music Corporation, A Gulf + Western Company