

RECORDS WORLD

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Who In The World:

Southern Music

Typified By Veteran Superstars Like Elvis Presley (RCA), And A Host Of Spectacular New Talent, The Blues And Country-Steeped Music Of The South Continues To Explode. See Special Section Inside.



HITS OF THE WEEK

SINGLES

THE DOG NIGHT, "SURE AS I'M SITTING HERE" (prod. by Jimmy Ienner) (Tree, BMI). From the British quill of Lec Sayer to the Nashville nib of John Hiatt in one hit-filled swoop, the act follows their last number one with this vivaciously-handled tune. Performance-plus perspective portends another biggie, sure as they're rockin' here. Dunhill D-15001.

GRAND FUNK, "SHININ' ON" (prod. by Todd Rundgren) (Leftover Corp., BMI). Beginning with a popcorn echo a la "For the Love of Money," the American band takes off with a light all their own. Title track from their current album is an even brighter side than their "Loco-Motion" smash. R&R beacon in a sea of softer derivatives. Capitol 3917.

EDGAR WINTER, "RIVER'S RISIN'" (prod. by Rick Derringer) (Silver Steed, BMI). Man and his group flood their grooves with harmonious rock of a lighter sort than their past hits, almost McCartneyesque in production technique. Their best since "Frankenstein" bubbles from a clear and refreshing spring of creative energies overflowing. Epic 5-11143.

BILLY PRESTON, "NOTHING FROM NOTHING" (prod. by Billy Preston) (Almo/Preston, ASCAP). Cipher minus naught has never equalled a more positive soul crossover difference. Billy pounds the piano for all it's worth, building support in all directions surrounding his vital vocals. Honky tonk rock's strongest stand since Fats Dominol A&M 1544.

SLEEPERS

ERIC CLAPTON, "I SHOT THE SHERIFF" (prod. by Tom Dowd) (Cayman, ASCAP). British blues-tinged guitar king moves royally back into the hit corral with his first studio session in over three years. Firing straight from the hip, both vocally and riff-wise, the deservedly-touted axe genius previews his eagerly-awaited album. RSO SO-409. (Atlantic)

C. W. McCALL, "OLD HOME FILLER-UP KEEP ON-A-TRUCKIN' CAFE" (prod. by Sound Recorders) (American Gramophone, SESAC). A talkin' country blues disc will break through every so often. If midwestern barometers read true, this Omaha master is gonna truck nationally with its dead-pan humor. This here's the real McCall! MGM 14738.

BAD COMPANY, "CAN'T GET ENOUGH" (prod. by Bad Company) (Badco, ASCAP). Boogie-strut style famed by Free has (along with two ex-members) transmigrated into this new quartet. Lead singer Paul Rodgers is just enough of a controlled powerhouse to turn this into a solid top 40 item. Strong company debut! Swan Song SS-70015. (Atlantic)

SPARKS, "THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US" (prod. by Muff Winwood) (Ackee, ASCAP). Haunting, spacey musical adaptation of the Hollywood western's most oft-used phrase. Group formerly known as Halfnelson is wrestling for the top spot in Britain with this one, but they're our boys by birth. Powerful international threat! Island 001.

ALBUMS

ELTON JOHN, "CARIBOU." The British musical mcestro once again teams his extraordinary talents with those of Bernie Taupin and Gus Dudgeon, resulting in an album of beautiful balance. Backing accouterments are provided by a host of celebs, with the climactic "Don't Let The Sun Go Down On Me" and the sci-fi "I've Seen The Saucers" shining. MCA-2116 (6.98).

BOB DYLAN/THE BAND, "BEFORE THE FLOOD." All the excitement generated by the recent tour has been vibrantly captured in this exquisite two-record collection. The folk poet laureate comes across with added expression, ably abetted by the Band's agile musicianship—their solo set amply exemplifies their expertise. A prize package! Asylum AB 201 (11.98).

JOHN DENVER, "BACK HOME AGAIN." A "down-home" feel saturates this disc with a strong emphasis on the country aspect of Denver's easy-going style emerging. Dobro, banjo and harmonica are way out front on mellow orchestral arrangements, enabling the disc to be categorized as more of a "concept" album than his previous efforts. RCA CPL1-0548 (6.98).

JAMES TAYLOR, "WALKING MAN." Selections set in that familiarly resonant Taylor mood are enhanced by Spinozza production and back up vocals from Carly Simon and Paul and Linda McCartney. The gentle-voiced artist is at his best on the flowing "Ain't No Song" and the fast-paced Chuck Berry-penned "The Promised Land." Warner Bros. W 2794 (6.98).



Four Majors Up Singles Price; Wide-Ranging Effects Permeate All Facets Of Industry Album
 Prices Still On The Rise Polydor Inks Al Kooper's Sounds Of The South CBS Restructures
 Masterworks Department Fan Fair News, Pics Dialogue: Bill Lowery and Wesley Rose

It's here.



The brand new album by John Denver, featuring the smash hit single, "Annie's Song," goes on sale today. First come first served.

CBS Restructures Masterworks Dept.

■ NEW YORK — Goddard Lieber-son, president, CBS Records Group, has announced a major restructuring in the company's Masterworks classical music department. Masterworks will now be coordinated under an international director, Paul W. Meyers, who has been appointed director, International Masterworks. Myers will be responsible for the recording and releasing of multi-national classical product in close coordination with the management of CBS Records companies in the United States and throughout the world.

As part of this restructuring, each country in the CBS Records family, including the United States, has set up an organization which will be responsible for the Masterworks a&r and marketing in that country. In the United States, Marvin Saines has been appointed

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Playboy Promotes Tom Takayoshi

■ LOS ANGELES—Sal Iannucci, corporate vice president of Playboy's Entertainment Divisions, has named Tom Takayoshi executive vice president of Playboy Records. Takayoshi, who assumed the post of vice president in charge of the record division last November, was formerly an executive with ABKCO Records, and prior to that has held various executive positions in the areas of sales, promotion and distribution with Capitol Records.

Island Taps 11 Indies As Eastern Distributors

■ LOS ANGELES—Charley Nuccio, president of Island Records, Inc., has appointed the first group of independent distributors for the label since announcing the label's plan to distribute new product through independent channels in the United States.

(Continued on page 117)

'Band' Back to No. 1

■ The "Band on the Run" album by Paul McCartney & Wings jumped to the No. 1 position on The Album Chart this week for the third time this year.

Four Major Labels Up Singles to \$1.29

■ NEW YORK—In order of their official announcements, London, Bell, MCA and RCA Records all announced increases in the list price of singles to \$1.29. At the same time, London and RCA announced increases in some album list prices (see separate story).

Price Details

• London and London Records group companies' increase takes effect July 1. The new subdistributor price is reportedly \$.58, while the new retailer price is understood to be \$.68.

• Bell Records will increase their price July 1, including their Flashback and Bell Gold series. The distributor price increases \$.10 from \$.40 to \$.50, reflecting Bell's free goods policy of three free on ten, which is not changed.

• MCA's increase is scheduled to take effect Monday, June 24. On MCA's 40000 series, the new subdistributor price will be \$.60 and the new retailer price \$.68. MCA also announced that their gold standard and seasonal singles will also increase to \$1.29, with the new distributor price at \$.50, and the new retailer price at \$.57. In addition, MCA will credit returns on old singles at the new prices.

Polydor Pacts Sounds of the South

■ NEW YORK—Gil Beltran, president of Polydor, Inc., and Jerry Schoenbaum, president of Polydor Records, have announced the signing of an exclusive production agreement with Al Kooper. Along with his production talents, Kooper will bring to Polydor his Sounds of the South label. Although he will commute to Atlanta on a regular basis, Kooper will maintain offices at Polydor's west coast headquarters located at 7165 Sunset Boulevard in Los Angeles.

Regarding the alliance with Al Kooper, Beltran stated, "We're pleased to have a talent of the caliber of Al Kooper producing for us and also look forward to a long and successful association with the Sounds of the South label." Kooper's relationship with Polydor's Jerry Schoenbaum goes back to 1965 when Al was a singer-organist with the Blues Project and signed to Verve Forecast, where Schoenbaum was general manager. On

Singles Hikes Affect Entire Industry; Label Data Shows Strong Justification

By GARY COHEN

■ NEW YORK—With several of the nation's record manufacturers having already announced an increase in the list price of singles to \$1.29, and with others reportedly ready to announce a similar increase or pondering the ramifications of such a move, the industry is understandably unsure of the course it has taken. It is understood that one of the reasons that there have not been more announcements from other labels is that they are attempting to assess the reaction of retailers, rack jobbers, one-stops, and consumers. But while many of the majors have not made price increase announcements yet, it appears just a matter of time before the entire industry moves to \$1.29.

There are three areas of importance being considered by the industry, as they affect manufacturers, the distribution and retailing complex and the consumer. They are the prices that will be paid by distributors, rack jobbers and retailers for their singles; the prices that will be paid by consumers; and the problems in selling, marketing and returning singles with two different list prices.

(Continued on page 127)

■ NEW YORK—Analysis of confidential data submitted by various record company executives to **Record World** shows that in light of the increased costs of production, especially in the actual cost of producing a single, it was highly unlikely that record companies were making profit on \$.99 singles. In the last few months, some record companies reported they were actually selling singles below cost, taking a loss on each unit. Analyzed objectively, it would appear that the record companies, after having held the line of prices as long as they could, have no choice but to increase singles prices.

The most dramatic increase in
(Continued on page 123)

Album Price Increases

■ NEW YORK — While various record manufacturers are raising their singles prices, there has also been a series of album price increases, either announced or implemented, in the past few weeks. They are:

• London Records has announced, effective July 1, an increase in the suggested list price of their entire classical/opera catalogue, from \$5.98 to \$6.98. Included are all London imports, with the exception of 8 different prefix numbers in the Argo Spoken Word Series. London also announced that the Stereo Treasury and Richmond opera budget series will change from \$2.98 to \$3.49, and that CSP merchandise will increase \$1 from \$5.00 to \$6.00.

• RCA Records, announced that Camden albums will increase from \$2.49 to \$2.98, and Victrola will rise from \$2.98 to \$3.49, effective July 1.

• Blue Thumb has increased the price of their two-record "twofer" sets from \$7.98 to \$8.98.

• CBS Records has raised the catalogue price of "Sittin' In" by Loggins & Messina, from \$4.98 to \$5.98.

• Both Disneyland and Golden Records have raised the price of their \$1.98 records and \$3.98 record and book albums, to \$2.49 and \$4.98 respectively.

• Sire Records has increased the price of the two record "FM Live" Climax Blues Band album from \$5.98 to \$6.98.



From left, Al Kooper, Gil Beltran, Jerry Schoenbaum.

his re-association with Kooper, Schoenbaum commented, "I look forward to once again working with Al with a great deal of anticipation. Al has always been a strong influence in rock music and he will bring to Polydor a continu-

(Continued on page 117)

Gil Rodin Dies

■ LOS ANGELES—Funeral services were held here June 20 for Gil Rodin, composer, television and record producer and former MCA Records executive, who died of a heart attack June 17 at his Palm Springs home. Rodin, who left MCA in January to complete his autobiography, "The Swinging Years—I Was There," had recently produced the albums "American Graffiti," "The Sting," "Sunshine" and "That's Entertainment" for the label.

Farrell Sets DeVaughn For Distribution Debut

■ LOS ANGELES—William DeVaughn's album, "Be Thankful For What You Got," also the title of his hit single, will be the premiere Wes Farrell Organization album release under its new set-up of independent distributors around the country.

Back Order

DeVaughn's album on Roxbury will be released nationally next week with an initial back order pressing of 100,000, according to Farrell.

'Shock' Effect



Walter Yetnikoff, president, CBS International Division (center), is shown above with Epic recording artist Edgar Winter (right) and Blue Sky recording artist Rick Derringer at the recent party thrown by Epic Records for Sly Stone at the Waldorf Astoria. Yetnikoff took the opportunity to discuss the release of the Edgar Winter Group's latest album, "Shock Treatment," which was produced by Derringer, in various countries around the world.

Kickin' Around With Kiki



On hand to congratulate Kiki Dee (Rocket) after a special press and industry performance at New York's Bottom Line were Elton John (left) and manager, John Reid and (right) The Who's Pete Townshend, producer Gus Dudgeon and John.

ATV Opens International Conference with a Hit

■ LOS ANGELES—An opportunity to celebrate number one records in both the United States and Britain highlighted the opening of the first annual conference of the ATV Music Group, held here last week. Key executives from ATV offices in Los Angeles, New York, Nashville, London and Toronto convened for the series of business sessions.



Pictured above, at the first annual ATV Music Conference are (from left-bottom row): Tony Hiller, Mal Williams, Geoffrey Heath and Steve Love; (top row) Brian Chater, Charlie Williams, Sam Trust, Butch Parker, Frank Leffel, Eddie Levy and Cliffie Stone.

Among those conferring at the ATV conclave here were Geoffrey Heath, managing director of ATV Music Ltd.; Eddie Levy, general professional manager of ATV Music Ltd.; ATV songwriter Tony Hiller; Cliffie Stone, head of ATV's Granite Records Country label; Butch Parker, general professional manager; Steve Love from New York; Brian Chater from Canada and Charlie Williams from Nashville.

The meetings were presided over by Sam Trust, president of western hemisphere operations of the ATV Music Group, who announced three new major publishing deals during the conference.

Cause for celebration was built around Paul McCartney's "Band on the Run" album, achieving number one status in the United States for the second time (this week it happens for the third time) while ATV song "Sugar Baby

Love," by the Rubettes, was topping the charts in Britain.

Three new deals were announced by Trust during the sessions:

A sub-publishing agreement with Cyril Shane Music Publishing Ltd., which includes the current top 10 copyright in Britain, "Don't Stay Away Too Long" by Peters and Lee, which is scheduled for

U.S. release on Mercury; a worldwide administration arrangement with Alanbo Music, which includes the current international hit "You Keep Me Hanging On," charted in America by Ann Peebles and in Europe by Cliff Richard; a co-publishing agreement with artist-producer Jerry Williams, which includes all compositions to be recorded with his group, Swampdog, as well as by four acts Williams is producing for various labels.

Adams to U.S.S.R.

■ NEW YORK — ASCAP has received an invitation to visit the Soviet Union to negotiate representation of U.S. and U.S.S.R. repertoires. President Stanley Adams will head the ASCAP delegation going to Moscow in July.

Andy Miele Becomes Independent Consultant

■ NEW YORK — Andy Miele has resigned as vice president of marketing at Famous Music Corporation, effective immediately, to become an independent promotion, sales and merchandising consultant. Miele has already concluded negotiations with Sire Records, Groove Merchant and Just Sunshine Records for the use of his services. He is also currently producing a documentary lp called "The Great Apes" in conjunction with the New York Zoological Society. The album will be merchandised through the Society's magazine, Animal Kingdom.

Miele can be reached at Just Sunshine Records.



1700 Broadway, New York, N.Y. 10019
Area Code (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

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WEST COAST
SPENCE BERLAND
VICE PRESIDENT
WEST COAST MANAGER
Craig Fisher/News Editor
Beverly Magid/Radio Editor
Linda Nelson/Production
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
JOHN STURDIVANT
VICE PRESIDENT
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Bob Anderson/Southeastern Editor
Marie Ratliff/Research
Red O'Donnell/Nashville Report
906 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE
TOMAS FUNDORA
VICE PRESIDENT
LATIN AMERICAN MANAGER
Carlos Marrero/Assistant Manager
3140 W. 8th Ave.
Hialeah, Fla. 33012
(305) 823-8491
(305) 821-1230 (night)

ENGLAND
NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chame
Minato-ku, Tokyo

GERMANY
PAUL SIEGEL
EUROPEAN EDITOR
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

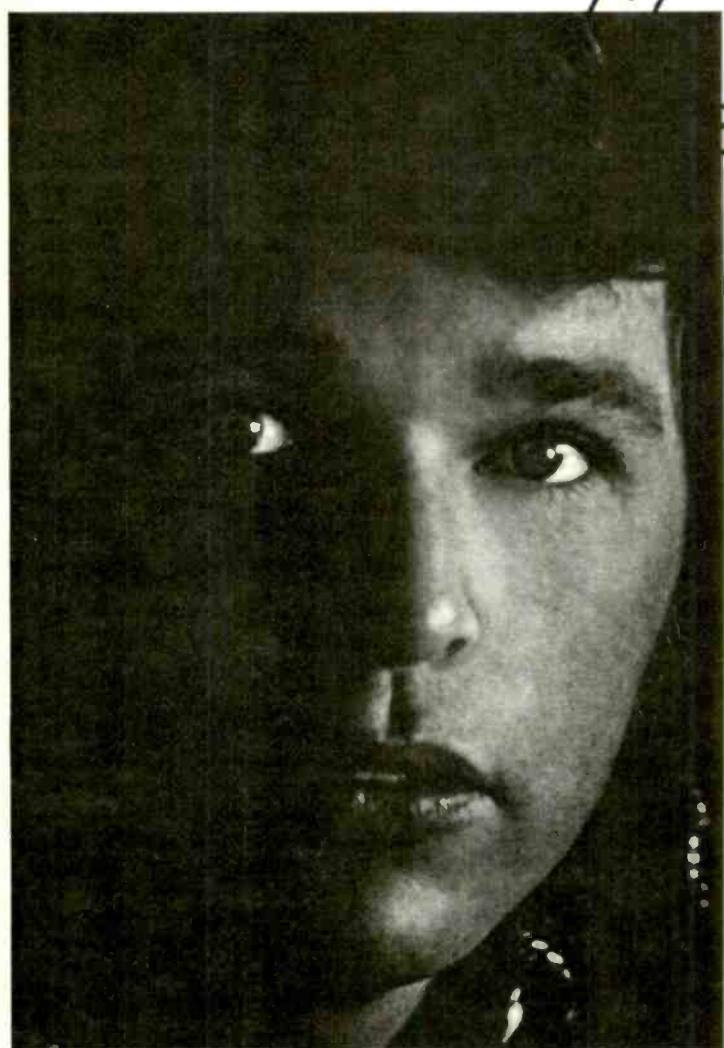
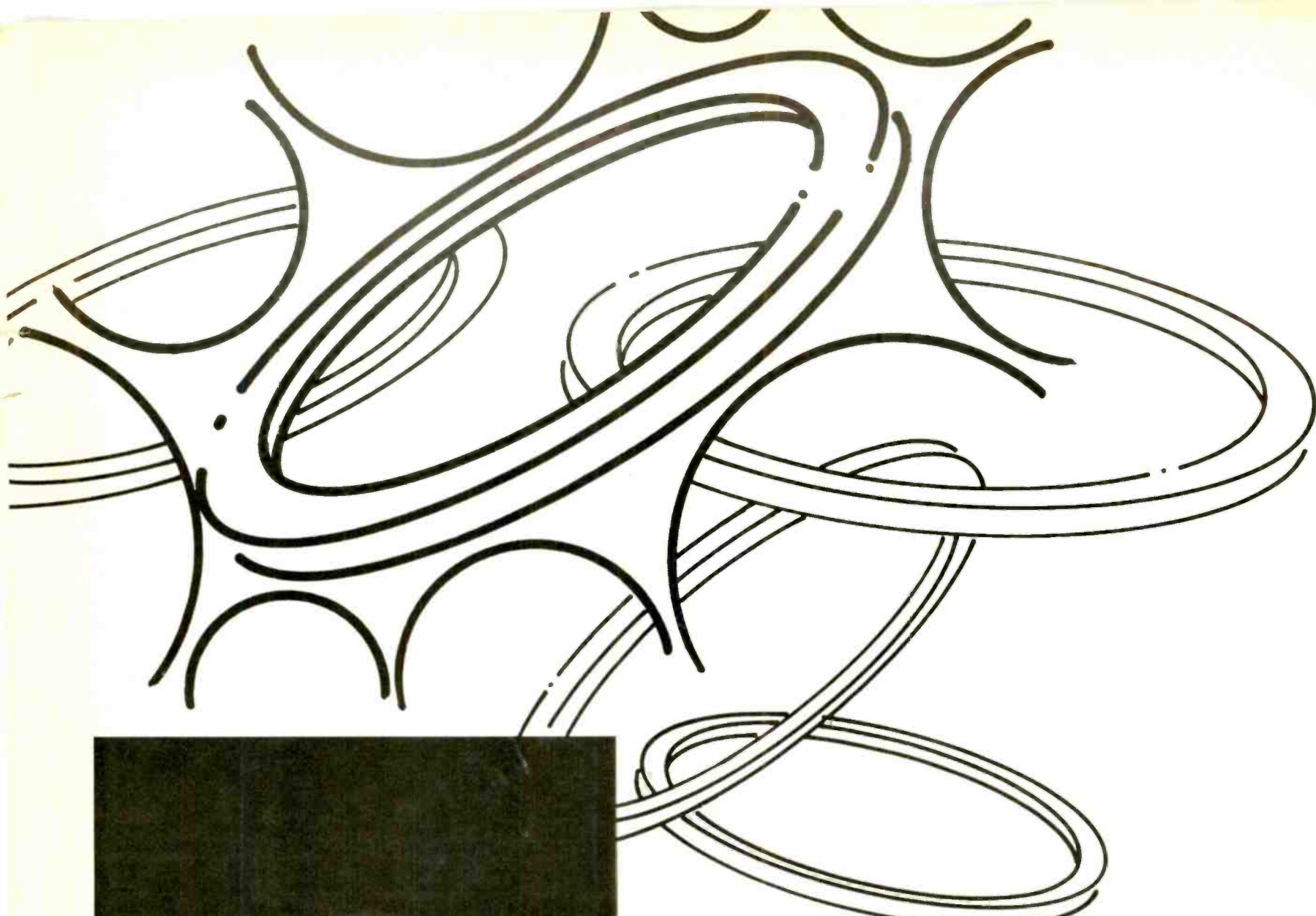
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GILLES PETARD
8, Quai de Stalingrad,
Boulogne 92, France
Phone: 520-79-67

CANADA
LARRY LE BLANC
22 Walmer Road, Apt. 604
Toronto, Canada
Phone: (416) 967-1104

ITALY
ALEX E. PRUCCHINI
Via Corno Di Cavento N. 21, Milan

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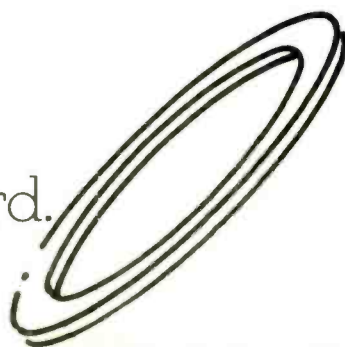
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 think of
RINGS
 think of
**REUBEN
 HOWELL.**
 He's got a
HIT.

M1305F

Produced by
 Clayton Ivey
 and Terry Woodford.



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Times/AVI Ink Pub Pact

■ NEW YORK—A major co-publishing agreement with American Variety International has been announced by Murray Deutch, president of the New York Times Music Publishing Corp., a division of the New York Times.

The 50 percent co-publishing and administration deal, which covers the Forsythe Music (ASCAP) and Norfolk Music (BMI) catalogs, was negotiated by Deutch with Seymour Heller, president of AVI, and executive vice president Ray Harris.

Writers

Among the writers who will now be represented worldwide by New York Times Music are Sunny Brown, Ed Cobb, Emery Gordy, Duke Baxter and Liberace.

American Variety International represents such artists as Debbie Reynolds, Liberace, Billy Joe Royal, the Treniers, Axis and the Allen Family. They also design and construct audio facilities, operate lead-

ing sound recording studios in Los Angeles, produce records and publish music.

Deutch Comments

"Our new relationship with American Variety International will add to the pace of our activity. This agreement will enhance our music catalogs and contribute to the continuing growth of the New York Times Music Publishing Corp.," said Deutch.



Pictured above from left are: Ray Harris, Murray Deutch and Seymour Heller.

Springfield Gets Lead In 'Buddy Holly Story'

■ LOS ANGELES—Rick Springfield has been signed by Bill Sargent to play the title role in "The Buddy Holly Story," a motion picture biography which Sargent plans for filming early in 1975.

Negotiations were concluded this week in Hollywood between Sargent, for his Entertainment 4 Productions, and Springfield's managers, Steve Binder and Robie Porter.

Contingencies

The deal is contingent upon development of a satisfactory screen treatment and the securing of necessary clearances from people associated with the late singer, according to Sargent.

ABC Music Hot

■ LOS ANGELES — ABC/Dunhill Music, Inc. joins its sister firm, American Broadcasting Music, Inc. (ASCAP) in continuing to ride a winning streak in 1974. This pace puts the two companies well ahead of their schedule from last year. And 1973 stands as the most successful year in the history of ABC Records publishing to date. According to the ABC publishing division's vice president and general manager, Jerry Teifer, "We've had 22 records in the top selling charts thus far in '74 and have the B-sides to countless others. It all adds up to increased income and continuation of growth for our catalogues."

(Continued on page 112)

Wisconsin High Court

■ MILWAUKEE — The Wisconsin Supreme Court, in a unanimous decision, has overturned a lower court ruling that held that the piracy of sound recordings could not be banned in Wisconsin under that state's unfair competition laws without the enactment of specific legislation by the legislature.

Mercury Record Productions, Inc., and other record companies had brought the action in the Circuit Court of Wisconsin against Economic Consultants, Inc., doing business as E-C Tape Service, Inc., et al, charging the defendants with unfair competition resulting from the unauthorized duplication of plaintiffs' sound recordings. Al-

(Continued on page 117)

ABC Gets Soundtrack For 'Mack & Mabel'

■ LOS ANGELES—ABC Records has acquired the original cast album rights to the new David Merrick musical, "Mack & Mabel," starring Robert Preston and Bernadette Peters. The announcement came from ABC Records president Jay Lasker.

Based on the romance between producer-director Mack Sennett and film actress Mabel Normand, "Mack & Mabel" has music and lyrics by Jerry Herman.

Heep Heads Out On New U.S. Tour

■ NEW YORK — Warner Brothers recording artists Uriah Heep commence a thirty city tour of the United States on July 4 at the Sportatorium in Miami, Florida. The British rockers have put together a new stage performance incorporating six new songs from their album "Wonderworld."

Two Neighbors Meet



Pete Bennett recently got together with his neighbor Malcolm Wilson, the Governor of New York, and Saverio Saridas, the popular singing policeman, to talk about a benefit for Bennett's and Wilson's parish, Our Lady Of Fatima, to take place on July 7 with Bob Hope starring. Pictured above at Bennett's house (from left) are: Bennett, Saridas and Wilson.

UA in Promo Push For Wood, Dirt Band

■ NASHVILLE — Winding up the first of a multi-staged promotion/merchandising campaign, Bill Roberts, UA's director of album promotions, is currently in the city working with Nashville radio stations, retail outlets and UA's Jack Mesler (c&w sales manager) and Lynn Shults (c&w promo chief) in conjunction with the company's latest album release by the Nitty Gritty Dirt Band and single by Britisher Roy Wood.

Radio Route

While in Nashville, Roberts is meeting with top 40 programmer Scott Shannon of WMAK, PD Jack Crawford of Nashville's WKDA-FM, as well as Dick Kent of WLAC. Prior to his arrival in Nashville, Roberts met with programmers in Chicago, New York, Dallas and Houston. From here Roberts will return to L.A. briefly before moving into UA's second-stage effort on behalf of these releases. Roberts' itinerary is keyed to tie into specific individual local sales-promotion-merchandising programs that are in effect in the respective markets he will be visiting.

Disco Records: Hot Sellers

■ NEW YORK—A spot check of leading New York retailers and one-stops reveals that discotheque/dance/r&b records outsell their pop record counterparts locally by a ratio that often exceeds eight to one. Typical of the comments received on the importance of the disco record market were those from John Surico at Alexander's, who said singles sales in his chain were "unbelievable," and that "in some stores, disco records outsell pop records by as many as eight to one."

The Who Hit the Heights



The 10th year anniversary of The Who was celebrated at Manhattan Center recently (14), following the English rock group's four-day Madison Square Garden engagement. The celebrities who indulged in the "Manhattan Madness" affair included Ben Vereen, Sylvia Miles, Michael J. Pollard, Huntington Hartford, Mason Reese, Ronald McDonald, Linda Blair, and from the rock world, James Taylor and Carly Simon, Rick Wakeman, Paul Simon, Mike Love Johnny and Edgar Winter, Leslie West, Melissa Manchester and Rick Derringer. Pictured above enjoying the festivities (from left) are: Peter Rudge, The Who's American manager, embracing N.Y. Chiefs' John Parker, and Joe Cohen, Madison Square Garden executive; Carly Simon and James Taylor, watching two professional roller derby teams fight it out; and Mr. Jiggs, the "World's Smartest Chimp," displaying his talents, which include roller skating, smoking, drinking (and getting drunk), and discussing Watergate. For more on the festivities, see N.Y. Central, p. 22.

TAVARES

**HAS COME ACROSS...
from R&B to POP!**



TOO LATE (3882)

**Tavares' Third Top 10 R&B Hit
is Crossing Over and Becoming
a Strong Pop Single!**

Written and Produced by Dennis Lambert and Brian Potter



THE COAST

By CRAIG FISHER



ONCE MORE, FROM OUT OF THE PAST: Whether much nostalgia exists for **Herman and the Hermits** seems moot, but the word on the Street is that **Peter Noone** is the latest ex-pop star to be readying a comeback. He's said to have just about signed with **Casablanca**, with a **Tony Macaulay**-produced single set as his first release. Meanwhile, he was seen dining at Tana's here Tuesday last—with **Dave Clark** . . . In other signing news: Fantasy has inked **Ice**, who may be remembered from the days when they entertained at venues like the Cheetah. They've been in Paris these last three years, and their debut album, which is imminent, was produced by **Pierre Berjot** . . . In addition, Fantasy's signed a Minnesota singer-songwriter, **Lyle Swedeen**, whose first album is scheduled for August release . . . And the **Tubes**, who claim to have outraged the entire Bay Area with their s&m-oriented antics, are said to be dickering with four local labels at present . . . In TV news: **Gordon Lightfoot's** five Massey Hall concerts in Toronto in August will be videotaped for a Lightfoot special, but whether ABC or NBC will do the taping is still up in the air . . . And **Jim Stafford** is said to be conferring with all three networks about his own series . . . In movie news: No official announcement has been made, but **Rona Barrett** and other local gossips report that **Barbra Streisand** will star in the rock musical version of "A Star Is Born." **Kris Kristofferson** is supposed to lead all other contenders as her co-star, and rumor has it that **Jon Peter**, Ms. Streisand's hairstylist boyfriend—already announced as producer and cover artist for her next album—will produce the movie . . . Also on the cinema front, **Herbie Hancock** (who did "Blow Up" some years back) is scoring another movie, "Death Wish," while at a Directors Guild screening of her new flick, "Chinatown," **Faye Dunaway** (once more with **Peter Wolf**) was heard confiding that she thinks she's ready to do an album . . . For **Frank Sinatra** freaks: The man's next album will be a live one, done on his last tour. He plays Lake Tahoe's Harrahs and Vegas' Caesars Palace in September, where **Woody Herman** will share the bill with him . . . In other release news: Rumors that the **Electric Flag's** reunion album would be entitled "Hysteria at Criteria" are reportedly unfounded. Rather, the title will probably be "Old Glory" and the lp will probably ship in mid-August . . . **Buddy Miles** also has an album of his own near completion. To be called "All the Faces of Buddy Miles," it's due in September. And **Johnny Bristol**, who produced it, will have an album of his own out on MGM then, called "Woman, Woman."

COMING UP, TOO, are **Black Oak Arkansas' "Street Party," ABBA's "Waterloo," Focus' "Hamburger Concerto," Billy Preston's** latest studio effort, **Joanne Glasscock's "Lady Jo" (A&M), "Tom Jans," Franklin Ajaye's "I'm a Comedian, Seriously"** and **Johnny Nash's "Carnival of Life"**—all next month . . . **Eno's "Here Come the Warm Jets"** is being rush-released, meantime, and he himself will be here in mid-July for a promotional tour . . . **Sami Jo's "It Could Have Been Me"** is due in August . . . And the **Elton John** benefit concert sponsored by **Princess Margaret** at London's Royal Festival Hall May 18 was recorded, it turns out, so sometime before year's end Mr. John will be represented, for the first time officially, by a live set, with two records. He'll still go back to the Caribou Ranch in August to start his next studio effort, however . . . Also in the future, **Kiss** will begin their next album late next month, at Sausalito's Record Plant, with **Kenny Kerner** and **Richie Wise** once again producing . . . **Bachman-Turner Overdrive** are set to begin "Not Fragile" at Seattle's Smith-Kaye Studios July 2 . . . And already begun are such as **Tom Rush's** next, at the Record Plant here, with **Jackson Browne, Don Henley, Randy Meisner** and **Tim Schmidt** among those sitting in . . . **Dave Mason's** next, which he's producing himself at Sound Labs . . . **Kenny Burrell's**, which he began last week at Fantasy's facilities . . . **Jay Gruska's** first. Gruska's a singer-songwriter, recently signed to ABC, and **Michael O'Martian's** supervising his efforts at Sound Labs . . . **Margie Joseph's** next, at Atlantic's New York studios, with **Arif Mardin** at the controls . . . The **Hagers'**, whom **Michael Lloyd** has been producing at his own local studios—apparently for Elektra . . . Songwriter **J. R. Bailey's** first, which he's producing himself in New York, for MAM . . . And **Bonnie Raitt's** next, which, as it develops, only got underway last week, rather than the week before. But **Jerry Ragavoy** is producing it, and they are at the Hit Factory.

GIGGING: **Billy Cobham** leaves for Europe the end of this month

(Continued on page 122)

Sire Signs Stackridge

■ NEW YORK — Stackridge, an English, George Martin-produced band, has been signed by Sire Records to a long term exclusive contract for the United States and Canada. The agreement was concluded in London, following negotiations between Sire managing director Seymour Stein and Alistair Rainsford of Park Street Aristes, the band's personal manager.

Tour Slated

Despite their English recognition, Stackridge is relatively unknown to American audiences. To remedy this, Sire, in collaboration with Miles Copeland, the band's Ameri-

can manager, and Richard Halem of CMA, are bringing Stackridge to the U.S. on an extensive tour commencing in late summer.

To prepare for the tour, Sire plans to release its first product by Stackridge, their current British album, "Man in the Bowler Hat" late in July. The release will feature two new tracks (not contained on the British album) recorded last week especially for the American market. The album is Sire's only scheduled release during the summer and as such will receive maximum attention from the Sire and Famous Music marketing and promotion team.



Pictured above is Stackridge, and in the inset, from left, Alistair Rainsford, Seymour Stein and George Martin.

Casablanca Inks T-Rex

■ LOS ANGELES—T-Rex has signed a long-term record contract with Casablanca Records in Hollywood, announced Neil Bogart, president of Casablanca.

The deal was negotiated by Bogart and Tony Howard, manager of T-Rex. Marc Bolan is lead singer of the group.

Milestone

The signing marked a milestone for the Warners-distributed label, since T-Rex is the first English act to come into the Casablanca fold. The company also represents such acts as Kiss, Fanny and The Parliament.

Casablanca will rush-release the first T-Rex album and single late in

(Continued on page 122)

'Dolly' Soundtrack Re-Issued by 20th

■ LOS ANGELES—Due to requests from here and abroad, 20th Century Records is re-releasing the original soundtrack album from Barbra Streisand starrer, "Hello Dolly." The entire package has been newly designated and is now shipping.

Farrell Consolidates

■ LOS ANGELES—The Wes Farrell Organization is currently restructuring its domestic and international business activities and will be consolidating these operations in its enlarged Los Angeles headquarters, stated Farrell.

To this end, Farrell has taken a long-term lease on 4000-square-foot of additional office space at the 9200 Sunset Blvd. building, with an option for further footage.

At the same time, the New York headquarters for the company will be maintaining its varied, full-service operations under the direction of executive vice president Steve Bedell. The eastern operation will continue to cover sales and promotional activities for the Chelsea and Roxbury labels, all administrative and creative functions for its publishing divisions as well as its full-service television commercial operation.

Farrell said that his business affairs will be entirely computerized in its Los Angeles headquarters to cover all accounting and sales functions as well as to cover all administrative, royalty and payment functions for its record and publishing firms.

RANWOOD RECORDS CELEBRATES THE GOLDEN ANNIVERSARYS OF TWO MUSICAL GIANTS IN ONE NEW ALBUM!



**LAWRENCE WELK AND MGM HAVE BEEN
MAKING MUSIC FOR A 1/2 CENTURY!**

RANWOOD
RECORDS, INC.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bill Lowery and Wesley Rose:

Two Superexecutives Speak Out on Southern Music

■ As head of the Lowery Group of Music Publishing Companies (comprising 8 BMI and 2 ASCAP affiliates) for the past 23 years, Bill Lowery has been one of the most powerful forces in southern music. Fully grounded with on-the-air experience before he began to build his music empire, Lowery went on to bring to public attention such important copyrights and hit songs as "Young Love," "Walk On By," "Games People Play" and "Rose Garden." His other interests include recording studios in Atlanta and his own record label, MGM South. He has just begun serving his second term as president of NARAS, and the Leesville, Louisiana native is also currently serving on the board of directors of the Country Music Foundation.



Bill Lowery

■ The current president of Acuff-Rose Publications (two BMI and one ASCAP affiliate) and founder of Hickory Records (now distributed by MGM), Wesley Rose is the son of Fred Rose, co-founder (with Roy Acuff) of the southern music publishing operation. The man who served as the manager of the Everly Brothers during their first seven successful years in the business played a key part in the merchandising of the music of his father, Acuff and the legendary Hank Williams. He has served as chairman of the Country Music Association and currently holds the position of president. The first national president of NARAS from the southern music scene (currently a national trustee for the organization) is also currently serving as a VP of the Harry Fox Agency.



Wesley Rose

Record World: You must have a great picture of the growth of all music of the South. How do you view the creative centers of the South?

Bill Lowery: In Memphis, certainly, I think there is a certain type of music, primarily r&b. The same thing holds forth in Nashville: it's primarily country music. In Atlanta, I think we have made all kinds of music. I think the roots of the songs we have recorded are basically southern but certainly we have had no set format. We have had popular songs such as "Traces" which was a giant and which was a pop song all the way. We had a great feeling that our pop material could be done country and we proved that. We changed a few things here and there and Sonny James came out with "Traces" after we had the Dennis Yost and the Classics Four big hit. I think that Joe South's music has basically southern roots. Joe never dreamed of writing "Games People Play" as a country song, yet it had the southern roots. Freddy Weller's record was a number one country record. Most of Joe's things that he has written have been very successful all over the world. He wrote them not thinking of them as country material. "Rose Garden" wasn't written as a country song, and yet it had that southern root there that made Lynn Anderson pick it up.

RW: If you were to try to put a tag on it, how would you explain a song that is not southern music and a song that is southern music?

Lowery: I think that most of the songs that are written are written about what's happened to the individual. He's writing from life. It's not a manufactured song as you do have in certain instances; say the motion picture industry where they say "We've got to have a song for this. We want you to write that song to fit this particular sequence." Most of the songs are written about incidents that actually happened to the writer.

RW: Do you think that is due to the fact that people from the South have a different lifestyle, a simpler lifestyle?

Lowery: Yes, they are down to the basics. Not that I don't think that the transplanted southerners haven't written some great things in that iron and steel environment. They are still writing about the roots.

RW: Today there is a great popularity of southern bands. What do you feel is the forerunner of this?

Lowery: Well, again, I think that Southern bands get down to the basics of life. They express those basics in their songs and recordings, their personal appearances even.

RW: Do you feel that perhaps Tommy Roe and some of your acts could have been the forerunners of this popularity? They were later recognized as being from the South, but they were popular before
(Continued on page 16)

Record World: You are the first southern music publisher. You must have quite a picture of the growth of music in the South.

Wesley Rose: Our publishing company started in 1943 in Nashville. We were the first publishing company outside of New York and Los Angeles. We started here, number one, because of the Grand Ole Opry which was here, which meant all the talent was available to us every weekend; number two, this talent also consists of great writers. Southern music, back before World War II, was called hillbilly music, sort of a slang expression about the southern people. During World War II, the soldiers were trained in different areas to prepare them for different weather control, so many of the southern boys were shipped to northern camps or western camps and many of the northern boys were shipped to the South. Due to this, the music was mixed: many of the southern people went up to the big industrial centers where their music became known. So today it is no longer southern music, it is worldwide music.

The Nashville sound is a feeling and it's sort of ad lib because everybody in the studio does what comes naturally, which means this isn't just one man's expression such as an arranger. Down here, we play what fits the song, what fits the singer and what fits the mood. Everybody in the studio—the producer, the engineer, the musicians and the singer—are actually doing a&r work besides their specialty.

RW: What about black music?

Rose: Yes, I think it occurred at identically the same time and for the same reason Black music was unique to the United States. It is unique because it's being produced here and written here but it is accepted all over the world. The Beatles sing essentially country oriented. The Rolling Stones sing more r&b oriented, so the artists that are making it today are either oriented r&b or oriented country. Contemporary music, all of it, has felt—even the foreign artists have felt—the effect of what has happened here in the South.

RW: After almost three decades now, Nashville has established itself as a creative center. I'd like for you to reflect on its growth.

Rose: The growth is rolling like a rip tide, it's growing very very fast because I think it's the simplicity of the song that is appealing to the majority of the people. I'd say 75 percent of the people are not musicians or do not care about jazz chords, etc., so they are listening to a melody that is simple enough for them to hum or sing and the lyrics of both r&b and country are everyday lyrics and not uptown words. They are the simple words that are used on the street by the people. And they are also a reflection of the times, of what is happening. There are some stations that are bigoted and they'll say, "This is a country
(Continued on page 116)

Rick Springfield is a hit with "American Girls."

Rick has met with enormous success recently, especially since the release of his new single, "American Girls," and his most recent tour.

He got ecstatic reviews following his appearances in New York and Los Angeles. *Radio and Records* said, "A very talented Rick Springfield is on his way to becoming a superstar." The same week saw "American Girls" a pick on Bill Gavin's Report which said: "Two minutes and forty-two seconds of Rock 'N' Roll that was brought to our attention by Derek Shannon (KTAC-Tacoma) where it's pulling strong requests."

And it's already 28 on KTAC, 20 on KBZY, 29 on KCPX, and KISN, KJR, KACY, KIST, KTKY, and KJOY are all enjoying playing a record that has their listeners calling in with all-important phone requests.

"American Girls" 4-46057 is Rick at his best. On Columbia Records 



Elton John and John Reid are thrilled to continue their association with MCA Records

Thank You

Mike Maitland

Lou Cook

Bob Davis



And not forgetting...

Joanne McCluskey
Marcia Hibma
George Jones
Marty Henry
Frank Delaplain
Rose Ribach
Ed Kopshever
Gloria Lewis
Ulo Sinberg
Norma Burnette
Sue Sherman
George Osaki
Susie Wells
Sandy Nelson
Barbara Wiemeyer
Larry Marmorstein
Vince Duffy
Karen Vanek
Soo Ja Park
Barbara Luckey
Olivia Mendoza
Jeanette McKean
Toi Moritomo
Roslyn Weiner
Cristine Feutz
Lindy Ferraro
Laurie Salomone
Kenn Scott
Arnold Stone
Kate Hay
Mel Berger
Mary Lee
Donna Fournier

Cathy Brenner
George Lee
Peggy Michaels
Norman Horbach
Gina Lofstrom
Lee Armstrong
Carmen Carrillo
Artie Mogull
Myra Lebo
Joe Campbell
Pete Gideon
Dennis Morgan
Shelley Hoppers
Lydia Ramirez
Rick Frio
Gail Sparling
Vince Cosgrave
Sandy Lifson
Sam Passamano
Sue Ramos
Shelia Dubin
Bob Siner
Linda Shultz
Johnny Musso
Kay Rolfe
Arthur Ferrell
Cheryl Trowbridge
Frank Malloy
Jo Paris
Dorothy Clewell
Janet Herrin
Anita Harrold
Barbara Briggs

RECORD WORLD SINGLE PICKS

MFSB—Phila. Intl. ZS7 3547 (Col)

LOVE IS THE MESSAGE (prod. by Gamble-Huff)
(Mighty Three, BMI)

Their long-awaited follow-up to "TSOP" is the title track of their current album, re-cut with augmentation from the Three Degrees. Mighty Fine, Soul Brothers!

DIANA ROSS & MARVIN GAYE—
Motown M 1296F

DON'T KNOCK MY LOVE (prod. by Hal Davis)
(Erva, BMI)

Thumper bumper which Wilson Pickett first funk'd in '71 gets a special rendering from the together twosome. Performance is one of their finest combined efforts.

STAPLE SINGERS—Stax STA-0215 (Col)

CITY IN THE SKY (prod. by Al Bell)
(Rhomers/NY Times, BMI)

Successful proponents of gospel-rockin' soul have the magic of blessed boogie workin' for 'em again. The sky's the limit for this urban center in the stratosphere!

HERBIE HANCOCK—Columbia 4-46073

WATERMELON MAN (prod. by David Rubinson &
Herbie Hancock/Catero Sound)
(Hancock, BMI)

Song that hit for Mongo Santamaria some 11 years back returns to its source to follow in the paw prints of his "Chameleon," pop and r&b. Seeductive!

SUZI QUATRO—Bell 477

ALL SHOOK UP (prod. by Mike Chapman &
Nicky Chinn) (Elvis Presley/Travis, BMI)

Elvis' smash from '57 has never been tackled by a woman, but then there's never been nothin' like the Divine Ms. Q before. Some r&r shakin' and hit-makin'.

FRANK SINATRA—Reprise 1208

YOU TURNED MY WORLD AROUND (prod. by
Jimmy Bowen) (Screen Gems-Columbia, BMI)

No less than four writers (including Bert Kaempfert) contributed to penning this monumental ballad for the blue-eyed perfectionist. Up to his old standards.

JEANIE REYNOLDS—Chess 2150

YOU AIN'T THE ONLY MAN (GOD CREATED)
(prod. by Don Davis) (Groovesville, BMI)

There's nothing so soulful as a good woman done this dirty. Jeanie hooks into a vibrant rhythm ballad that's most definitely going to make a name for herself. God-amighty!

NATURAL FOUR—Curtom CR 2000
(Buddah)

YOU BRING OUT THE BEST IN ME (prod. by
Leroy Hutson) (Silent Giant/Aopa, ASCAP)

Quartet switches gears and roars into high with a soul driver of the swiftest sort. Bringing out the best in pop-soul, they race towards the winner's circle.

LUTHER ALLISON—Gordy G 7137F

PART-TIME LOVE (prod. by Joe Peraino)
(Jobete, ASCAP)

His most commercial soul blues effort yet, this wallop-plus wailin' re-waxing of the '63 Johnnie Taylor classic should break him wide open. Full-time r&b smash!

CHICO HAMILTON—Enterprise
ENA-9102 (Stax)

CONQUISTADORES '74 (prod. not listed)
(Tabasco/Birdees, ASCAP)

Not since the golden age of Santana has this kind of percussive Latin power been generated. Instrumental with crossover prospects from his aptly titled "Master" lp.

SWEET PETE—RCA APBO-0326

DANCING IN THE STREET (prod. by David Shaffer)
(Jobete, ASCAP)

Great bass line funk'd by none other than the label's promo chief backs this Motor City classic on its post-Vandellas, post-Mamas & Papas go-round. Boogie up!

MAGGIE BELL—Atlantic 3040

CADDO QUEEN (prod. by Jerry Wexler & Antisia
Music/Mark London & Peter Grant) (Danor, BMI/
Almo, ASCAP)

Co-penned by Waylon Jennings, this saga of a riverboat gamblin' man, his ship and his mate is a funk-a-float follow-up to her "After Midnight" debut solo outing.

FIRST CLASS—UK 49002 (London)

BEACH BABY (prod. by John Carter/Sunny Records)
(John Carter, PRS)

English answer to the Beach Boys with strings should have a big summer novelty debut. Its beachball bounce should be as welcome here as home. Surf's up again!

SYREETA—Motown M 1297F

COME AND GET THIS STUFF (prod. by Stevie
Wonder) (Stein & Van Stock/Black Bull, ASCAP)

Her biggest supporter has once again produced; but regardless of the length of his coattails, expect this one to go far under its own steam. Stuff 'n soulsense.

RHETT DAVIS—Cherish 402

MEET ME IN ATLANTA (prod. by Rhett Davis)
(Rhett Davis/Winding Creek, BMI)

Southern gentlemen gets a grip on a country-rock theme and takes the new Nashville label into contemporary music territory. Post-CSN&Y rockabilly rouser!

PRIMO PEOPLE—Clarama CL 1202
(Sussex)

BETTER LATE THAN NEVER (prod. by Mike Theodore
& Dennis Coffey) (ABC, ASCAP)

Talk about your summer pop records! This bright item combines the pre-teen sound with more adult MOR appeal. Uptempo seasonal winner is a prime top 40 item.

GOLD—A&M 1538

ONE MORE BLESSING (prod. by Joey Levine &
David Spinozza) (Sundown Lady/Alstan, ASCAP)

Male duo that's a bit to the folk-rock side of the Carpenters delivers a tuneful tower of similar commercial content. Secularly sanctified and bound for glory!

GENERAL CROOK—Wand 11276
(Scepter)

FEVER IN THE FUNKHOUSE (prod. by General Crook)
(Germaine/Our Childrens, BMI)

This artist has decorated the soul charts before, but with what's runnin' high here, there's sure to be a red-hot time in his soul shack tonight! Wonder-fully produced.

ACT I—Spring 140 (Polydor)

TOM THE PEEPER (prod. by Raeford Gerald/
Guardian Prod.) (Gaucho/Belinda, BMI)

Peeping Tom liberation? Disc currently happening in the U.K. won't take sides, but gives the personality type more than equal time. So will keen soul programmers.

GALE EASON—Epic 5-11124

**I CAN SEE THE HURT (WHERE DO WE GO FROM
HERE?)** (prod. by Billy Jackson/Celenia Prod.)
(Godspell/Twin Girl, ASCAP)

Supertalented black thrush has a tremendous range, and certainly knows how to use it. Her basso profundo opening flings itself into a gospel-like goodie.

JOHN MAYALL—Polydor 14243

GASOLINE BLUES (prod. by Tom Wilson & Erik
Wanberg/John Mayall) (Hibiscus, ASCAP)

No stranger to contemporary themes for his blues-rooted rock, the English guitarist turns to America's present petrol predicament. Volatile blue-eyed FM funk.

CLYDE BROWN—Atlantic 2908

YOU CALL ME BACK (prod. by Taylor, Hurtt & Bell)
(Cookie Box/Mom Bell/Cotillion, BMI)

Dedicated to the most notable of feminine prerogatives, this Philly soul debut resembles the sound the Spinners always score heavy on. But this one is Clyde's pride!

JORGE CALDERON—Warner Bros. 7820

KISS AND RUN (prod. by Keith Olsen)
(Jorge's, ASCAP)

Don't let the Latin name pigeon-hole this man's market. This honest, airy contemporary effort should be heard for the sunny side it is: runaway pop!

HY BUSH & THE WILD CRANBERRIES—
SSS 871

BACK TO NATURE (prod. by Shad O'Shea)
(Counterpart, BMI)

Like "Frankenstein" mating with Euell Gibbons, this novelty in the tradition of "The Streak" is chocked-full of surprises. On its own crazy terms, it's the berries!

**THE FOLLOWING STATIONS
HAVE REALLY GOT IT BAD FOR
"I REALLY GOT IT BAD FOR YOU"**

Produced by Jeff Barry

(AM 1531)

BY

THE PERSUASIONS:

WIGO

WWIN

WILD

WGIV

WAMO

WCIN

WVKO

KKDA

KDKO

KALO

WOKJ

WAWA

WNOV

WGPR

WJLB

WHAT

WDAS

KDIA

and

WABQ



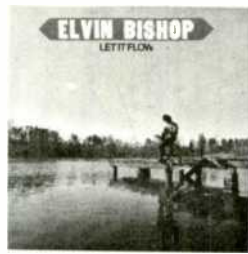
FROM THEIR NEW ALBUM, "MORE THAN BEFORE"
ON A&M RECORDS

(SP 3635)

LET IT FLOW

ELVIN BISHOP—Capricorn CP 0134 (WB) (5.98)

The grooves have been appropriately funkified with Johnny Sandlin production sure to amass critical acclaim, airplay and sales. Bubbling boogie is achieved through tight arrangements and Bishop's unique vocals, with special sparkle evident on "Watermelons," "Hey Good Lookin'" and the title tune. Sly Stone, Steve Miller and Dickie Betts are among the many guests.



I WANNA BE SELFISH

ASHFORD & SIMPSON—Warner Bros. BS 2789 (5.98)

Combine the self-penned selections with funkily orchestral arrangements set-off by symphonic strings and brass; add to that the duo's expressive, euphonic harmonies, and the result is a simply splendid package of sumptuous sounds. Best of the batch include "Everybody's Got To Give It Up" and the moving title track.



RIDE 'EM COWBOY

PAUL DAVIS—Bang BLP-401 (6.98)

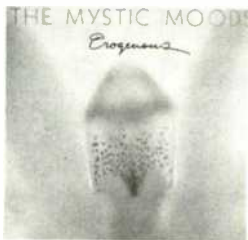
Superb self-production and a unique and extremely tasty package are just a few of the embellishments of Paul Davis' Bang bow. The rich-voiced, country-oriented rocker provides an entertaining earful with both the commercially rhythmic "Midnight Woman" and the poignant "Thank You Shoes."



EROGENOUS

THE MYSTIC MOODS—Warner Bros. BS 2786 (5.98)

Creating an atmosphere is their forte, and that aim is accomplished here through the blending of lush, orchestral sounds with gentle voices and lazy, rainy sound effects. An at-home audio treat with endless programming possibilities, the album is effective enough to put you in the mood for love simply because it's near you!



CIRCLES

MARY TRAVERS—Warner Bros. BS 2795 (5.98)

Soothing Cashman & West production and sensitive selections of the best writers that contemporary music has to offer make mellifluous Mary's latest release her best solo effort to date. Eric Andersen's "Is It Really Love At All," Jake Holmes' "So Close" and Harry Chapin's title track are dulcet delights.



STANDING ON THE VERGE OF GETTING IT ON

FUNKADELIC—Westbound WB 1001 (Chess) (6.94)

As the group name implies, funk and psychedelia join forces to create a rhythmic synthesis of sound. The title track, already an r&b charter, is an up-tempo, summer "dance" disc; the aggregation dabbles in space-rock on "Good Thoughts, Bad Thoughts;" and "I'll Stay" is soulfully sensuous.



HOUSTON

GLEN CAMPBELL—Capitol SW-11293 (5.98)

Easy-listening selections spiced up with Campbell's own brand of country flavor permeate this package. Jimmy Bowen production keeps the tracks melodically mellow, with the classic "Yesterday, When I Was Young," "No Love At All" and the stirring title track standing out.



BO DONALDSON AND THE HEYWOODS

ABC ABCD-824 (6.98)

Pure unadulterated pop sure to score with teen market penetration. The songs included are commercial chuggers of the highest calibre, from their number one success, "Billy Don't Be A Hero," to the sweet-flowing "Hang Your Lamp In The Window," right on to the infectious "The Last Blues Song." Steve Barri production shines.



GYPSY SYMPHONY

WENDY WALDMAN—Warner Bros. BS 2792 (5.98)

Second set from the lady who has gained recognition from penning several of the tunes on Maria Muldaur's award-winning album is sure to bring her into the limelight as an artist of distinction. Her emotive, full-flavored vocals are best on the gently rockin' "Come On Down" and the commercially bluesy "Baby Don't You Go."



HOLIDAY

AMERICA—Warner Bros. W 2808 (6.98)

A beautifully tranquilizing set sure to return the quartet to the heights reached on their initial efforts. Blissful harmonies and smooth George Martin production team up to provide luxurious listening. Soothe the soul with the old-time feel of "What Does It Matter" and the up-tempo tenderness of "Tin Man."



PHOEBE SNOW

Shelter SR 2109 (MCA) (6.98)

Songstress debuts with style as her fresh vocal approach is sensuously surrounded by effective Dino Airali production. Torch songs are Ms. Snow's specialty, as superb vocal control is demonstrated on "Let The Good Times Roll" and "No Show Tonight." The Persuasions, David Bromberg and Dave Mason lend their talents.



RAMPANT

NAZARETH—A&M SP-3641 (6.98)

Tough English rockers impart hard driving rhythms, with tight tracks and building harmonies propelling the energetic set. Selections that stand out with particular programming potential include "Glad When You're Gone," "Silver Dollar Forger," "Shanghai'd In Shanghai" and "Jet Lag."



LOU CHRISTIE

Three Brothers THB 2000 (CTI) (6.98)

Christie may have had two faces previously, but the one shown here possesses a peaceful, country-oriented aura, sure to keep any gypsy from crying. Velvety vocals glide over the grooves, with "Beyond The Blue Horizon," "Hey You Cajun" and a nifty rendition of "Good Mornin'/Zip-A-Dee Doo-Dah" highlighting the package.



ITALIAN GRAFFITI

NICK DE CARO—Blue Thumb BTS 6011 (6.98)

Contemporary classics are re-arranged and delivered vocally by DeCaro in sultry style, providing pleasant listening. Stevie Wonder's "Happier Than The Morning Sun," Randy Newman's "While The City Sleeps" and the standard "Tea For Two" are rendered with love and tenderness.



RUFUS SMOOTH

FEATURING CHAKA KHAN



MOVING UP THE CHARTS:
THEIR SINGLE: "TELL ME SOMETHING GOOD"
WRITTEN BY STEVIE WONDER
ABC-11427

THEIR ALBUM: "RAGS TO RUFUS"
ABCX-809

MOVING ON TELEVISION:
MID-NIGHT SPECIAL JULY 5TH
AMERICAN BANDSTAND JULY 20TH

EXCLUSIVELY ON ABC RECORDS & GRT MUSIC TAPES
PRODUCED BY: BOB MONACO

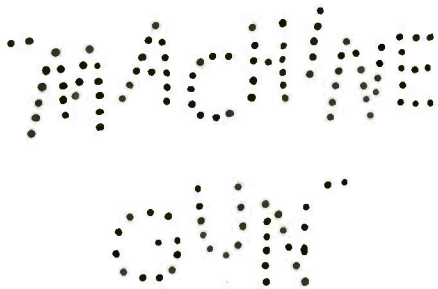
abc Records



MANAGEMENT: ROBERT ELLIS & ASSOCIATES

**PERSONALS—
FOR SINGLES ONLY**

Machine Gun. The Commodores. The group with the international following has a hit . . . hit . . . hit . . . hit. M1307F



You've Got My Soul On Fire. The Temptations. A hot new single from their chart-burning album, 1990. G7136F



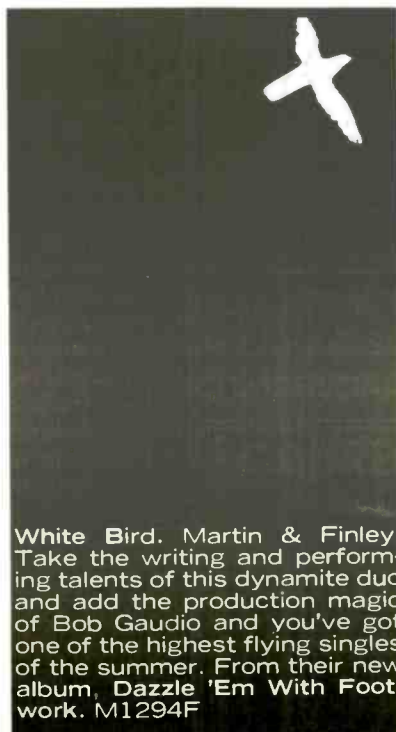
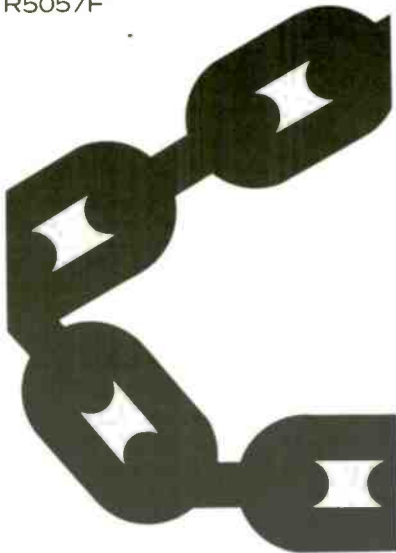
It's Her Turn To Live. Smokey Robinson, Smokey's touching, provocative song about a mother's romance is now breaking as a hit. From his album Pure Smokey. T54246F



Between Her Goodbye And My Hello. Gladys Knight & The Pips. The last time Gladys Knight sang a song about "goodbye," she won a Grammy and sold more than a million. It was also produced by Joe Porter. So hello to another hit! S35111F



Chained. Rare Earth. Strong. Breaking across the board. Produced by Frank Wilson. R5057F



White Bird. Martin & Finley. Take the writing and performing talents of this dynamite duo and add the production magic of Bob Gaudio and you've got one of the highest flying singles of the summer. From their new album, Dazzle 'Em With Footwork. M1294F



Ooh You (Put A Crush On Me). The Originals. If it's great R & B you're lookin' for, then look no more. S35113F



Now You Got It. Luther Allison. If you get high on the blues, then Luther will have you soaring, 'cause there's no blues like Luther's Blues, which happens to be the album that's got Now You Got It. G7137F

Dancin' Like They Do On Soul Train. Jr. Walker & The All Stars. Jr.'s "Sassy Sax" delivers again! With a classic new dance hit. S35110F.



I Need Your Love (Give It To Me). X-IT. Hot Damn Rock 'N Roll. The phenomenal Indian rock group from New Mexico has proved that rock and roll is for everybody. M1304F



JUST ARRIVED

Funky Music Sho Nuff Turns Me On. Yvonne Fair. This lady is sho nuff turning everybody on. And so is the background vocal by a certain male superstar whose name will remain anonymous but who sings **Mighty Good**. Produced by Norman Whitfield. This one's on its way. M1306F



Rings. Reuben Howell. Telephone rings. Doorbell rings. Wedding Bell rings. When you think of Rings, think of Reuben Howell, he's got a hit. M1305F

Don't Knock My Love. Diana & Marvin. The hits keep coming from this all-time super duo. And we can't knock that! M1296F



Do It Baby. The Miracles. A dazzling new Miracles' Sound from producers Freddie Perren and Fonce Mizell. Watch this one do it. T54248F



Come And Get This Stuff. Syreeta. Some stuff: The beautiful (to look at and listen to) Syreeta, singing a smashing new original song, written, arranged, and produced by Stevie Wonder. Come and get it! From the album **Stevie Wonder Presents Syreeta**. Shipping this week. M1297F

COMING SOON

I'm A Fool For You. The Undisputed Truth. One of the hottest hit groups around, produced by Norman Whitfield. G7139F



Love Song. Severin Browne. You've never heard a love song like this one. Beautiful. Provocative. Definitely "a love song for the 70s." M1303F

FOR FUN & PROFIT



Summer Sounds Abound!
Call your nearest
Motown Distributor.



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AM ACTION

(Compiled by the Record World Research Department)

■ **Paper Lace** (Mercury). "The Night Chicago Died" will be the record that Paper Lace hoped "Billy, Don't Be A Hero" would be for them. It shot to #1 at both WSAI and KJR. It moved 37-25 at WCOL and was added at: WRKO, WHBQ, CKLW, WOKY, WAKY, WIXY and WFOM.

Elton John (MCA) is growing by leaps and bounds everywhere. It moved 25-20 KHJ, 26-20 WRKO, 29-26 KFRC, 25-19 WHBQ, HB-29 KIMN, 26-20 WOKY, HB-26 13Q, extra-28 WCOL, 38-31 WCFL, 40-31 KLIF, extra-16 WPIX, HB-29 WFIL and is new at: WIXY, KSLQ, WDGY, WSAI and WFOM.



Blue Magic (Atco). "Sideshow" is making pop moves that may equal its tremendous r&b success. It jumped 28-16 WRKO, 23-21 WHQB, 26-23 13Q, 26-14 WIXY, 29-23 WAKY, 37-34 KLIF and was added at: CKLW, WTIX, KSLQ, WFIL, WFUN and WPIX.

Golden Earring (MCA). This group has become the hottest new rock and roll band in the country. Their single, "Radar Love," moved 15-11 KFRC, 27-23 WRKO, 22-11 WSAI, 29-24 KIMN, 23-13 WQAM, 8-7 WCOL, 24-20 WDGY, 36-28 KLIF, 27-23 WIXY and picked up new airplay at: KHJ, WHBQ, CKLW, 13Q and WCFL.

Johnny Bristol (MGM). "Hang On In There Baby" is breaking rapidly both pop and r&b. It was added at KHJ and KFRC last week and this week was picked at: WRKO, WHBQ, WCOL, WCFL, WFIL and KJR.

CROSSOVERS

Billy "Crash" Craddock (ABC). "Rub It In" continues to jump up the country charts and last week's addition at KLIF was followed by additions this week at: KILT and KJR.

Tavares (Capital). This top 20 r&b record is making some pop inroads now. It jumped from an extra to 36 at WIXY and was added at WAKY, WPRO and others.

Commodores (Motown). "Machine Gun" continues to climb the r&b chart and is making pop inroads each week. This week's additions include KIMN, KLIF, WPIX and WFOM.

NEW ACTION

Paul Anka (United Artists) seems to have his first hit in quite some time. Immediate believers are: CKLW, WOKY, KILT and KJR.



Jim Stafford (MGM). "Wildwood Weed" is the fourth single forced from his first album for the label due to play as an lp cut and the requests it brought. Now out as a single, it was added at WOKY and 13Q.

Three Dog Night (Dunhill) have come with their second Jimmy Ienner produced single from the "Hard Labor" album, which got immediate play at KILT, KJR and many others.

Bob Seger (Reprise) is getting some interesting response to his new single. Markets testing it are KIMN and WCOL.

New Birth Gold



Members of the New Birth and RCA Records executives mingle to form a veritable hill of gold to celebrate the group's first certified million dollar album seller, "It's Been A Long Time." On bottom row are, from left, director of promotion, Tom Cossie; division VP, marketing, Jack Kiernan; New Birth producer Harvey Fuqua; James Baker; Alan Frye; and Tom Draper, RCA mgr. of r&b. In middle row are: national r&b promotion mgr., Marty Mack; Leslie Wilson; Robin Russell; Mel Ilberman, division VP, business & talent affairs; Leroy Taylor; Frank Mancini, division VP, artist relations; Tony Churchill; and national single sales manager Tony Montgomery. New Birth hill-toppers are: Melvin Wilson, Charles Heardnon, Londee Loren, Austin Lander and Robert Jackson. "It's Been A Long Time" has just been released by RCA as a Quadradisc.

London Southeast Dist. To Cover Florida

■ NEW YORK — Herb Goldfarb, London Records vice president of sales and marketing, has announced that effective June 17, the state of Florida will be serviced from London's Atlanta depot, London Records Southeast Distributing Corporation. In conjunction with this move, Florida will now have a complete staff of sales and promotion personnel representing London Records. They will report directly to Sy House, Southeast Distributing Corporation branch manager, and Bud Rieland, sales manager.

Goldfarb added, "This now gives London Records the complete and total coverage of the southeastern part of the United States. These states include Georgia, Alabama, Florida, North Carolina, South Carolina and eastern Tennessee. The continued growth and expansion of London's Atlanta branch truly makes this one of the most viable and exciting distribution operations in the country." Areas covered include Charlotte, Miami, Nashville and Atlanta distribution points. Among the various labels serviced in that area are A&M, Crossover, CTI, Disneyland, Famous Music, Fantasy/Prestige, Grateful Dead, Living Language, Motown, Playboy and Sussex.

Gold 'On Stage'

■ NEW YORK—Columbia recording artists Ken Loggins and Jim Messina have gone gold with their latest album, "On Stage." The "live" album has been certified by the RIAA.

Motown June Release

■ LOS ANGELES—Motown began shipment of their June releases this week, including albums from Marvin Gaye, Syreeta, Rueben Howell, Martin and Finley and the Diana Ross and the Supremes Anthology.

Live Gaye

"Marvin Gaye Live" was recorded earlier this year when he came out of retirement for his first concert appearance in over four years, with Motown president Ewart Abner as executive producer of the package. Also included in the release is "Stevie Wonder Presents Syreeta," her second album for Motown; the fifth from the Motown anthology series, "Diana Ross and The Supremes Anthology;" a second outing from Reuben Howell with "Rings;" and a debut from Martin and Finley entitled "Dazzle 'em With Footwork."

Elton Re-Ups



MCA president J. K. "Mike" Maitland (center) is obviously very pleased that Elton John (left) has decided to continue recording exclusively for MCA Records for five more years. Looking on is John's manager, John Reid. Maitland flew to London to negotiate with Elton.

JIM DAWSON.

His working days are numbered.

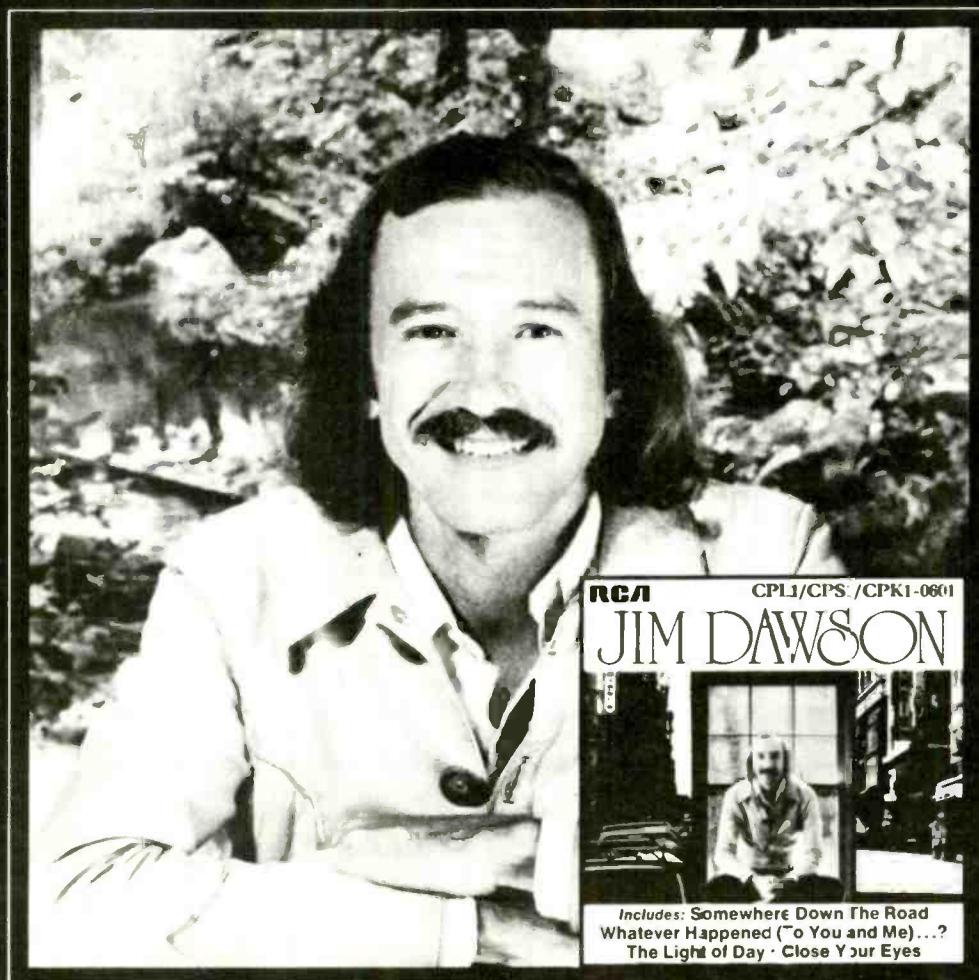
From the first of July thru the end of September the Jim Dawson summer tour is booked solid from Manhattan to Monterey.

And wherever he goes, he'll be performing songs from his new RCA album that hits every mood, from folk to fantasy, pleasing people everywhere.

Another big plus is the production credits of Cashman and West (who produced Jim Croce).

Tour dates:

7/12 Central Park
7/17-20 My Father's Place, Roslyn, New York
7/22-26 Performance Center, Boston
7/31-8/3 Bijou Theatre, Philadelphia
8/7-11 Quiet Knight, Chicago
8/26-31 Cellar Door, Washington



RCA Records and Tapes

WB Plans Campaign For Mystic Moods LP

■ LOS ANGELES—With the release of the latest album, entitled "Erogenous," by the Mystic Moods, Warner Bros. has launched an extensive marketing effort including a test television advertising campaign in Chicago.

Test

To launch the test campaign, Warners has purchased 54 television spots on two network and one independent station, a 30-second commercial produced by Mystic Moods' producer Brad Miller for his Mobile Fidelity Productions. Highlighted in the television and marketing campaigns is the inclusion in the album package of a specially prepared sound environment recording entitled "The Storm and the Sea" — in effect, two albums for the price of one. The spots are tagged with a local department store or record outlet in the Chicago area, who will emphasize the special offer via promotional items prepared by Warners, including in-store posters, window streamers and mobiles.

Warner plans to release "Erogenous" and "The Storm and the Sea" in quadrasonic in early July.

ATI Acquires Rodgers; Sets Nitery Division

■ LOS ANGELES—American Talent International, Ltd. has established a new nitery division to cover the booking of major hotels and nightclubs, through acquisition of the Rodgers Agency of Atlanta, Georgia. The announcement was made by Jeff Franklin, president of ATI.

The new department will be headed by Hugh Rodgers, former owner of the Rodgers Agency, named a vice president of ATI. He will headquarter in ATI's Beverly Hills offices.

Rodgers, a veteran of seven years in nightclub bookings, will be expanding the division to provide proper coverage in ATI's offices on both coasts, Franklin said.



Hugh Rodgers

WB Names Urso To Promo Post

■ LOS ANGELES—David Urso has joined Warner Bros. Records' national promotion staff as assistant to the director, announced national promotion director Gary Davis and Ed Rosenblatt, vice president and director of national sales & promotion.



David Urso

Urso, to be effective immediately, joins Don McGregor as an assistant to Gary Davis in national radio promotion of singles and albums on the Warner/Reprise family of labels, coordinating with the efforts of Warners regional promotion staff.

Prior to returning to Los Angeles, Urso was an artists relations and development representative based in Detroit.

Urso will be based in the Burbank office and report directly to Davis.

Tony Camillo Forms New Production Firm

■ NEW YORK — Tony Camillo has announced the formation of Adventure Sound Productions, a company through which he will perform composing, arranging and production services for television and commercial jingles.

As an independent record producer, Tony Camillo has been retained by various labels to work with numerous artists, among whom are Gladys Knight and the Pips, Barry Miles, Dionne Warwick, Ben Vereen and Linda Hopkins. He was recently awarded a gold record for producing and arranging the "Midnight Train to Georgia" single by Gladys Knight and the Pips, and a gold record for their album "Imagination."

Roberta Arnold

Roberta Arnold has been appointed an associate in Adventure Sound Productions and will represent all aspects of Tony Camillo's commitments in the advertising field. She will negotiate with agencies, consult on campaign concepts and work closely with production through completion. Ms. Arnold's background encompasses a broad scope of entertainment industry experience, with particular emphasis on music, advertising and dance.

RCA Promotes Olinick

■ NEW YORK — Marty Olinick has been named manager, contract development, RCA Records. The announcement was made by Toby Pieniek, director, business & talent relations, to whom he will report.

Olinick joined RCA in 1971 as a senior contract analyst. Before joining RCA Records he was house counsel and manager of international operations with Roulette Records. In his new position, Olinick will be responsible for negotiations with new talent as well as with artists currently under contract.

Sussex Taps Davidson

■ LOS ANGELES—Clarence Avant, president of Sussex Records, Inc., has announced the appointment of Bob Davidson to the newly created post of senior vice president and chief operating officer, effective immediately.

Most recently, Davidson was vice president of the Urban National Corp.

Davidson will report directly to Avant.



Bob Davidson

new york central

By IRA MAYER

■ WHO'S ON FIRST: Sly Stone's wedding was no low-key affair, to be sure, as various reports indicated. Seems the most fun was had by the Epic people stationed at the doors sorting the invited and the crashers. Inside, the story goes, was wall to wall people.

The Who party, which we managed to get to ourselves after an early nap, was an unusual gathering, to say the least. First was the fact that the group being feted didn't make much of an appearance. Then came the thousand or so who were invited, and the hundreds of others congregating in front of the Manhattan Center (down the block from Madison Square Garden) trying to get in.

Part One took place in a huge ballroom, with a 40-foot buffet and the music of Ronie Spector and the Ronettes (as introduced by Murray the K), while belly dancers, sword swallows and fire eaters (they've been busy in NY lately—having just recently performed at parties for Les Variations and Isis at the Bottom Line) roamed around, and a chimpanzee grabbed legs and breasts. People could be observed performing a variety of their own acts in different corners.

Part two began sometime around 2 a.m. as everyone descended to a street-level gym where a roller derby took place (two second-string teams, according to those who know about such things).

Nice thing was that there was enough room for those who wanted to talk, and judging by the ever-changing clusters of execs and celebs, more business deals were initiated in those three or four hours than in any seven day week on the street.

For list collectors we have, among the attendees: Frank Barcelona, Linda Blair, Bud Carr, Clive Davis, Ron Delsener, Rick Derringer, Shep Gordon, Huntington Hartford, Mike Love, Ronald McDonald, Melissa Manchester, Sylvia Miles, Steve Paul, Alice Playten, George Plimpton, Michael J. Pollard, Chip Rachlin, Mason Reese, Carly Simon, Paul Simon, Howard Stein, Mark Stevens, James Taylor, Ben Vereen, Rick Wakeman, Leslie West and Edgar and Johnny Winter. How much anyone remembered the next day is your guess.

NOTED: Reports of a Beach Boys-Elton John-Paul Simon jam at the Nassau Coliseum as an encore to the Kiki Dee/Beach Boys bill, all broadcast live over WLIR-FM . . . A full page ad in Wednesday's New York

(Continued on page 110)

GRC Artists to Perform At July Fourth Fete

■ ATLANTA—July 4 is slated to be a special day of celebration here as General Recording Corporation (GRC) will present a two-hour concert featuring three acts, Ripple, the Rhodes Kids and Red, White & Blue (grass).

The concert, held at Central City Park, precedes the city's 13th annual "Salute To America" parade, the largest Independence Day parade in the country.

City officials anticipate crowds of 400,000 from Alabama, Georgia and North Florida will attend the concert and parade.

The entire day's festivities will be broadcast live by Atlanta's WSB-TV (channel 2) from 3-5 p.m. on July 4.

Once again, America, the British are coming.

Introducing "Sugar Baby Love"
by the Rubettes PD 15089
#1 in England for over 4 weeks.

In just three weeks, "Sugar Baby Love" climbed to #1 in England.
A sensational sales and chart success by any standard.
Available now on Polydor records. This is the kind of British invasion you've been waiting for.



Polydor Incorporated, 1700 Broadway, New York, New York 10019

LISTENING POST

Poe Names Award Winners at Seminar

By BEVERLY MAGID



■ **Buffalo** . . . Latest ARB figures show solid teen and 18-49 figures for WKBW, and Schulke station WBNY-FM making a steady increase especially in total women. Monday-Sunday 6 a.m.-midnight total survey cume percentages (dashes indicate figures unavailable):

	Total 12+	Men	Women	Teens
WBEN	38.8	42.9	42.7	—
WKBW	38.2	34.0	33.1	64.4
WGR	31.5	31.6	33.1	26.5
WBNY-FM	20.0	—	23.3	—
WYSL	16.8	14.7	14.4	29.7
WGRQ-FM	15.3	10.0	—	45.3

Louisville . . . ARB figures in the total metro survey for Monday-Sunday, 6 a.m.-midnight in 12+:

	Total 1/4 share	Cume %	Teens
WAKY	12.9	38.8	29.4/share . . . 70.1/cume
WKLO	12.8	39.9	34.7/share . . . 76.1/cume
WAVE (mor)	17.1	36.8	—
WHAS (mor)	11.1	34.3	—

13Q (Pittsburgh) . . . **Jessie** has joined the small ranks of female fulltime AM jocks by taking over the 2-6 a.m. shift. **Gary Drake**, from WIXY replacing her on weekends.

WLIR-FM (Long Island) . . . June 14 at Nassau Coliseum was the first live rock concert broadcast from the arena. Over 16,000 people were there, reports **Jim Cameron**, seeing **Kiki Dee Band** and the **Beach Boys**, with **Elton John** and **Paul Simon** making surprise appearances and (Continued on page 122)

FCC Okays Dolby Plan

■ **NEW YORK**—The Federal Communications Commission has advised Dolby Laboratories that FM stations are now free to use a combination of Dolly B-Type noise reduction and reduced pre-emphasis (25-microseconds instead of 75-microseconds). This technique was recently proposed by Dr. Ray M. Dolby as a compatible way to allow increased dynamic range in FM broadcasts, while substantially reducing noise and distortion. FM broadcasts of the type proposed will be allowed under existing FCC regulations, without notification or application to the Commission.

United Broadcasting Taps Mike Harvey

■ **WASHINGTON, D.C.** — Mike Harvey has been appointed director of quality control in charge of national operations for the United Broadcasting Co., headquartered in Washington, D.C.

He was formerly program director of WFUN (Miami), WPIX (New York) and general manager of WAKA (Gainesville).

United has radio outlets in Washington, New York City, Baltimore, Cleveland, Miami, Los Angeles and San Francisco, plus TV outlets in Honolulu, El Centro, California and Manchester, New Hampshire.

■ **WASHINGTON, D.C.** — Bobby Poe of Pop Music Survey has announced a turnout of over 400 radio/record people at his second annual Radio/Record Seminar and Celebrity Golf & Tennis tournaments, June 6-8 in Reston, Virginia. He also announced the winners of his Radio/Record Awards for the year 1973:

Radio Awards

Secondary Market Air Personality: Bruce Stevens-WAKN; **Secondary Market Music Director:** Mike Mitchell-WKIX; **Secondary Market Program Director:** Jim Davenport-WFOM; **Secondary Market Radio Station:** WBBQ.

Medium Market Air Personality: Dick Kent-WLAC; **Medium Market Music Director:** Gary Major-WKLO; **Medium Market Program Director:** Jay Thomas-WAYS; **Medium Market Radio Station:** WAYS.

Major Market Air Personality: Larry Lujack-WCFL; **Major Market Music Director:** George Michael-WFIL; **Major Market Program Director:** Jay Cook-WFIL; **Major Market Radio Station:** WFIL.

National Programmer/Consultant: George Wilson-Bartell Stations.

Record Company of The Year: 20th Century Records; **Record Company President:** Russ Regan-20th Century; **Record Company Executive:** Harold Childs-A&M Records.

Artists, Execs

Male Artist Of The Year: Stevie Wonder-Tamla; **Female Artist Of The Year:** Helen Reddy-Capitol; **Group Of The Year:** Gladys Knight & the Pips-Buddah; **Duo Of The Year:** Carpenters-A&M; **Instrumentalist Of The Year:** Love Unlimited Orchestra-20th Century.

Producer Of The Year: Thom Bell; **Record Of The Year:** "Bad Bad Leroy Brown"-Jim Croce (ABC); **Song Of The Year:** "You Are the Sunshine of My Life"-Stevie Wonder (Tamla); **Album Of The Year:** "You Don't Mess With Jim"-Jim Croce (ABC); **Publisher Of The Year:** Screen Gems.

National Promo Man: Stan Monteiro-Epic; **Regional Promo Man:** Len Petze-Epic; **Local Market Promo Man:** Matty Singer (ABC); **Independent Promo Man:** Joe Cash.

Golf Winner: Red Richards (Epic)-\$500; **Tennis Winner:** Bob Duckman (WASH)-\$500.



Pictured from left at the recent Bobby Poe Radio/Record Seminar are Poe, Ray Stevens, George Wilson and guest speaker Russ Regan, president of 20th Century Records.

'Great Kiss-Off' Winners Announced

■ **NEW YORK** — The Great Kiss-Off, a promotional campaign for Casablanca recording group Kiss and their single "Kissin' Time," ended June 13 in Schaumburg, Illinois, after a one-hundred and sixteen hour and one minute Kissing marthon. The winners were Vincente Toro and Louise Heath of Ft. Lauderdale.

The Great Kiss-Off started at noon, June 8, with twelve couples from around the nation, all semi-finalists in preliminary kissing con- (Continued on page 122)

KPFK's Lewis Jailed

■ **LOS ANGELES** — Will Lewis, general manager of Pacifica station KPFK, has been jailed for refusing to turn over to a Federal Grand Jury a tape cassette allegedly sent by the SLA and the original copy of a mimeographed letter reportedly sent by the Weather Underground and for not answering FBI questions about the station's receipt of these items.

Gag Order

David Cloud, music director of the station, spoke with **Record World** and pointed out that a gag order had been imposed by the (Continued on page 122)

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\$ 25

PER HOUR

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EMT STEREO CHAMBERS

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AIN'T NO WOMAN LIKE THE ONE I'VE GOT
ABC/Dunhill Music, Inc.
Dennis Lambert
Brian Potter

ALONE AGAIN NATURALLY
Management Agency and Music Publishing, Inc.
Gilbert O'Sullivan (PRS)

AND I LOVE YOU SO
Mayday Music, Inc.
Don McLean

ARE YOU MAN ENOUGH
ABC/Dunhill Music, Inc.
Hastings Music Corp.
Dennis Lambert
Brian Potter

ASHES TO ASHES
ABC/Dunhill Music, Inc.
Dennis Lambert
Brian Potter

BEHIND CLOSED DOORS
House of Gold Music, Inc.
Kenny O'Dell

BIG CITY MISS RUTH ANN
Cedarwood Publishing Co., Inc.
Free Breeze Music Co.
Thomas Lazaros

BREAK UP TO MAKE UP
Blackwood Music, Inc.
Thomas Bell
Kenneth Gamble
Linda Creed

BRIDGE OVER TROUBLED WATER
Paul Simon Music
Paul Simon

BY THE TIME I GET TO PHOENIX
Dramatis Music Corp.
Jim Webb

CHERRY, CHERRY
Tallyrand Music, Inc.
Neil Diamond

CHINA GROVE
Warner-Tamerlane Publishing Corp.
Tom Johnston

COME LIVE WITH ME
House of Bryant Publications
Felice Bryant
Boudleaux Bryant

COULD IT BE I'M FALLING IN LOVE
Blackwood Music, Inc.
Melvin Steals
Mervin Steals

COUNTRY SUNSHINE
Tree Publishing Co., Inc.
Bill Davis
Dottie West

THE COVER OF THE ROLLING STONE
Evil Eye Music, Inc.
Shel Silverstein

CROCODILE ROCK
Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

DADDY'S HOME
Norm Music, Inc.
Jimmy Sheppard
William Miller

DANIEL
Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

DIAMOND GIRL
Dawnbreaker Music
Jimmy Seals
Dash Crofts

DO YOU WANT TO DANCE
Clockus Music, Inc.
Robert Freeman

DON'T LET ME BE LONELY TONIGHT
Blackwood Music, Inc.
Country Road Music, Inc.
James Taylor

DREIDEL
Unart Music Corp.
Yahweh Tunes, Inc.
Don McLean

DUELING BANJOS

FOOL ME
Lowery Music Co., Inc.
Joe South

FOR THE GOOD TIMES
Buckhorn Music Publishing, Inc.
Kris Kristofferson

FRANKENSTEIN
Hierophant, Inc.
Edgar Winter

FREE RIDE
Silver Steed Music, Inc.
Daniel Hartman

GENTLE ON MY MIND
Glaser Publications, Inc.
John Hartford

GET DOWN
Management Agency and Music Publishing, Inc.
Gilbert O'Sullivan (PRS)

GIVE ME LOVE (GIVE ME PEACE ON EARTH)
Loaves & Fishes Music Co., Inc.
George Harrison (PRS)

GOODBYE YELLOW BRICK ROAD
Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

HALF-BREED
Blue Monday Music
Mary Dean
Al Capps

HELLO IT'S ME
Screen Gems-Columbia Music, Inc.
Todd Rundgren

HELP ME MAKE IT THROUGH THE NIGHT
Combine Music Corp.
Kris Kristofferson

HEY WHAT ABOUT ME?
The Hudson Bay Music Co.
Scott McKenzie

HUMMINGBIRD
Dawnbreaker Music
Jimmy Seals
Dash Crofts

I GOT A NAME
Fox Fanfare Music, Inc.
Norman Gimbel
Charles Fox

I'M COMING HOME
Mighty Three Music
Thomas Bell
Linda Creed

I'M DOING FINE NOW
Mighty Three Music
Sherman Marshall
Thomas Bell

I'M GONNA LOVE YOU JUST A LITTLE MORE BABY
January Music Corp.
Sa-Vette Music
Barry White

I WANNA BE WITH YOU
C.A.M.-U.S.A., Inc.
Eric Carmen

IF YOU DON'T KNOW ME BY NOW
Blackwood Music, Inc.
Leon Huff
Kenneth Gamble

IF YOU WANT ME TO STAY
Stone Flower Music
Sylvester Stewart

IN THE MIDNIGHT HOUR
Cotillion Music, Inc.
East/Memphis Music Corp.
Steve Cropper
Wilson Pickett

JAMBALAYA (ON THE BAYOU)
Fred Rose Music, Inc.
Hank Williams

KEEP ON TRUCKIN'
Stone Diamond Music Corp.
Frank Wilson
Anita Poree

KEEPER OF THE CASTLE
ABC/Dunhill Music, Inc.
Dennis Lambert
Brian Potter

KILLING ME SOFTLY WITH HIS SONG
Fox-Gimbel Productions, Inc.
Norman Gimbel
Charles Fox

KODACHROME
Paul Simon Music
Paul Simon

LAST TANGO IN PARIS
Unart Music Corp.
Gato Barbieri
Dory Previn

LET ME BE THERE
Al Gallico Music Corp.
John Rostill (PRS)

LET'S GET IT ON
Ed Townsend

LET'S PRETEND
C.A.M.-U.S.A., Inc.
Eric Carmen

MY MARIA
Speed Music
ABC/Dunhill Music, Inc.
B. W. Stevenson
Daniel Moore

NATURAL HIGH
Crystal Jukebox, Inc.
Charles McCormick

NO MORE MR. NICE GUY
Ezra Music Corp.
Alice Cooper
Michael Bruce

ONE OF A KIND (LOVE AFFAIR)
Mighty Three Music
Joseph B. Jefferson

OPEN UP YOUR HEART
Tree Publishing Co., Inc.
Roger Miller
Buddy Killen

PAPA WAS A ROLLIN' STONE
Stone Diamond Music Corp.
Barrett Strong
Norman Whitfield

PEACEFUL
Four Score Music Co.
Kenny Rankin

PHOTOGRAPH
Loaves & Fishes Music Co., Inc.
George Harrison (PRS)
Ringo Starr (PRS)

PILLOW TALK
Gambi Music, Inc.
Sylvia Robinson
Michael Burton

RAMBLIN' MAN
No Exit Music Co.
Dicky Betts

THE ROCKING PNEUMONIA AND BOOGIE WOOGIE FLU
Cotillion Music, Inc.
Huey Smith

(I Never Promised You A) ROSE GARDEN
Lowery Music Co., Inc.
Joe South

SATIN SHEETS
Champion Music Corp.
John Volinaty

SATURDAY NIGHT'S ALRIGHT FOR FIGHTING
Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

SAY, HAS ANYBODY SEEN MY SWEET

GYPSY ROSE
Levine & Brown Music, Inc.
Irwin Levine
L. Russell Brown

SEPARATE WAYS
Press Music Co., Inc.
Richard Mainegra
Bobby West

SHAMBALA
ABC/Dunhill Music, Inc.
Speed Music
Daniel Moore

SHOW AND TELL
Fullness Music
Jerry Fuller

SNOWBIRD
Beechwood Music Corp.
Gene MacLellan (BMI Canada)

SOMETHIN' WRONG WITH ME
Pocketful of Tunes, Inc.
Bobby Hart
Danny Janssen

SOMETHING
Harrisons Music, Inc.
George Harrison (PRS)

SOUL SONG
Algee Music Corp.
Norris Wilson
George Richey
Billy Sherrill

SPACE RACE
WEP Music, Inc.
Irving Music, Inc.
Billy Preston

STUCK IN THE MIDDLE
The Hudson Bay Music Co.
Gerry Rafferty (PRS)
Joe Egan (PRS)

SUMMER (THE FIRST TIME)
Unart Music Corp.
Bobby Goldsboro

SUPERFLY
Camad Music Co.
Curtis Mayfield

SUPERMAN
Prima Donna Music Co.
Algee Music Corp.
Donna Fargo

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Champion Music Corp.
Nick Nixon
Don Earl

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE
Levine & Brown Music, Inc.
Irwin Levine
L. Russell Brown

WE MAY NEVER PASS THIS WAY AGAIN
Dawnbreaker Music
Jimmy Seals
Dash Crofts

WE'VE ONLY JUST BEGUN
Irving Music, Inc.
Paul Williams
Roger Nichols

WHY CAN'T WE LIVE TOGETHER
Sherlyn Publishing Co.
Tim Thomas

WHY ME
Resaca Music Publishing Co.
Kris Kristofferson

WILDFLOWER
Coseb Music
David Edwards (BMI Canada)
Doug Richardson (BMI Canada)

WILL IT GO ROUND IN CIRCLES
Irving Music, Inc.
WEP Music, Inc.
Bruce Fisher
Billy Preston

YES WE CAN-CAN
Marsaint Music
Allen Toussaint

YESTERDAY
Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

YOU OUGHT TO BE WITH ME
Jec Publishing Corp.
Al Green Music, Inc.
Willie Mitchell
Al Green
Al Jackson Jr.

YOU TURN ME ON I'M A RADIO
Crazy Crow Music
Joni Mitchell

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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

JUNE 29, 1974		MIDNIGHT AT THE OASIS (Space Potato, ASCAP)		28
ALREADY GONE B. Szymczyk (Jazzbird/Benchmark, ASCAP)	20	MR. PRESIDENT Dickie Goodman (Lifestyle, BMI)	84	
ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP)	12	MY GIRL BILL Phil Gernhard (Kaiser/Famous/Boo, ASCAP)	29	
ANOTHER PARK, ANOTHER SUNDAY Ted Templeman (Warner-Tamerlane, BMI)	37	MY MISTAKE Hal Davis (Jobete, ASCAP)	89	
BALLERO Jerry Goldstein (Far Out, ASCAP)	52	MY THANG James Brown (Dynatone/Belinda, BMI)	46	
BAND ON THE RUN Paul McCartney (McCartney/ATV, BMI)	13	OLD HOME FILLER-UP Sound Recorders (American Gramophone, SESAC)	88	
BE THANKFUL FOR WHAT YOU GOT William De Vaughn (Coral Rock/ Melomega, ASCAP)	2	ON & ON Curtis Mayfield (Curton, BMI)	17	
BILLY DON'T BE A HERO Murray & Callender (Murray, Callender, ASCAP)	3	ONE HELL OF A WOMAN Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI)	18	
CALL ON ME James William Guercio (Big Elk, ASCAP)	48	PLEASE COME TO BOSTON Jerry Crutchfield (Leads/Antique, ASCAP)	39	
CAN YOU HANDLE IT L. Graham (198 FOE, none)	82	PUT OUT THE LIGHT Jim Price (ABC/Dunhill/Speed, BMI)	78	
CAPTAIN HOWDY (Ricks/Lonely Goose, BMI)	91	RADAR LOVE Golden Earring (Larry Shayne, ASCAP)	31	
COME MONDAY Don Gant (ABC/Dunhill, BMI)	33	REBEL REBEL Bowie (Mainman/Chrysalis, ASCAP)	76	
DANCEMASTER Willie Henderson (La Cindy/Eight-Nine, BMI)	72	RIKKI, DON'T LOSE THAT NUMBER Gary Katz (ABC, ASCAP)	23	
DANCIN' MACHINE Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	56	ROCK AND ROLL HEAVEN Lambert & Potter (Caesars/E.H. Morris/Zapata, ASCAP)	22	
DON'T YOU WORRY 'BOUT A THING Stevie Wonder (Stein & Van Stock/ Black Bull, ASCAP)	54	ROCK ME GENTLY Andy Kim (Joachim, BMI)	65	
DON'T LET THE SUN GO DOWN ON ME Gus Dudgeon (Leads, ASCAP)	40	ROCK THE BOAT John Florez (High Ground, BMI)	4	
FEEL LIKE MAKING LOVE Joel Dorn, Roberta Flack (Skyforest, BMI)	44	ROCK YOUR BABY Casey & Finch (Sherlyn, BMI)	5	
FINALLY GOT MYSELF TOGETHER Ed Townsend (Charlton, BMI)	30	ROOM FULL OF ROSES Mickey Gilley (Hill & Range, BMI)	66	
FISH AIN'T BITIN' McKinley Jackson (Bullet-Proof, BMI)	81	RUB IT IN (Ron Chaney (Ahab, BMI)	96	
FOR THE LOVE OF MONEY Gamble-Huff (Mighty Three, BMI)	7	SAVE THE LAST DANCE FOR ME Walt Meskell (Hill & Range/Trio, BMI)	24	
FOX HUNT Herb Alpert (Almo, ASCAP)	100	SIDESHOW Norman Harris (Friday's Child/Poo-Poo/Six Strings, BMI)	25	
GEORGIA PORCUPINE George Fischhoff (UA, ASCAP)	90	SILLY MILLY B. Palmers (Glenwood, ASCAP)	94	
HANG ON IN THERE BABY Johnny Bristol (Bushka, ASCAP)	71	SON OF SAGITTARIUS Wilson & Caston (Stone Diamond, BMI)	34	
HAVEN'T GOT TIME FOR THE PAIN Richard Perry (C'est/Maya, ASCAP)	10	STAR BABY Jack Richardson (Dunbar/Circus, BMI)	60	
HELP ME (Crazy Cow, BMI)	26	SUNDOWN Larry Waronker (Moose, CAPAC)	1	
HOLLYWOOD SWINGING Kool & The Gang (Gang/Delightful, BMI)	9	TAKIN' CARE OF BUSINESS Randy Bachman (Ranbach/Top Soil, BMI)	36	
HOW DO YOU FEEL THE MORNING AFTER Gerald Lynch (Gaucho/Belinda, BMI)	83	TELL ME SOMETHING GOOD Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	45	
I DON'T SEE ME IN YOUR EYES ANYMORE Chet Atkins (Music of the Times, ASCAP)	55	THAT SONG IS DRIVING ME CRAZY Jerry Kennedy (Hallnote, BMI)	74	
I HATE HATE (Nuarts-Hitkit, BMI)	64	THE AIR THAT I BREATHE Richards & The Hollies (Landers-Roberts/April, ASCAP)	8	
I WON' LAST A DAY WITHOUT YOU Carpenters & Jack Dougherty (Almo, ASCAP)	51	THE ENTERTAINER Marvin Hamlisch (Multimood, BMI)	35	
IF YOU GO AWAY Terry Jacks (E.B. Marks, BMI)	59	THE GOLDEN AGE OF ROCK 'N ROLL Hunter, Griffin & Watts (April/H&H ASCAP)	57	
IF YOU LOVE ME John Farrar (AI Gallico, BMI)	6	THE LOCOMOTION Todd Rundgren (Screen Gems-Columbia, BMI)	57	
IF YOU TALK IN YOUR SLEEP (Easy Nine/Elvis, BMI)	41	THE NIGHT CHICAGO DIED Murray & Callender (Murray, Callender, ASCAP)	87	
IF YOU WANNA GET TO HEAVEN Anderle & Johns (Lost Cabin, No affiliation)	21	THE SHOW MUST GO ON Jimmy Ienner (Chrysalis, ASCAP)	47	
I'M COMING HOME Thom Bell (Mighty Three, BMI)	14	THE STREAK Ray Stevens (Ahab, BMI)	16	
I'M FALLING IN LOVE WITH YOU J. Davis (Mighty Three, BMI)	75	THERE WILL NEVER BE ANY PEACE Eugene Record (Julio-Brian, BMI)	69	
I'M IN LOVE Wexler, Mardin & Franklin (Pronto/Tracebob, BMI)	50	THIS HEART Lambert & Potter (ABC-Dunhill, BMI)	42	
I'M THE LEADER OF THE GANG Morris Stevens (Duchess, BMI)	32	TOO LATE Lambert & Potter (ABC-Dunhill/One of A Kind, BMI)	61	
IT'S HER TURN TO LIVE Smokey Robinson (Tama/Jobete, ASCAP)	93	TRAIN OF THOUGHT Snuff Garrett (WB, ASCAP)	19	
(I'VE BEEN) SEARCHIN' SO LONG James William Guercio (Big Elk, ASCAP)	67	WAKE UP AND LOVE ME Berry & Tempo (Broadside, BMI)	92	
I'VE HAD IT Vini Poncia (Brent, BMI)	86	WATERLOO Polar Music (Overseas, BMI)	27	
JIVE TURKEY Williams, Stachel, Bonner, Jones, Middlebrooks & Pierce (Ohio Players/Unichappell, BMI)	79	WHAT'S YOUR NAME Lloyd & Costa (Hill & Range/Rancoz, BMI)	99	
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Gooding (Bellboy, BMI)	73	WHEN THE MORNING COMES McDougall & Axton (Lady Jane, BMI)	77	
KEEP ON SMILIN' Tom Dowd (No Exit, BMI)	43	WHO ARE YOU D. Crawford (ABC/DeAnn, ASCAP)	97	
KING OF NOTHING Louis Shelton (Dawnbreaker/ABC/Dunhill, BMI)	68	WILDFLOWER Fuqua III (Edsel/Aloud, BMI)	70	
KUNG FU Curtis Mayfield (Camad, BMI)	98	WILD THING Mike Hurst (Blackwood, BMI)	70	
LA GRANGE Bill Ham (Hastein/Glad, BMI)	38	WORKIN' AT THE CAR WASH BLUES Cashman & West (Blendingwell/ABC, ASCAP)	49	
LAMPLIGHT Jeff Wayne (April, ASCAP)	62	YOU AND ME AGAINST THE WORLD Tom Catalano (Almo, ASCAP)	63	
LIVING IN THE USA Steve Miller (Sailor, ASCAP)	58	YOU CAN'T BE A BEACON Stan Silver (Martin Cooper/Fargo House, ASCAP)	95	
MACHINE GUN James Carmichael (Jobete, ASCAP)	53	YOU MAKE ME FEEL BRAND NEW Thom Bell (Mighty Three, BMI)	11	
MAKIN' THE BEST OF A BAD SITUATION Larry Butler (Tree, BMI)	80	YOU WON'T SEE ME Brian Ahern (Maclen, BMI)	15	
		YOU'VE GOT MY SOUL ON FIRE Norman Whitfield (Stone Diamond, BMI)	85	

JUNE 29, 1974

JUNE 29	JUNE 22	
101	101	WHAT GOES UP (MUST COME DOWN) TYRONE DAVIS—Dakar 4543 (Brunswick) (Julio-Brian, BMI)
102	105	I WISH IT WAS ME YOU LOVED THE DELLS—Cadet 5702 (Groovesville, BMI)
103	—	SUGAR BABY LOVE RUBETTES—Polydor 15089 (Pamscene/ATV, BMI)
104	109	WHAT MADE AMERICA FAMOUS? HARRY CHAPIN—Elektra 45893 (Story Songs, ASCAP)
105	107	WHEN THE MORNING COMES DARYL HALL & JOHN OATES— Atlantic 3026 (Unichappell, BMI)
106	117	COME ON AND SAY IT HENRY GROSS—A&M 1534 (Sweet City, ASCAP)
107	110	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT— RCA APBO-0305 (Blackwood, BMI)
108	111	SUMMERTIME JAMIES—Epic 5-11120 (Templeton, ASCAP)
109	114	BETWEEN HER GOODBYE AND MY HELLO GLADYS KNIGHT & THE PIPS— Soul S35111F (Motown) (Keca, ASCAP)
110	115	I'VE BEEN BORN AGAIN JOHNNIE TAYLOR—Stax STA 0208 (Groovesville, BMI)
111	—	TIME FOR LIVIN' SLY & THE FAMILY STONE—Epic 5-11140 (Stoneflower, BMI)
112	135	FLIGHT 309 TO TENNESSEE VICKI BRITTON—Bell 453 (Peso/Mighty USA, BMI)
113	124	THE MAN YOU ARE IN ME JANIS IAN—Columbia 4-46034 (Frank, ASCAP)
114	116	LOVE TRAIN BUNNY SIGLER—Phila. Intl. Z57 3545 (Columbia) (Assorted, BMI)
115	106	TELL ME THAT I'M WRONG BLOOD, SWEAT & TEARS—Columbia 4-46059 (Blackwood/Teaumck, BMI)
116	118	GOOD THINGS DON'T LAST FOREVER ECSTASY, PASSION & PAIN— Roulette 7145 (Golden Fleece/Mighty Three/Mardix, BMI)
117	—	MIDNIGHT AND YOU SOLOMON BURKE—Dunhill 4388 (Very Own, BMI)
118	—	HARLEM SONG FADY EL KOURY—Jamie 1421 (Dandelion, BMI)
119	129	WARMIN' UP THE BAND DON EVERLY—Ode 60046 (A&M) (Jamornie, ASCAP)
120	—	I'M ON FIRE FOR YOU BABY APRIL WINE—Big Tree BT 15006 (Atlantic) (Ackee, ASCAP)
121	128	AMERICAN GIRLS RICK SPRINGFIELD—Columbia 4-4605s (Porter/Binder, ASCAP)
122	—	AIR DISASTER ALBERT HAMMOND—Mums Z57 6030 (Columbia) (Landers-Roberts/April, ASCAP)
123	125	CAJUN MOON J.J. CALE—Shelter 40238 (MCA) (Audigram, BMI)
124	126	WORSE COMES TO WORST BILLY JOEL—Columbia 4-46055 (Home Grown/Tinker Street, BMI)
125	127	(WHY CAN'T WE BE) MORE THAN JUST FRIENDS JACKSON SISTERS— Mums Z57 6029 (Columbia) (Landers-Roberts/April, ASCAP)
126	—	SECRETARY BETTY WRIGHT—Alston 4622 (Atlantic) (Sherlyn, BMI)
127	132	SWWET CHILD JOHNNY MATHIS—Columbia 4-46048 (Mighty Three, BMI)
128	—	BICYCLE MORNING BILLY SANS—Arco 6945
129	120	YOU'LL NEVER KNOW DENNY DOHERTY—Paramount-Ember 0286 (Famous) (Bregman, Vocco & Conn, ASCAP)
130	134	OUR NATIONAL PASTIME RUPERT HOLMES—Epic 5-11117 (Leeds/Widescreen, ASCAP)
131	121	MA! HE'S MAKING EYES AT ME LENA ZAVARONI—Stax STA 0205 (Mills, ASCAP)
132	—	IT COULD HAVE BEEN ME SAMI JO—MGM South 7034 (Senor, ASCAP)
133	137	WOVOKA REDBONE—Epic 5-11131 (Blackwood/Novalene, BMI)
134	113	TELL LAURA I LOVE HER JOHNNY T. ANGEL—Bell 45472 (E.B. Marks, BMI)
135	122	FOREVER YOUNG JOAN BAEZ—A&M 1516 (Ram's Horn, ASCAP)
136	131	BURN DEEP PURPLE—Warner Bros. 7809 (Purple, BMI)
137	133	A WALKIN' MIRACLE LIMMIE & FAMILY COOKIN'—Avco 4637 (Planetary, ASCAP)
138	—	THE BEST TIME OF MY LIFE JOE SIMON—Spring 149 (Polydor) (Gaucho/Belinda, BMI)
139	136	BLUE MONDAY FRANKIE FORD—ABC 11431 (Travis, BMI)
140	143	ANYTIME . . . BABE DAVID CLAYTON-THOMAS—RCA APBO-0296 (Famous, ASCAP)
141	138	FRIDAY'S MY DAY LANDSLAGET—EMI 3855 (Capital) (Beechwood, BMI)
142	139	(I THINK YOU BETTER) THINK ABOUT FORGETTING ME RONN PRICE— Bong 707 (Web IV, BMI)
143	123	LOVE TO LOSE AGAIN MELANIE—Neighborhood 4214 (Famous) (Neighborhood, ASCAP)
144	140	RUN BACK TO MAMA CHASE—Epic 5-11113 (Cha-Bil/Bald Medusa, ASCAP)
145	141	O HEAVEN (HOW YOU'VE CHANGED ME) MELISSA MANCHSTER— Bell 45465 (Roumanian Pickle/5 Arts, BMI)
146	142	SOMETHING THERE IS ABOUT YOU BOB DYLAN—Asylum 11035 (Ram's Horn, ASCAP)
147	144	SWEET RHODE ISLAND RED IKE & TINA TURNER—UA XW409-W (Huh/Unart, BMI)
148	145	ROCK AND ROLL MUSIC CROSS COUNTRY—Arco 6932 (Arc, BMI)
149	146	ROCK N ROLL STREAKER ELEPHANTS MEMORY—RCA APBO-0268 (Frankwood, BMI)
150	147	I ONLY HAVE EYES FOR YOU MEL CARTER—Romar 716 (MGM) (WB, ASCAP)

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Listening Through Glass

■ NEW YORK — Philip Glass doesn't like to call his music avant garde for fear of scaring off a potential audience. But it has been the music itself, regardless of the name one gives it, that has stirred critics and fans to extremes of enthusiasm or hatred. Glass himself will tell you that the music is very loud (even by rock standards), harmonically stable and repetitive. He further explains that it is written down, with some measure of improvisation allowed for the players and that it requires extensive rehearsal.

Listening to Glass' "Music In Fifths" and "Music in Similar Motion," both available (along with other albums of his own music, and that of Richard Landry and Jon Gibson, two of the people who play in his ensemble) on his own

'75 Grammys Set For New York

■ LOS ANGELES—Pierre Cossette has announced that plans have been finalized to originate next season's telecast of the Grammy Awards from New York City.

Cossette travels to New York this week to select theater facilities for the annual special, which airs next March 1 over CBS-TV at 10:00 p.m.

Chatham Square Productions label, confirms the description. Movement, harmonic or melodic, is very limited and very carefully plotted out. The instrumentation is two electric organs, electric piano and three winds, with Joan La Barbara doubling on vocals (in addition there are Bob Telson and Richard Peck, with Kurt Munkacsi handling a four-channel sound system for live performances, and engineering the albums with Glass).

Glass started his own label in 1972, after realizing the reluctance of major companies toward recording and releasing music they couldn't categorize, and with the idea in mind "of becoming the beneficiary of our own music." Forty percent of his albums, he says, are distributed in Europe, the rest in the United States through the JCOA New Music Distribution Service and through direct mail order.

Performing in Europe, and at colleges, arts festivals and art galleries here, and having just recently presented his first concert at a major New York hall—Town Hall—debuting his "Music In 12 Parts" for the first time in its entirety (six hours including a dinner break), Glass has established himself among New Music critics and fans.

Ira Mayer

King Biscuit Boy: What's In A Name?

■ NEW YORK — It's not every rock and roller who can directly trace the sources of hyperbole about them. Richard Newell, a/k/a King Biscuit Boy, however, is one who can. According to Newell, it was Ronnie Hawkins, with whom he played harmonica for three years, who dubbed him "the legendary harp player" and gave him the title of King Biscuit Boy.

Ontario-Bred

Born and raised in Hamilton, Ontario, Newell learned his blues and pop songs from WLAC and XERF — the former a Nashville blues station which could be heard when the wind blew in the right direction, the latter a 200-



From left: Gregg Geller, assistant to the vice president, a&r, Epic; Richard "King Biscuit Boy" Newell; and Don Ellis, vice president, a&r, Epic.

000-watt (or thereabouts) station broadcasting out of Del Rio, Texas, but with its transmitter across the border in Mexico. He practiced what he heard and eventually started playing country and western and blues sessions, joining a wide variety of bands in the process. Following his association with Hawkins, Newell joined Crowbar in 1969, and then a re-formed group with which he had played earlier in his career, the Gooduns. Now, with his first Epic album ("This time I even had a producer," he says with a smile, referring to two Paramount albums he put together himself), he's heading out on his own as King Biscuit Boy.

Imminent Release

Newell's Epic single, "Mind Over Matter," is about to be released, and is representative of the gutsy blues harp-playing which earned him Hawkins' lofty appellations. Soon he should be on the road proving to live audiences just how appropriate the titles are.

Ira Mayer

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FLASHMAKER OF THE WEEK



CARIBOU
ELTON JOHN
MCA

TOP FM AIRPLAY THIS WEEK

- CARIBOU—Elton John—MCA
- GYPSY SYMPHONY—Wendy Waldman—WB
- LET IT FLOW—Elvin Bishop—Capricorn
- WALKING MAN—James Taylor—WB

WNEW-FM/NEW YORK

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- HOLIDAY—America—WB
- I'LL BE THERE—Matthew Fisher—RCA
- KEEP ON SMILIN'—Wet Willie—Capricorn
- MYSTERIOUS TRAVELLER—Weather Report—Col
- RAMPANT—Nazareth—A&M
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- THE WORLD BECAME THE WORLD—PFM—Manticore
- WALKING MAN—James Taylor—WB

WBCN-FM/BOSTON

- GYPSY SYMPHONY—Wendy Waldman—WB
- I AM NOT AFRAID—Masekela—Blue Thumb
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MAGIC—Cheryl Dilcher—A&M
- MARTHA REEVES—MCA
- PERFECT ANGEL—Minnie Riperton—Epic
- PROMISED HEIGHTS—Cymande—Janus
- STRUGGLING MAN—Jimmy Cliff—Island
- TIME FOR LIVIN' (single)—Sly & the Family Stone—Epic
- WALL STREET SHUFFLE (single)—10cc—UK

WMMR-FM/PHILADELPHIA

- CARIBOU—Elton John—MCA
- DUCKS DELUXE—RCA
- FALL INTO SPRING—Rita Coolidge—A&M
- GYPSY SYMPHONY—Wendy Waldman—WB
- MORE ORPHAN THAN NOT—Orphan—London
- ONE MAN BAND (single)—Leo Sayer—WB
- PERFECT ANGEL—Minnie Riperton—Epic
- SWEET REVENGE (single)—Ted Nugent & the Amboy Dukes—DiscReet
- TREASURE ISLAND—Keith Jarrett—Impulse

WCMF-FM/ROCHESTER

- BACK HOME AGAIN—John Denver—RCA
- BAD COMPANY—Swan Song (Import)
- CARIBOU—Elton John—MCA

- FANTASTIC FEDORA—Duke Williams—Capricorn
- GYPSY SYMPHONY—Wendy Waldman—WB
- HONEST TO GOODNESS—Grinderswitch—Capricorn
- LET IT FLOW—Elvin Bishop—Capricorn
- PUT OUT THE LIGHT (single)—Joe Cocker—A&M
- SKETCHES—Megan McDonough—Wooden Nickel
- THE IN CROWD (single)—Bryan Ferry—Island (Import)

WBAB-FM/LONG ISLAND

- ARLO GUTHRIE—Reprise
- COME SEE ME AROUND MIDNIGHT—Nino Tempo & the Fifth Avenue Sax—A&M
- MEDIA PUSH—Quacky Duck & His Barnyard Friends—WB
- MILKY WAY MOSES—Tasavallan Presidentti—Janus
- TOLONEN—Janus
- WONDERWORLD—Uriah Heep—WB

WMAL-FM/WASHINGTON, D.C.

- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- TOLONEN—Janus
- WALKING MAN—James Taylor—WB

WOWI-FM/NORFOLK, VA.

- COME A LITTLE CLOSER—Etta James—Chess
- DRUMS—Various Artists—Impulse
- GYPSY SYMPHONY—Wendy Waldman—WB
- ISIS—Buddah
- KING BISCUIT BOY—Epic
- LET IT FLOW—Elvin Bishop—Capricorn
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- SWEET EARTH FLYING—Marion Brown—Impulse
- UNK IN FUNK—Muddy Waters—Chess
- WATCHING TV—Barefoot Jerry—Epic

WPDQ-FM/JACKSONVILLE

- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- GENESIS—Brian Auger—Polydor
- HONEST TO GOODNESS—Grinderswitch—Capricorn
- I'LL BE THERE—Matthew Fisher—RCA
- MAGIC—Cheryl Dilcher—A&M
- MAGICIANS HOLIDAY—Gap Band—Shelter
- PUT OUT THE LIGHT (single)—Joe Cocker—A&M
- SKETCHES—Megan McDonough—Wooden Nickel
- VAGABONDS OF THE WESTERN WORLD—Thin Lizzy—London

WABX-FM/DETROIT

- CARIBOU—Elton John—MCA
- COME A LITTLE CLOSER—Etta James—Chess
- FOR THE LAST TIME—Bob Wills & His Texas Playboys—UA
- IN CONCERT, VOL. I—Freddie Hubbard/Stanley Turrentine—CTI
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MARTHA REEVES—MCA
- PHAEDRA—Tangerine Dream—Virgin
- SWEET EARTH FLYING—Marion Brown—Impulse
- THE WONDER OF IT ALL—Heartsfield—Mercury
- THE WORLD BECAME THE WORLD—PFM—Manticore

WMMS-FM/CLEVELAND

- CARIBOU—Elton John—MCA
- ESSENTIAL JOHN FAHEY—Vanguard
- HOLIDAY—America—WB

- I SHOT THE SHERIFF (single)—Eric Clapton—RSO
- I'LL BE THERE—Matthew Fisher—RCA
- LET IT FLOW—Elvin Bishop—Capricorn
- LOVE YOURSELF IN THE MORNING—Bonnie Koloc—Ovation
- SIE LIEBT DICH (single)—The Beatles—Odeon (Import)
- STANDING ON THE VERGE OF GETTING IT ON—Funkadelic—Westbound
- WALKING MAN—James Taylor—WB

WXRT-FM/CHICAGO

- A WANDERER LIKE YOU—Steve Baron—Paramount
- CARIBOU—Elton John—MCA
- FACES IN REFLECTION—George Duke—MPS
- GYPSY SYMPHONY—Wendy Waldman—WB
- I AM NOT AFRAID—Masekela—Blue Thumb
- LET IT FLOW—Elvin Bishop—Capricorn
- STRUGGLING MAN—Jimmy Cliff—Island
- THE ELEMENTS—Joe Henderson—Milestone
- THE WONDER OF IT ALL—Heartsfield—Mercury
- UNK IN FUNK—Muddy Waters—Chess

KADI-FM/ST. LOUIS

- ANGELS FOREVER—Elephants Memory—RCA
- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- HOLIDAY—America—WB
- HONEST TO GOODNESS—Grinderswitch—Capricorn
- REMEMBER THE FUTURE—Nektar—Passport
- ROCK ME GENTLY (single)—Andy Kim—Capitol
- THE WONDER OF IT ALL—Heartsfield—Mercury
- WALKING MAN—James Taylor—WB
- WONDERWORLD—Uriah Heep—WB

FM SLEEPER OF THE WEEK:



GYPSY SYMPHONY
WENDY WALDMAN
WB

KRMH-FM/AUSTIN

- COLOURS OF CHLOE—Eberhard Weber—ECM
- GYPSY SYMPHONY—Wendy Waldman—WB
- HARD ROPE & SILKEN TWINE—Incredible String Band—Reprise
- LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
- MYSTERIOUS TRAVELLER—Weather Report—Col
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- STRUGGLING MAN—Jimmy Cliff—Island
- TREASURE ISLAND—Keith Jarrett—Impulse

- UNK IN FUNK—Muddy Waters—Chess
- YESTERDAYS—Gato Barbieri—Flying Dutchman

KDKB-FM/PHOENIX

- CARIBOU—Elton John—MCA
- DAY TO DAY DUST—Murray McLauchlan—Epic
- GYPSY SYMPHONY—Wendy Waldman—WB
- HARD ROPE & SILKEN TWINE—Incredible String Band—Reprise
- MAGIC & MOVEMENT—John Klemmer—Impulse
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- WALKING MAN—James Taylor—WB
- WONDERWORLD—Uriah Heep—WB

KPRI-FM/SAN DIEGO

- CARIBOU—Elton John—MCA
- OKIE—J.J. Cale—Shelter
- SCHOOL PUNKS—Brownsville Station—Big Tree

KMET-FM/LOS ANGELES

- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- BINGO—Whispers—Janus
- CARIBOU—Elton John—MCA
- FALL INTO SPRING—Rita Coolidge—A&M
- FOREVER (single)—Roy Wood—UA
- ONE MAN BAND (single)—Leo Sayer—WB
- RAMPANT—Nazareth—A&M

KSAN-FM/SAN FRANCISCO

- BEST THING THAT EVER HAPPENED TO ME—Persuaders—Atco
- CARIBOU—Elton John—MCA
- COME SEE ME AROUND MIDNIGHT—Nino Tempo & The Fifth Avenue Sax—A&M
- JEFFREY COMMONER—Epic
- JOURNEY—Arthur Brown's Kingdom Come—Passport
- LET IT FLOW—Elvin Bishop—Capricorn
- MAGICIANS HOLIDAY—Gap Band—Shelter
- MYSTERIOUS TRAVELLER—Weather Report—Col
- RAMPANT—Nazareth—A&M
- STU GARDNER & THE SANCTIFIED SOUND—Volt

KQIV-FM/PORTLAND, ORE.


- CLOSE UP THE HONKY TONKS—Flying Burrito Bros.—A&M
- GENESIS—Brian Auger—Polydor
- KING BISCUIT BOY—Epic
- MICHAEL MURPHEY—Epic
- MYSTERIOUS TRAVELLER—Weather Report—Col
- SENSE OF DIRECTION—Climax Blues Band—Sire
- THE WORLD BECAME THE WORLD—PFM—Manticore
- UNK IN FUNK—Muddy Waters—Chess

CHUM-FM/TORONTO

- CARIBOU—Elton John—MCA
- DIXIE PEACH—Bill King—Capitol
- PERFECT ANGEL—Minnie Riperton—Epic
- SENSE OF DIRECTION—Climax Blues Band—Sire
- TALES OF THE GREAT RUM RUNNERS—Robert Hunter—Round
- THE WORLD BECAME THE WORLD—PFM—Manticore
- TREASURE ISLAND—Keith Jarrett—Impulse
- TURN OF THE CARDS—Renaissance—Sire
- WIDESCREEN—Rupert Holmes—Epic
- WONDERWORLD—Uriah Heep—WB

SOUTHERN MUSICAL EXPLOSION





Started the Whole Thing with Hits Like...

ABILENE • AFRAID • ALL THE WORLD IS LONELY NOW • BABY, WE'RE REALLY IN LOVE • BLUE, BLUE DAY • BLUE EYES CRYING IN THE RAIN • BONAPARTE'S RETREAT • BREAK MY MIND • CHATTANOOGIE SHOE SHINE BOY • COLD, COLD HEART • COUNTRY BOY • FIREBALL MAIL • FOGGY RIVER • FUNNY, FAMILIAR, FORGOTTEN FEELINGS • GIVE MYSELF A PARTY • GONNA FIND ME A BLUEBIRD • HALF AS MUCH • HAVE A GOOD TIME • HEY, GOOD LOOKIN' • HONKY TONKIN • I CAN'T HELP IT (If I'm Still In Love With You) • I CAN'T STOP LOVING YOU • I LOVE YOU BECAUSE • I SAW THE LIGHT • I WANNA LIVE • I'LL GO ON ALONE • I'M SO LONESOME I COULD CRY • IT'S A SIN • JAMBALAYA (On The Bayou) • JEALOUS HEART • JUST ONE TIME • KAW-LIGA • LAST DATE—Inst. • LONG GONE LONESOME BLUES • LOST HIGHWAY • LOUISIANA MAN • MAKING BELIEVE • MANSION ON THE HILL, A • MOVE IT ON OVER • NOBODY'S CHILD • NO HELP WANTED • OH, LONESOME ME • ONLY THE LONELY • RAMBLIN' MAN • RINGS OF GOLD • ROLY POLY • SATISFIED • SETTIN' THE WOODS ON FIRE • SHENANDOAH WALTZ • SINGING THE BLUES • SO SAD (To Watch Good Love Go Bad) • SWEET DREAMS • TAKE THESE CHAINS FROM MY HEART • TENNESSEE CENTRAL (Number 9) • TENNESSEE WALTZ • THEN YOU CAN TELL ME GOODBYE • THERE'LL BE NO TEARDROPS TONIGHT • WALTZ ON THE WIND • WRECK ON THE HIGHWAY YOU WIN AGAIN • YOU'VE STILL GOT A PLACE IN MY HEART • YOUR CHEATIN' HEART.

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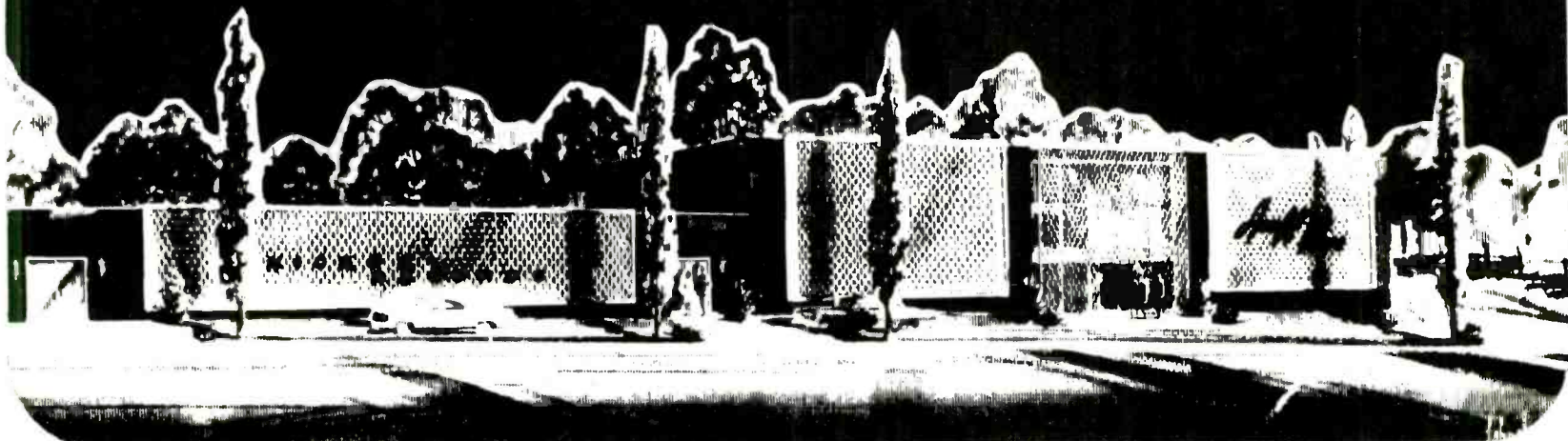
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Capricorn: Laid Back, But Still Growing

■ MACON—A splash of modern colors and a back-lit stained glass window depicting a ram's head marks the location of Macon's Capricorn Studios on Broadway in the eastern part of the business district, dominated by fried chicken joints and beer parlors.

The studio alone represents a far-sighted, near million-dollar investment made some years ago by Macon recording executive Phil Walden, who holds the executive title of president of Capricorn Records

Offices

The administrative offices themselves stand only a few block to the west at 535 Cotton Avenue, just across from City Hall, next to a tailor shop, and across from the city's fire department.

From such auspicious surroundings, Capricorn has become one of the largest major independent record companies in the nation, thanks to an energetic young staff, its equally ambitious president, and a creative atmosphere which

currently rivals Nashville in informality.

Begun in the spring of 1969, Capricorn Records released its first album shortly thereafter for an until then unknown Macon-based group called the Allman Brothers Band. Five lps and hundreds of personal appearances later, the Allman Brothers reign as undisputed leaders of rock music in the United States.

Initial Concept

It all began much as any other business venture might. Walden and Jerry Wexler, had taken a few days off to fish off the Florida coast. As they concocted the fish stories they would tell when they returned (about the *big one* that got away), Wexler broached the subject of a recording company and suggested that Walden, already heavily involved in booking and managing groups, should start one.

With the idea firmly planted in Walden's head, the seeds started to

(Continued on page 8)

RCA Country—A Giant and A Pioneer

■ NASHVILLE — Ever since the twenties, RCA Records has been closely associated with the southern roots from which country music is derived. It was RCA Victor in 1927 that set up portable recording studios in Bristol, Tennessee and found the legendary Jimmie Rodgers and the Carter Family. Jimmie was from Meridian, Mississippi and the Carters were from Maces Spring, Virginia. In most of their songs their southern lifestyles, beliefs and customs were reflected. Of course, their success was largely dependent on these factors. Since it was easier for southern and rural people to relate to country music, the music found its strength primarily in the southern states. So, of course, the songs and music were always aimed to this market.

"Country music started out as old time music, and for years we aimed at the South," says RCA executive/producer/guitarist, Chet Atkins. "Many early entertainers, like Bob Wills, Red Foley, Spade Cooley and Merle Travis, projected a 'feel for the South' which helped them achieve success," he adds. Now country music has been accepted, and has an overall national appeal; however most of the good country songs are still written by people who come from the South. "I don't know why," Atkins adds, "but it seems that way. There are also quite a few good country songs coming out of Canada nowadays, too!"

Lyrics have always been the strength of a country song. Now even more people in the world

can relate to country music and its lyrics. The southern "feel" in song is now accepted world-wide. "Songs are better now too, than they were five years ago," says Jerry Bradley, director of RCA's Nashville operations, "I think we're feeling what the public wants better now than we were before, and I think the public senses what we're doing now" he adds. "The southern 'feel' in country music seems to be emerging

(Continued on page 36)

The Southern Music Explosion

By DAN BECK

■ "The Southern Music Explosion" has been, and is, an ongoing trend in creative development. The phenomenal talents that have risen from the Southeastern portion of the United States have been making their awesome presence known in the commercial music recording industry since its inception. Blues, gospel, soul, country, rockabilly, dixieland, jazz, bluegrass, southern funk, and rock 'n roll have all been traced to southern roots. The definitions, explanations, and authentications of what "The Southern Music Explosion" represents are as vast and as diverse as each musical art form.

This *Record World* Special is a capsuled compilation of philosophies, facts and history. Although this special edition is based upon a particular region, the story encompasses the entire spectrum of the music/recording industry. The story lies in lifetimes of effort that have eliminated geographic and sociological boundaries. Aesthetically, the story remains untold; however this *Record World* issue represents a composite realization of the southern musical influence and its ensuing success.

Country Music: An Historical Perspective

By WILLIAM IVEY

(William Ivey is the executive director of the Country Music Foundation.)

■ It is always said, certainly with some truth, that country music is "native American music," that it was developed in the United States and that it reflects rural,

southern values. This truth is not as obvious as it might seem, however for country music today exists as part of a national and international commercial music empire. If country music is rural, why is it performed so frequently in big cities? If it is southern, how did it get to the North? If it is "American" music, why is it more American than the pop or classical traditions? The answers to these questions are found in a description of the changes the music has undergone since it was "discovered" by the commercial recording industry in the early '20s. The history of country music

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Memphis: The Roots of All Good Music

By KNOX PHILLIPS

■ "I have seen the whole world mirrored in the eyes of one bedraggled, desperate black man," blurted Sam Phillips in his dogmatic, preacher-man style. As he continued, I turned the page of his enormous, gold lettered scrap book, only to find an early 1950s bail receipt tightly glued to the large, gray page. Nine black musicians were coming from Clarksdale, Mississippi to Memphis to take advantage of a rare opportunity to express themselves musically. They had been arrested and charged with an overloaded car. "What must these people have suffered that they should become thus beautiful?" stated Nietzsche.

Sam never broke verbal stride. "I can remember the first time Carl (Perkins) was going to play the Big D Jamboree at the Sportatorium in Dallas. I took him to a clothing store on Main Street in Memphis and let him pick out whatever he wanted. In the car on the way back to the studio, he repeatedly commented on how hard it was to believe that a fellow could have three or four pairs of 'britches.'" Nietzsche's words flashed by me again.

In the scrapbook the yellowed program dated February 18, 1956, boasted: "The Southeast's Biggest, Oldest, Boldest Best Country Music Attraction—Big D Jamboree." Carl's picture was on the front page immediately above the words, "Look for your Lucky Number."

It was getting to be late afternoon and Sam had to drive to Florence, Alabama to take a monthly look at his Alabama radio interests. "Remember," he said, "there has always been a message that can be found in every southern man." I left inspired enough to try to figure out the southern music puzzle.

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GRC on the Move

■ ATLANTA—Atlanta, long known as the home of Scarlet O'Hara, Peachtree Street and southern hospitality, could well be the next entertainment center of the country, prodded by the impetus of the dynamic Michael Thevis, president of General Recording Corporation and Sound Pit studios.

For a 41-year old businessman who controls 160 corporate entities throughout the country, ranging from printing to gift shops, and who had no previous background in the music industry, Thevis has succeeded in establishing GRC as a thriving and prolific new music

(Continued on page 10)

Columbia/Epic:

Success Breeds Interest and Expansion

■ NASHVILLE—The past decade in country music history has been an era of total involvement and success for the CBS Records Group. Columbia, Epic and Columbia Custom Labels have not only provided hit records, but have been consistent in building recording careers from record success. This personal effort requires a staff of 37 at the CBS studios and offices on 16th Avenue South.

The CBS creative effort is spearheaded by vice president of a&r Billy Sherrill and vice president of Nashville operations Ron Bledsoe. Sherrill and Bledsoe provide the in-house production with additional support from independent producers Jerry Crutchfield, Larry Butler, Bob Montgomery, George Richey, Glenn Sutton, Glen Spreen, Rick Hall, Ray Baker, Norro Wilson and Tommy Allsup.

Top Hits

The ability to establish artists at the top in country music is exemplified by **Record World's** top five singles for 1973. Three of the five included Barbara Fairchild's "Teddy Bear Song" on Columbia, Charlie Rich's "Behind Closed Doors" on Epic and Kris Kristofferson's "Why Me" on Monument.

Monument Records: Country Crossovers

■ NASHVILLE — Since Monument Records was first launched by Fred Foster in 1958, the label has been in the forefront of the now-burgeoning trend to "crossover" hits that move from country to pop.

Among the names associated with Fred Foster and his uncanny talent for "crossover" artists and hits are Roy Orbison, Ray Stevens, Tony Joe White, Rusty Draper, Dolly Parton, Jeannie Seely, Billy Walker, Boots Randolph, Charlie McCoy and Kris Kristofferson.

Celebration

With the just-completed "May Is Monument Month," the label celebrated their successful association with CBS Records, which distributes Monument, with one of their biggest-ever grosses in a thirty-day period. The diversity of the product featured during "May Is Monument Month" is typical of the label's full range of musical taste. Featured along with "regulars" Kris Kristofferson, Charlie McCoy and Boots Randolph, were Al Hirt and the contemporary rock group Barefoot Jerry.

Monument's 80 hit singles and 40 chart albums are ample testimony that the Foster-Monument "crossover" formula is one of those rare traditions that is more contemporary today than ever.

Tammy Wynette, George Jones, Ray Price and Johnny Cash remain among the very top of the same survey.

Gold

The CBS Records Group is the only label to achieve gold certification for country singles in 1974. Already three singles, "Why Me," "Behind Closed Doors" and "The Most Beautiful Girl" have reached that status. The Columbia/Epic rosters jointly place at least 17 artists in the top 20 with constant regularity. This includes many top tens and number ones.

Charlie Rich

Outstanding success has finally arrived for Charlie Rich with gold singles and albums and a virtual

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Charlie Rich

Willie Mitchell: Hi on Hits

■ MEMPHIS — Hi Records was formed in 1957 by music retailer Joe Cuighi to record a distant cousin of Jerry Lee Lewis. The cousin never got far in the music business but other Hi artists did well enough to keep the label going—Gene Simmons with "Haunted House," Murray Kellum with "Long Tall Texan" and Jerry Jaye with "My Girl Josephine."

Bill Black

Willie Mitchell became involved with Hi when Bill Black, session bassist for a number of Memphis upstarts including Elvis Presley, raided Mitchell's band for some studio musicians. Expanding his combo, Black picked up pianist Joe Hall. Mitchell followed Hall and when it became time to arrange, Mitchell was there with this musical adeptness to chart.

Finally, in 1970, Mitchell learned the control board and found his niche as a producer. His first effort was "Soul Serenade." After that, he began work with Ann Peebles, Al Green, Syl Johnson and Otis Clay.

Helping Mitchell in the studio is Al Jackson, Jr., a drummer who formerly played with Booker T. & the MG's and whose infectious beat propelled Sam and Dave's

E/A Probes Many Dimensions Of Music from the Southland

■ NEW YORK — While Elektra/Asylum/Nonesuch Records is itself a newly-formed company, both Elektra and Asylum have been involved with contemporary southern music considerably longer.

Today, Elektra/Asylum's recently opened Nashville office is the focal point of the company's southern involvement. But a&r man Russ Miller traces Elektra Records' interest back to the arrival of Mickey Newbury over three years ago, a prototype of contemporary southern songwriting.

'State Troupers'

At the same time, Elektra was also initiating its first production involvement in the South, as Miller began working with label artists Lonnie Mack, Don Nix, and Jeannie Greene. In addition to individual albums produced at Muscle Shoals Sound, these artists were to form the core of The Alabama State Troupers road show, designed to showcase their overall common denominator, southern musical roots.

Elektra later returned to Muscle Shoals for work with Sailcat, whose "Motorcycle Mama" brought chart attention.

Over a year ago, Elektra made its first Nashville signing in Linda Hargrove, a promising young performer, writer and session musician from Tallahassee and a young protege of Nashville producer, pedal steel

virtuoso and publisher Pete Drake.

While Linda belonged to an emerging Nashville underground, another Drake project, veteran country vocalist Melba Montgomery, became Elektra's first mainstream country artist. Russ Miller signed Melba to Elektra in April, 1973; her first Elektra lp was completed that summer. Since that label debut, Melba has recorded her second album centered around Harlan Howard's "No Charge," the tune that brought Elektra its first number one country hit.

Drake Debuts

Pete Drake's studio has brought forth two other young Elektra artists—Buzz Rabin and Randy Lee, who have recorded their debut albums this year.

Drake's significance on the contemporary Nashville scene is also reflected in his involvement with changing session styles. Drake has been among the first Nashville music men to utilize Memphis session musicians on his dates, combining funkier Memphis rhythm sections with Nashville's country pickers to form a potent new hybrid seasoned by a year of playing together.

Dennis Linde, another Elektra artist who first drew attention as a writer and producer, is now working on his second album at Chip Young's ante-bellum studio complex in Murfreesboro.

Asylum Inroads

As Elektra Records continues to build its Nashville roster, the Asylum label has also made inroads into that city's style. Already signed to the label as Asylum's first Nash-

(Continued on page 32)

Southern Distribution: Quick and Efficient

■ In spite of the fuel crisis, lowering of highway speed limits for freight carriers and the elimination of many airline freight flights, the distribution of records into the market place has continued to improve in the South and is a main factor in the ability of hit product to reach its maximum sales potential.

Depot Dist.

Although independent distributors are still active in a strong manner in certain market areas, the so-called major labels have progressed to a giant depot-type distribution center located geographically to service a certain sales region.

Hovering like a huge space ship with satellite sales offices strategically located in key areas such as Nashville, Memphis, Charlotte,

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MCA: Southern Country Power

■ HOLLYWOOD — At MCA Records, southern music means country music, both old and the new: old, in the sense of established artists such as Marty Robbins, Jerry Wallace, and Loretta Lynn and Conway Twitty, whose latest duet, "As Soon As You Hang Up the Phone," is receiving major country airplay nationally only two weeks after its release. The song is featured on their newly released "Country Partners" album.



Loretta Lynn



Conway Twitty

Adopting the theme from the new Lynn-Twitty album, MCA is in the midst of its annual country music push. The "Country Partners" promotion consists of album product release in two phases and a mass merchandising campaign involving record store promotions and dealer discount programs, supplemented by trade and newspaper ads and major time buys on key country radio stations across the nation. MCA has prepared special stickers, posters, catalogs, mobiles, t-shirts and a special souvenir autograph book to tie in with the "Country Partners" theme.

Phase two of the promotion is already underway with the release of "Jeanne Pruett," "Whispering Bill Anderson," "Good 'n' Country" by Marty Robbins, "Country Ham" by Jerry Clower and the Lynn-Twitty album. MCA previously released albums by Jimmie Davis, Loretta Lynn, George Mor-

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The Black Influence On Southern Music

By ZENAS SEARS

Editor's Note: Zenas Sears is one of the pioneers in black music and black radio. Starting in radio at WATL (Atlanta) in 1941 (now WAOK), Sears started the first black artists radio show in Atlanta in 1946. He programmed and was part-owner of WAOK until May, 1974, when it was sold to a group of black investors. He is currently vice president of WAOK.

■ When you consider the present state of popular music in the world today, you have to take a long hard look at "where it came from." In my youth, popular music had strong European influences. Irving Berlin and even George Gershwin were primarily influenced by the cadence and style of the continent. Even music recorded by black performers was greatly restricted by the same influences. Country music owed its heritage to the Elizabethan folk music brought to this country from England in the eighteenth century.

It's hard to tell where the blues came from. Black music has some roots in Africa, but certainly its development reflects the most original and imaginative influence in the history of American popular music.

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Atlantic-Contemporary Pioneers in South

■ NASHVILLE — Although Atlantic Records' Nashville office and country music division have only been in operation for a year and a half, the company's involvement with southern music goes back to the early sixties when label executive Jerry Wexler brought Wilson Pickett to Memphis, resulting in his now classic recording of "Midnight Hour."

Wexler was one of the first New York-based a&r men to record regularly throughout the South. His association with the Stax Organization in Memphis, Chips Moman's American Studios, Rick Hall and the Muscle Shoals Sound Studio, Criteria Studios in Miami, and the Phil Walden Organization in Macon, Georgia has resulted in countless gold records.

Fresh Sound

Prior to recording Pickett in Memphis, Wexler had felt he needed a fresh sound for his artists. The New York style of written arrangements didn't fit the funky r&b sound for which he was striving. In the Stax rhythm section of Steve Cropper, Booker T. Jones, Duck Dunn and Al Jackson, Wexler discovered the inventive head arrangements devised by the unschooled southern musicians. He also helped Stax engineer Chips Moman to fi-

nance his American Studios on Danny Thomas Boulevard where guitarist Reggie Young, bass player Tommy Cogbill and engineer Stan Kesler produced a long string of hits.

Renewed Search

Fully believing that his southern style of head arrangements was a re-vitalizing force in pop music, Wexler searched for other creative oases throughout the South. In Muscle Shoals he established a strong working relationship with long time hit producer Rick Hall. He also aided the local Muscle Shoals rhythm section of Roger Hawkins, David Hood, Jimmy Johnston and Barry Beckett in financing their studio. In Macon, Georgia, he signed a distribution deal with Phil Walden and Capricorn records, with the Allman Brothers as the primary act. Even though today, Walden/Capricorn are pacted with W.B., Jerry and Phil are still close.

Southern Hits

Jerry Wexler's association with southern music has created hit records with Otis Redding, the Allman Brothers, Wilson Pickett, Aretha Franklin, Brook Benton, Dusty Springfield, the Rolling Stones, Danny O'Keefe, Carla Thomas and

(Continued on page 16)

Peer-Southern Organization: Proudly Named Musical Pioneer

■ NEW YORK — As their name partially implies, the Peer-Southern Organization is a publishing concern with southern roots and international goals. Founder Ralph S. Peer was, from the first, deeply committed to both the country and blues traditions, and set out to bring them up from the South and into the heartland of popular music on a global scale.

Best known of the Peer singing and songwriting talents were two great white legends, Jimmie Rodgers ("The Father of Country Music") and the Carter Family. But in addition to propagating the music of other country giants such as Ernest "Pop" Stoneman, Peer also worked closely with blues greats Furry Lewis, Sleepy John Estes, Blind Willie McTell and jazz masters Jelly Roll Morton, Fats Waller and Louis Armstrong. In fact, Peer is generally credited with cutting the first vocal blues recording: Mamie Smith's "That Thing Called Love."

A test of the singular importance of these Southern music innovators is the fact that each has enjoyed a full revival with the same youth market which spawned the folk renaissance early in the sixties. In a similar revival setting is bluegrass, a variety of country



Ralph Peer

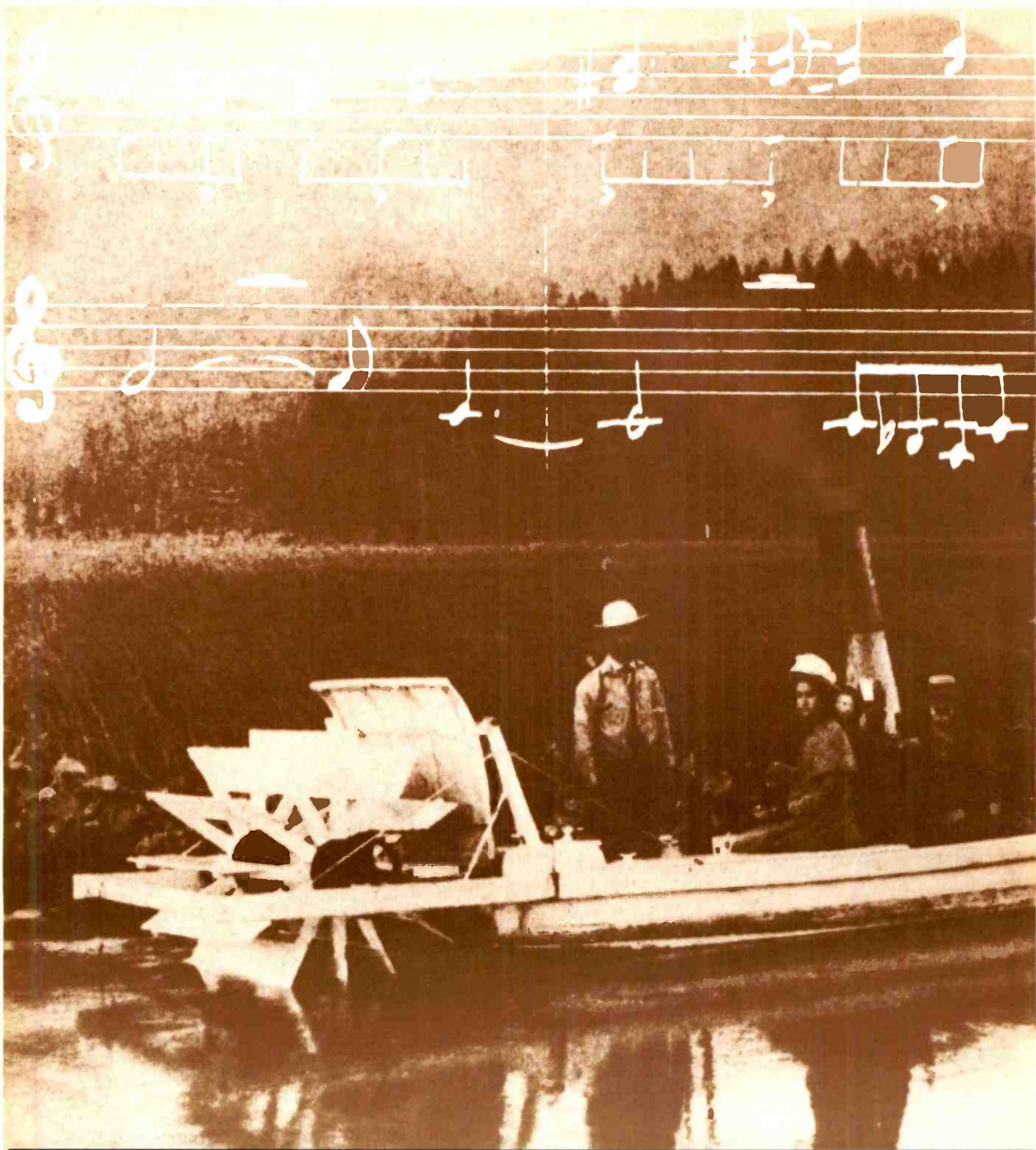
music the Peer-Southern Organization delved into during the thirties and forties through its association with talents like Bill and Charlie Monroe. Hoagy Carmichael's tremendous influence on the Tin Pan Alley scene was southern-rooted as well, and another example of Peer-Southern tradition-making. The Organization brought this music into every major pop market in the world while the firm made its own contribution to southern rock of the fifties through its association with Buddy Holly and the black/white synthesis of the sixties best epitomized by the country hits of Ray Charles during that period.

Today, Peer-Southern also represents new southern independent publishers throughout the world, among them the Miami-based Sherlyn Music whose "Rock Your Baby" is currently a top charter, pop and r&b. In 1974, the Organization embarked on yet another pioneering effort to gain world-wide exposure for southern music: specifically, its plan to expand the Florida-based Latin music scene.

Just how contemporary the legacy of Peer Southern's multi-decade association with southern music has become can be assessed in the hit status of recent and current product from Maria Muldaur (who recorded Jimmie Rodgers' "Any Old Time" on her solo album), Don McLean (who recorded Rodgers and Holly songs on his "Playin' Favorites" album), the soundtrack of "American Graffiti" (containing Holly and Buck Ram material) and the Nitty Gritty Dirt Band (whose "Will the Circle Be Unbroken" 3-record set is sprinkled with the publishers' tunes).

The bluegrass revival which now boasts 300 concerts a year regularly promoting itself has been further advanced with the

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**Southern Comforts
from Capricorn Records,
Macon, Georgia**



The Allman Brothers Band
Elvin Bishop
Bonnie Bramlett
Captain Beyond
Chris Christman
Arthur Conley
Cowboy / Boyer & Talton
Johnny Darrell

Duke Williams & The Extremes
Grinderswitch
Larry Henley
Hydra
The James Montgomery Band
The Marshall Tucker Band
Maxayn
Martin Mull

Kenny O'Dell
Dexter Redding
Percy Sledge
Bobby Thompson
Kitty Wells
Wet Willie
White Witch



Capricorn Records Remains Laid Back But Keeps Growing

(Continued from page 3)
grow.

Capricorn began from an idea developed by Walden and Wexler. The natural progression was a production-distribution pact with Atlantic, under which Wexler could further Phil Walden's plans.

Capricorn began growing, primarily through astute business moves on the part of Walden himself, who managed to sign the talent which has built the Capricorn reputation, and the company's executive vice president Frank Fenter.

The list of Capricorn artists goes on and the records keep rolling off the presses, for the Allman Brothers Band, Livingston Taylor, the Marshall Tucker Band, Wet Willie, Cowboy (Tommy Talton and Scott Boyer), Martin Mull and a growing list of others.

Since its inception five years ago, Capricorn has claimed seven gold albums (five released by the Allman Brothers Band, one an anthology of Duane Allman's guitar playing, and Gregg Allman's solo effort "Laid Back") and three platinum lps (for three releases of the Allman Brothers Band).

The Studio

Perhaps the most unique aspect of the Capricorn story focuses on the company's use of its studio. "A lot of people build studios to rent as well as to record bands," says Walden. "But we have ours here for our artists; we don't rent it out. We want our bands to go in there and learn how to use the facilities. It's quite a bit different from just playing live concerts."

In its five years, Capricorn (now affiliated with Warner Brothers Records) is currently in the midst of an expansion into the country music field (the original intention of the label was to record rhythm and blues singers), a significant shift considering the primarily rock-blues albums Capricorn has turned out in the past.

Country Thrust

The recently signed country

artists listed in the Capricorn stable now include Kitty Wells (the Queen of Country Music), composer Kenny O'Dell, who penned "Behind Closed Doors" for Charlie Rich last year and who is returning to live performances and recording after a lengthy layoff, and country-oriented musician Larry Henley, as well as Johnny Darrell.

(Continued on page 20)

Phil Walden:

Bringing Macon's Creativity to the Fore

■ MACON—The success story of Phil Walden couldn't have been created better by a Hollywood scriptwriter.

At the relatively tender show business age of 34, Walden can easily be placed among the comers of the record business—if, indeed, he hasn't already arrived. It was, after all, only five years ago that Walden founded Capricorn Records, which he judiciously has kept based in Macon ("Flag City"), Georgia.

The idea for Capricorn came to Walden after he struck up a friendship with Jerry Wexler, executive vice president of Atlantic Records. Wexler planted the idea with Walden who soon adopted it as his top priority project. Shortly thereafter, the first Capricorn album hit the record stores and featured an unknown group Walden had signed called the Allman Brothers Band.

The production - distribution agreement, originally inked with



Phil Walden

Atlantic, has since been replaced by a new contract signed a couple of years ago with Warner Brothers Records, but the success that is Phil Walden and Capricorn Records continues to skyrocket and raise eyebrows in the recording industry. With Capricorn heading into its fifth year, the label now boasts 21 artists.

Walden's interest in music actually predated what is seen in literally thousands of youths and

(Continued on page 47)



Capricorn executive VP Frank Fenter.

Capricorn Country

■ MACON, GA.—Capricorn Records entered the country music field in 1973 with the signing of writer/musician/performer Kenny O'Dell, penner of such songs as "Beautiful People," "I Take It On Home," "If It's Alright With You" and "Behind Closed Doors," the biggest country song of 1973.

In December of 1973, Capricorn signed "The Queen of Country Music," Miss Kitty Wells. Having been released from a life-time recording contract with MCA Records, the country music industry took notice of Capricorn Records when it learned Miss Wells was leaving MCA for Capricorn.

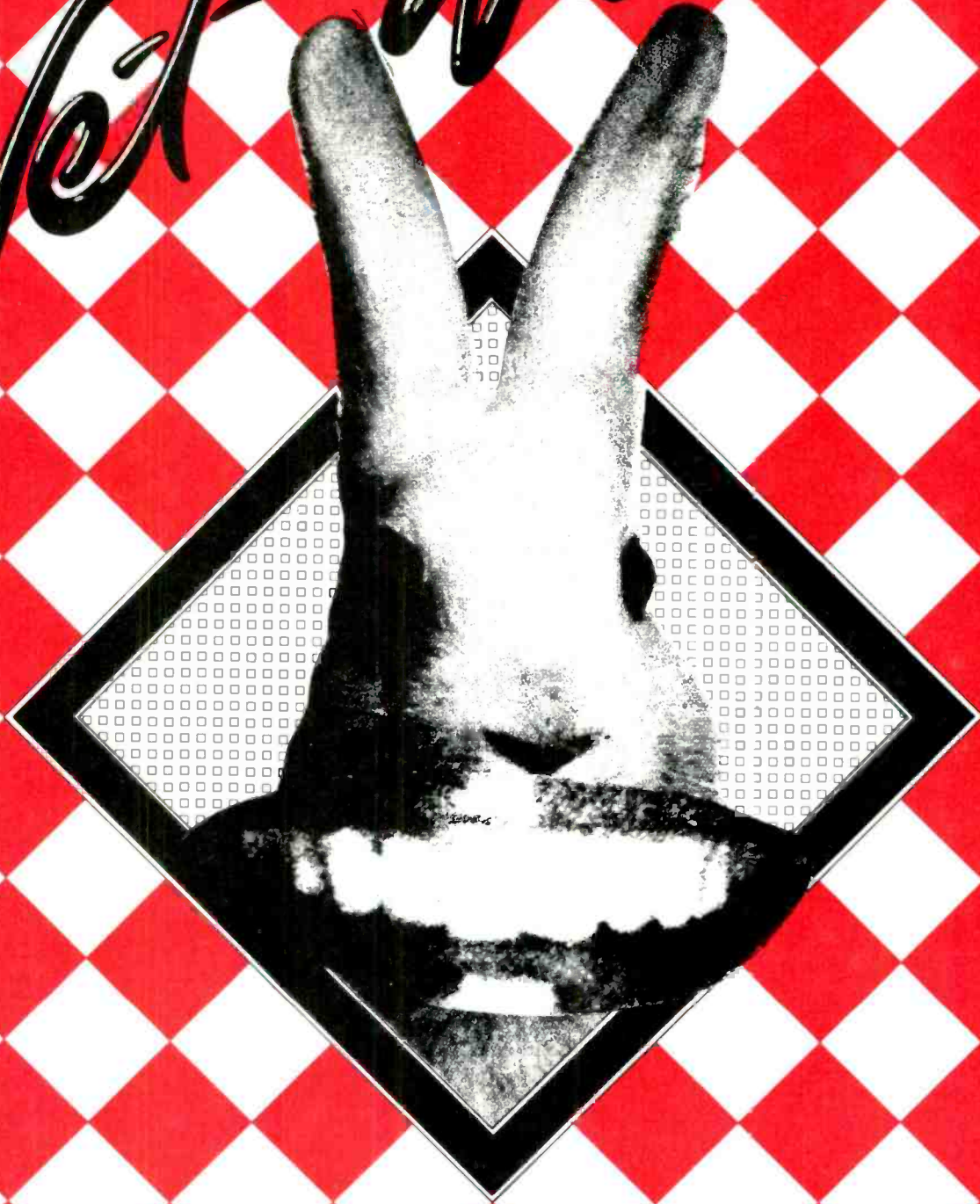
Earlier this year, Capricorn released singles on both Kenny O'Dell and Kitty Wells. Kenny's record was "You Bet Your Sweet, Sweet Love," and Miss Wells recorded Bob Dylan's "Forever-

(Continued on page 47)



Capricorn Records presents such stars as (from top left) Gregg Allman, the Marshall Tucker Band, Martin Mull, the James Montgomery Band, Kenny O'Dell, Kitty Wells, Wet Willie, Willie Henderson and Livingston Taylor.

Wet Willie



KEEP ON SMILIN'

CP-0128

Produced by Tom Dowd for Phil Walden and Associates
Available on Capricorn Records and Tapes



CAPRICORN RECORDS.
Macon, Georgia

GRC on the Move—A Year Reviewed

(Continued from page 3)

entity.

Since opening the GRC record conglomerate in February, 1973, Thevis' then budding record empire has expanded in size, boasting a roster of 24 artists, three record labels, two recording studios, six publishing firms and a staff of music professionals.

The success and growth of GRC comes as a surprise to many who gave the firm a short-term life expectancy. But those who knew Thevis' integrity, pride and determination had no doubt of his ability to tackle this massive project. Within the first year, Thevis backed up his operation by hiring a competent staff of producers, writers, arrangers, engineers and executives who were instrumental in bringing chart action to 10 of the first 12 releases on GRC and Aware labels.

Thevis built the GRC company from a dream. He was determined that his new music complex would have its roots in Atlanta. "I'm convinced that Atlanta will be the next entertainment capital of the industry," Thevis remarked, "and I wanted GRC to be the first to make it happen."

So the daring young president latched onto the recording industry with the tenacity of a tiger. Today, his dreams are reality. GRC not only is a profitable and thriving operation in Atlanta, but the multi-faceted organization has branched into Nashville and Los Angeles, with plans to open offices in Houston and New York, as well as an international office in London by late 1974.

From the time that GRC opened its doors for business, productivity soared. Thevis signed artists in pop, country and r&b, and released the first Aware label single in mid-May. From that point on, the GRC family moved at a rapid pace and the midnight oil could be seen burning late into the night at the executive offices on Mills Street.

"Mr. T," as he's called by his loyal staff, deals with his artists, producers and employees on a person-to-person basis. "My philosophy was and still is," Thevis said, "to work with each person, from the day they join the GRC family. When any of my people has a problem, I try to be available to hear their story. If they've done something I disagree with, I don't hesitate to tell them, yet I allow them the same prerogative in order not to frustrate their creativity," he added. As president of GRC, the Sound Pit recording studio, a management firm and a motion picture company, Thevis' time is indeed valuable.



Michael Thevis

In August of 1973, what could have been a standstill in the firm's operation was avoided by two of Thevis' right hand executives, GRDC president Buz Wilburn and GRC executive vice president Leon Walters. Each doubled his load with the firm's business affairs while Thevis was hospitalized for four months following a serious motorcycle accident. While Wilburn was directing all facets of the recording company, Walters handled production of Thevis' new movie venture, "Poor Pretty Eddie," filmed on location in Athens, Georgia (60 miles from Atlanta) and also coordinated activities for the other 160 firms.

While coordinating all of his enterprises from his bedside, Thevis continued to forge ahead by opening a GRC office in Nashville. The event, celebrated in

grand style (typical Thevis fashion), was hosted by the entire GRC Atlanta staff and featured several of the label's new country artists.

With the hiring of music row veteran Wally Cochran, the Nashville office boomed with activity. Songwriters, artists, producers and musicians started knocking on the door, submitting product and talent for review. Country music flowed from GRC artists as Marlys Roe, Lonzo and Oscar and Red, White & Blue (grass); each brought chart action to the label.

Within the next few months, Thevis anticipates signing several new country artists to his growing roster. With this expansion, a three-story addition is in the making for the Nashville office to house an enlarged country marketing staff as well as two new publishing offices, Act One and Grapevine Music.

Other expansions instigated by Thevis include the remodeling of seven executive offices at GRC's Los Angeles location, which will house the west coast music publishing headquarters of the Thevis Music Group, headed by former BMI executive, Rick Landy.

The Thevis Music Group, a new publishing division comprising all associated publishing entities either fully or partially owned by Thevis, includes Act One Music and Grapevine Music, in Atlanta, Nashville and L.A.; Blue Surf
(Continued on page 50)

The Sound Pit: Activity in Atlanta

■ ATLANTA — Michael Thevis, president of GRC Records and the Sound Pit studio, opened his entertainment complex in what you could call "reverse order." He built the Sound Pit studio before building the GRC offices.

The Sound Pit was constructed at an estimated \$1.5 million and is one of the most aesthetically pleasing structures in the recording industry today.

Both Studios A and B, are equipped with Hidley audio systems, installed by Tom Hidley of Westlake Audio. Of the newest additions to the studio, a Neuman disc VMS-66 mastering lathe has just been installed, making the Sound Pit one of the few studios in the southeast to carry this quality mastering unit.

Tony DiMaria, with over 20-years experience in studio management, administers all studio activities. Assisting him is Milan Bogdan, chief engineer of the studio's 24-in-24-out track console.

In its entirety, the Sound Pit covers over half a city block and is one of the busiest studios in the southeast. Aside from recording, mixing, overdubbing and mastering all product on GRC's three labels (GRC, Aware and Hotlanta), the studio is heavily booked by independent producers, artists and advertising agencies throughout the country. Recently completing com-
(Continued on page 50)

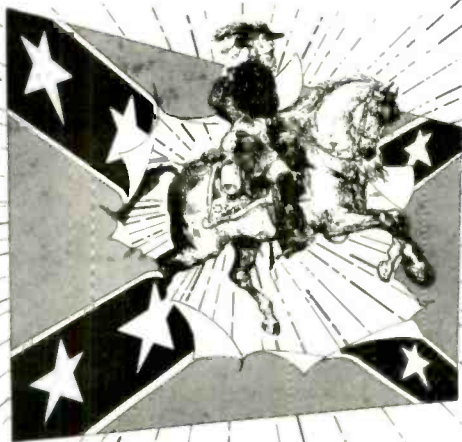


GRC's roster of hitmakers includes the likes of (from top left) Rick Cunha, Marlys Roe, Jimmy Lewis, Loretta Holloway, Lonzo and Oscar, Sammy Johns, Dorothy Norwood and John Edwards.

SUMMER CAMPAIGN '74



THE ALLMAN BROTHERS BAND



Personal Direction: Phil Walden and Associates
Agency Affiliation: Paragon Agency

albums from
the Allman Brothers Band on **CAPRICORN RECORDS**, Macon, Georgia.



Determination Does It for the Stax Organization

■ MEMPHIS — "Guts" is perhaps the key word to describe the Stax Organization, one of the fastest growing entities in the international music business today.

"Guts" best describes Stax because it is through the sheer single-minded work of a group of dedicated music entrepreneurs that Stax has emerged as a vital force in the music business, putting what has come to be known as The Memphis Sound on the charts and in the minds of an international set of music lovers.

Beginnings

From a humble beginning, the Stax Organization has clung with determination to the belief that soul and blues had a market far greater than the essentially black area to which they had been relegated in the past. It proved its point when such tunes as Otis Redding's hit "Sittin' On The Dock Of The Bay" and Carla Thomas' "Gee Whiz" became early national hits.

Stax's early writers are now super artists on many soul and pop charts. No doubt, many will recognize such names as Isaac Hayes, David Porter, William Bell, Carla Thomas, and Eddie Floyd. And those who did not go on to become artists still function in the company to a degree that will long keep Stax as a first family

East/Memphis Music:

From the Roots to the Riches

■ MEMPHIS—Roots of the Memphis Group can be traced to October 16, 1963 when Jim Stewart, founder of Stax Records, Inc., organized East Publishing Co., Inc. with five writers and a cardboard box full of copyright certificates. Originally intended as a source of material for Stax artists, East grew quickly to fulfill an ever increasing demand. Among the early successes were "Soul Man" (Hayes and Porter), "Hold On I'm Coming" (Hayes and Porter), "I Take What I Want" (Hayes and Porter), "Who's Making Love" (Banks, Crutcher, Davis and Jackson), "Last Night" (The Mar-Keys), "Knock On Wood" (Eddie Floyd) and "Green Onions" (Booker T. and the M.G.'s).

Growth Period

Throughout the '60s the publishing operation expanded with new signings and acquisitions. One of the highlights of this period was the acquisition of the managing interest in the late Otis Redding catalogue.

By 1970, East had become East/Memphis Music Corporation and two other companies — Birdees and Deerwood—had been added. The publishing operation, under

of music. Even Stax executive vice president Al Bell gets into the act, as when he wrote the Staple Singers' million seller "I'll Take You There."

Stax came into its own in the late 1950s when the former Satellite Recording Company changed to Stax to incorporate the first two letters of the last names of its owners, Jim Stewart and his sister Mrs. Estelle Axton. Since then, it has paved the way for such writer-artists as the aforementioned plus the now internationally known Otis Redding, Rufus Thomas and Booker T. & The MG's.

Booker T. & The MG's became the Stax house band and performed 85 percent of the Organization's early product, including the unforgettable "Green Onions," the million seller penned by the group's leader, Booker T. Jones.

Rufus, Carla

It was also in the 1950's when Carla Thomas, daughter of dance king Rufus Thomas, was crowned "Queen Of The Memphis Sound" after her million seller "Gee Whiz."

The late Otis Redding continues to be a standard artist for the Stax catalogue. His tunes "Respect" and "Sittin' On The Dock Of The Bay" are still among the most called for by radio stations

and other recording artists.

"Walking the Dog" by Rufus Thomas became the dance craze in the early 1960's and Thomas kept up the crazes with such dances as "Funky Chicken," "Funky Robot," "The Breakdown" and "Push and Pull." Thomas' career also includes that of being a deejay for a Memphis radio station.

Add to these artists the million seller "Last Night" of the Mar-Keys and the talents of Isaac
(Continued on page 60)

Raspberry, Nix Shake Up the South

■ MEMPHIS—This city, the birthplace of rock & roll, hasn't produced a pop superstar in nearly four years.

Sun Stable

In the fifties, the city spawned such legends as Elvis Presley, Johnny Cash, Jerry Lee Lewis, Carl Perkins and Roy Orbison. By 1969, B. J. Thomas, the Box Tops, the Gentrys and several other pop acts had sold millions of "Made In Memphis" hits. But today, though Stax and Hi Records are renowned producers of super-soul stars, the town is still cold in the pure pop field.

A thaw has set in, however, that is changing all that. You can feel it in the city's newly successful rock clubs, from the Memphis music industry and, most of all, in the grooves of the pop records being cut in Memphis today.

Don Nix

Don Nix, noted producer-songwriter, and Larry Raspberry, who sang "Keep On Dancin'" with the Gentrys in the mid-sixties, are making outstanding, unpretentious music—southern style.

Don Nix has been a vaguely familiar figure lurking on the edges of the music world for over ten years. He is a successful pro-

The Memphis Music Of Steve Cropper

■ NEW YORK—"You can always tell what's going to happen next . . . That's the way I make records," comments producer Steve Cropper, who through his connection with Stax records in its formative years, helped coin and spread the phrase "The Memphis Sound." Having produced acts from Otis Redding to Jose Feliciano, the southern specialist is now cutting Sam & Dave for United Artists, and continues to be one of the most sought-after
(Continued on page 34)

ducer of such artists as John Mayall, Jeff Beck, Delaney and Bonnie, Albert King and Freddie King. And his songs are widely recorded.

Studio Work

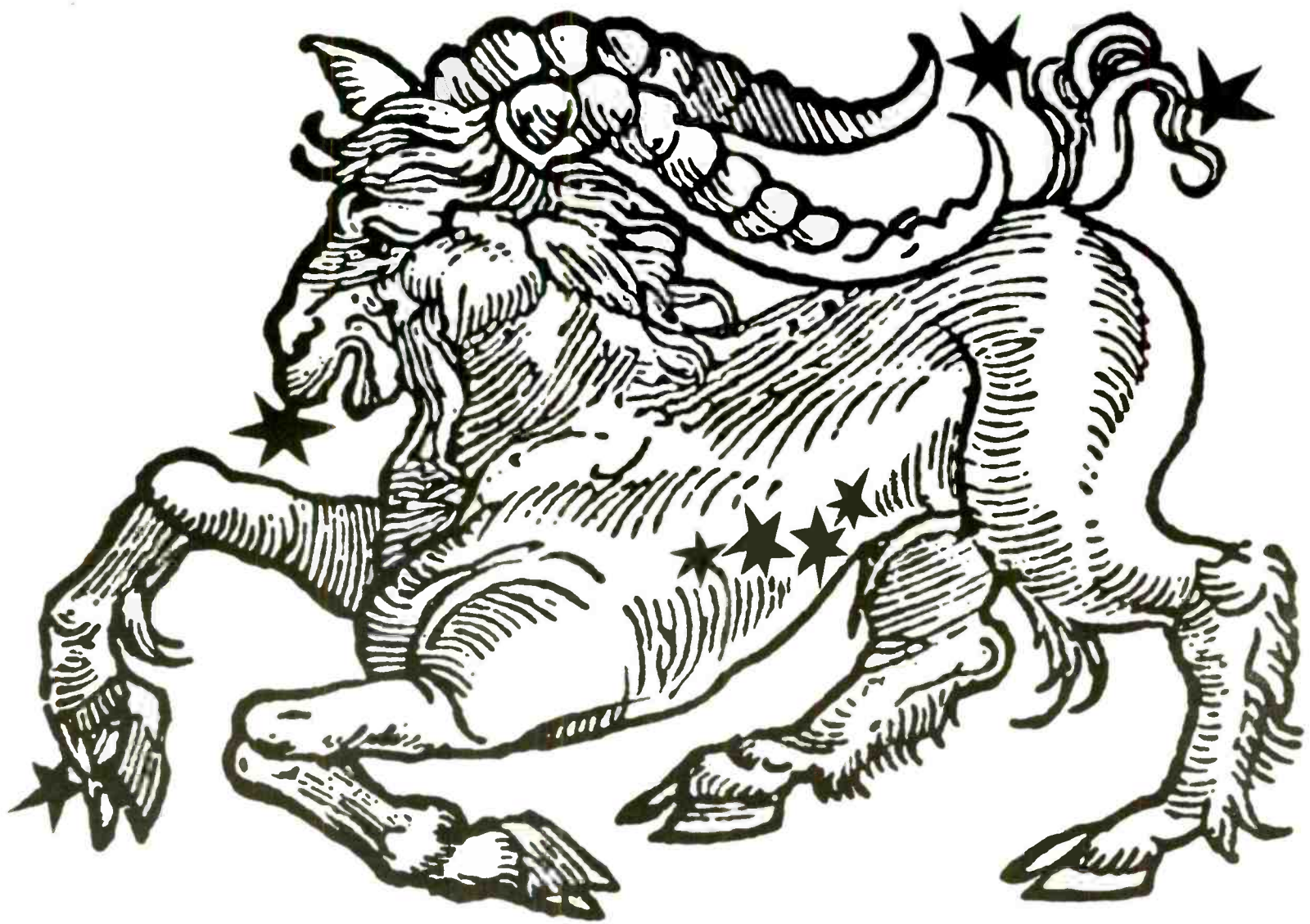
Nix' career began as an original member of the classic Memphis group, The Mar-Keys, along with Steve Cropper, Duck Dunn and Wayne Jackson—the first studio band at Stax Records. They recorded the hits "Last Night" and "Philly Dog." During a tight schedule of producing other artists, Nix has managed to record four albums of his own—one for Shelter, two for Elektra, and his most recent, called "Hobos, Heros and Streetcorner Clowns," for Stax' Enterprise label.

Larry Raspberry

Last year Nix re-established his friendship with Larry Raspberry, who was tearing up the clubs in and around Memphis with his group, the Highsteppers. Nix began sitting in on Raspberry's sets at High Cotton, Lafayette's Music Room and other Memphis hot spots doing "Goin' Down" to great response. He found out that performing could be fun, and that Larry Raspberry and the Highsteppers were the positive energy
(Continued on page 54)



Stax' storehouse of recording dynamos includes (from top left) the Staple Singers, Johnnie Taylor, Mel & Tim, Richard Pryor, Albert King, Isaac Hayes, Chico Hamilton and the Dramatics.



CAPRICORN RECORDS

You set the South to music. Congratulations and best wishes.



UA Shines in Sunny South

■ NASHVILLE — United Artists Records has an active and dynamic commitment to the music of the South; the recent move of the company's Nashville office to larger quarters and the restructuring and strengthening of the company's Nashville staff backs up that contention. Recently ensconced in what used to be a private house at 1117 17th Avenue South in Music City, the UA office remains a cornerstone of UA's involvement in the burgeoning music scene in that area.

Housing United Artists Records on the first floor and UA Music on the second, UA's Nashville operation is staffed by Lynn Shults, head of national country promotion, Jack Mesler, who recently arrived to become head of national country sales, and Kelso Herston, head of a&r for the Nashville office. Jimmy Gilmer heads the UA Music office in Nashville.

On UA's Poppy label, North Carolina's Doc Watson holds forth with his new album "Two Days in November." From UA proper, the Bob Wills documentary album "For the Last Time," recently accepted by the Library of Congress as an historical document, was conceived in Nashville by Tommy

Len Levy Thanks UK For Southern Explosion

■ MIAMI — According to music veteran Len Levy, who now heads a music consultation and independent production firm here, it was the persistence of British rockers that helped Southern music become more than a haven for "specialized" music.

The former vp and general manager of Epic Records credits the blues-orientation of groups like the Rolling Stones, the Yardbirds (whom he brought to Epic from the U. K.) and even (in their early stages) the Beatles for spreading the music of Howlin' Wolf and Muddy Waters above and beyond the Mason-Dixon line. Levy saw a trend towards the acceptance of black acts in the white market concurrent with this middle '60s phenomenon. At that time, he relates "We no longer relegated the black artist to black radio and the black consumer. And at the same time, country music began to break the same barriers of limited sale and exposure."

Speaking to country music directly, Levy urges a "Go South young man!" philosophy. "Country music is a southern art form. If you want to record it and have it done properly, then you should look to the South where you'll find writers who express themselves in terms of everyday living. That's what we're all about."



Bobby Womack

Allsup. The Nitty Gritty Dirt Band's "Will the Circle Be Unbroken" was recorded entirely in Nashville.

Herston notes that his artist roster is full of country talent. Charlie Louvin, signed about a half-year ago, and veteran songstress Jean Shepard, signed about a year ago, are major country artists. Ed Bruce, signed about eight months ago, is a promising singer-songwriter who has written for such as Tanya Tucker and UA country songstress Crystal Gayle, who happens to be Loretta Lynn's younger sister.

Other notables include Slim Whitman, Del Reeves, singer-disc jockey Jack Reno and Denver's Bonnie Nelson.

The Growth of Dot Records

■ NASHVILLE—The southern music explosion reflects an equally dramatic role played by Dot Records: a fifteen-fold increase in sales since 1971 when it became the only major country label with its president headquartered in Nashville; the development of major new stars like Donna Fargo, Tommy Overstreet, Joe Stampley and Diana Trask; the continuing "superstardom" of everyone's "Entertainer of the Year" Roy Clark; the growing extension of the long run success of Hank Thompson; the molding of an artist roster of talent that virtually guarantees Dot a future of expansion; and 1974's first acquisition—Don Williams. "Explosion" is the word that best describes the growth of country music during the past three years, and the Dot Records story has been an integral part of that outburst.

It seems appropriate that Dot, which originated in nearby Gallatin, Tennessee some twenty-five years ago, has returned to its native land to become a major force in the southern music explosion. Prior to its Tennessee homecoming, Dot had moved its main offices to Hollywood where it remained for several years, and its major concentration focused on pop product, although it was always represented in the country

LeFevre Sound Corp; Changing Times, Sounds

■ ATLANTA — Nearly fifteen years ago the LeFevre Sound Corporation began to offer their special services to Atlanta. At that time almost no one was recording, and then seeing that recording through to the end—the artwork, pressing and fabricating. Since they opened their doors in 1962, LeFevre Studios has undergone many technical changes.

Studio Growth

The first studio was a 12 input, three-track system which was the first one-half inch tape installation in the state of Georgia. In 1967, LeFevre installed the Nashville-built 20 input, 4-channel system. More changes came about in 1968 when they completed construction on one of the largest and most elaborate custom recording complexes in the southeast. The main studio included all of the latest designs such as floating walls and ceilings and semi-floating floors. In 1969, LeFevre Sound was updated to an eight-track configuration as Atlanta's potential in the recording industry was being fully realized. Atlanta was in the hit business. LeFevre Sound became the first 24-track quad facility in Georgia in 1972.

The 24-track addition was a "ground-up" proposition. Shutting down for two months, they in-

(Continued on page 50)

NARAS in Mississippi

■ JACKSON, MISS. — The idea of establishing a NARAS charter chapter in Mississippi was the brainchild of Mike and Greg Frascogna, owners of Frasco Entertainment Agency.

An organizational committee was founded several months ago by concerned individuals within the music industry along with other non-professional music lovers. The current objective of the committee is to promote interest in the Mississippi music industry and to acquaint everyone with the contributions made by local artists to the recording academy and national music industry.

Requirements

NARAS requires that a charter chapter have 100 qualified members—people who have contributed to the release of six singles or one side of an album—and that it have financial strength. Mississippi has both.

Fees

In addition to active memberships of \$20, associate memberships are also available for those non-professionals interested in the music industry of the state. At present over 300 people have pledged \$15 each for associate memberships in NARAS. Associate members are entitled to all benefits of NARAS and first choice of tickets to the Grammy Awards.

field.

While headquartered on the west coast, Dot was purchased by Paramount Pictures. Paramount, shortly thereafter, became a division of Gulf and Western Industries. Still owned by Gulf and Western, one of the world's largest business conglomerates, Dot is a division of Famous Music Corporation, a leisure time wing of Paramount Pictures.

Utilizing the administrative, sales and promotional services of Famous, Dot operates autonomously out of Nashville with Jim Foglesong as president and Larry Baunach as vice president in charge of sales and promotion. Foglesong and Baunach were sent to Nashville from New York in January of 1971. Both men are music business veterans with extensive recording backgrounds, Foglesong with Columbia and RCA, and Baunach with MCA and Columbia. Both men possess a lifetime love for country music, plus work experience with both pop and country product.

Probably the most important decision of the new regime was to make Dot an exclusively "country" label. Pop acts were either dropped or assigned to Paramount. Country labels were, for the most part, having great difficulty surviving with independent distribu-

tion. Most independent labels were being forced to make distribution deals with majors or struggle for survival. With 100 percent backing from Famous and a strong belief that independent distributors could sell country product, Dot proved itself unique.

In this age of giving labels to everything, "modern country" (with a pop/MOR country tinge) perhaps gives the best picture of Dot—an aim at the same broad-based audience appeal and demographics that most country stations seek. From this base, Dot has offshoots into more specialized areas, from the traditional but modernized Texas/Oklahoma sounds of Hank Thompson, Tony Douglas and Howard Crockett to the more progressive country/rock and folk sounds revered by today's college crowd: Don Williams, the Roy Clark Family product (bluegrass), Conny Van Dyke, Commander Cody and His Lost Planet Airmen (Paramount), Chris Gantry, Don White, etc. The latter area of progressive country is currently receiving concentrated attention by Dot.

Foglesong, a producer himself, believes strongly in the benefits of both in-house and independent producers. He is assisted in his chores by Regina Lorange and

(Continued on page 50)

THE MARSHALL TUCKER BAND



A NEW LIFE

The Second Album New On



CAPRICORN RECORDS

Macon, Georgia

SRS Finds Success In South Florida

■ SRS International Recording Studios of Fort Lauderdale is beginning its 7th successful year in the South Florida area with heavy recording scheduled daily.

SRS International product is heard daily around the world in commercial jingles, radio IDs and record production. The company was organized in May of 1967 and has since grown to be a multi-track facility. The two-story building is presently being remodeled in a Polynesian decor to be completed by mid-June. With South Florida's tropical setting as a background, SRS International has created a warm and captivating atmosphere for the producer and artist alike.

J. Michelle Scott is president of SRS International, and along with engineer/producer David Chiodo, also owns two publishing companies and a production company. If Michelle's voice sounds familiar, it's because it's her voice you hear on those radio and TV commercials and IDs. Ms. Scott produced Mickey Rooney's first two record albums and several singles. She is an accomplished sound engineer and engineers most of her own productions.

Dave Chiodo, production manager, has produced more than five hundred records in the past three years. Previously signed to Mercury, he is known in recording and jazz circles as one of the country's finest guitarists. Before becoming involved in the recording studio business six years ago, he toured all the major rock circuits.

Hall Brings Fame to Muscle Shoals

■ MUSCLE SHOALS, ALA.—Southern roots and the music emanating from Muscle Shoals, Alabama, have virtually become synonymous. The northern 'Bama city, just across the line from Tennessee, has traditional roots dating back to days when W. C. Handy roamed the countryside in nearby Florence. However, the Muscle Shoals mystique is a relatively new phenomenon beginning with former country fiddler and songwriter Rick Hall.

Hall's interest in good songs and his feel for southern musical expression brought about the formation of Fame Productions in the early '60s. The firm, initially created as a publishing company, began expanding into production by sheer necessity. The constant travel to Nashville for demo sessions prompted the musical innovator to build a makeshift studio in a garage.

With the help of neighborhood musicians, Rick Hall began creating

The Allman Brothers Band: A Brief History

By MIKE HYLAND

■ As most everyone knows by this time, the Allman Brothers Band was formed in 1969. Duane Allman, who put the band together once stated, "You want to work with as good people as you can. I feel like everybody in the band can smoke me. That's why we're in the band together—to keep each other kicking."

The first album was recorded just six months after the band was formed. The album, aptly titled "The Allman Brothers Band," features many of the current Allman classics—"Whipping Post," "Black Hearted Woman" and "Dreams." Due to his infamous session work, Duane Allman became the focal point of the band. Most of the time, he would talk about the band rather than himself: "I found

five of the smokinest cats I've ever met in my life, and we hit the road playing. That's just what we do—play music."

From the time The Allman Brothers Band completed the first album, they worked coast to coast, playing their music wherever possible: mostly clubs and occasional concerts. In 1970 they began work on their second album, "Idlewild South." This album contains several additional Allman classics including "Midnight Rider," "Revival," "In Memory of Elizabeth Reed" and "Please Call Home." By the time the second album hit the racks, the Allmans were at the point of being an opening act at many concert halls across the country. Album reviews were favorable, and Duane found time to

do several more sessions, including work with Eric Clapton on "Layla."

In March, 1971, the Allman Brothers Band was making their fourth appearance at the Fillmore East in New York. During the three nights they cut their first live album "At Fillmore East."

In July, 1971, "At Fillmore East" was released. It seemed evident that the Brothers would become a major group on the U.S. music scene. They continued to work the entire summer, and in October they were able to take their first vacation in two-and-a-half years. During the vacation, on October 29, 1971, Duane Allman was killed in a motorcycle accident in the band's hometown of Macon, Georgia. Phil Walden, the band's manager, met with the band the next day, and the five members decided that they would carry on.

In December, 1971, they continued and completed their fourth album, "Eat a Peach." The album featured three sides with Duane; in February, 1972, when the album was released, it met with great critical acclaim and also became the Brothers' first platinum record. ("At Fillmore East" and "Eat a Peach" both earned gold record awards.) Work on a new album started in mid-October, 1972 and with it came the announcement that Chuck Leavell, pianist from Tuscaloosa, Alabama, had joined the band.

On November 11, 1972, the second tragedy occurred. Bassist Berry Oakley was killed in a motorcycle accident very similar to Duane's. In December, after several bassists were auditioned, it was announced that Lamar Williams had been selected. With the addition of Chuck and Lamar, the Allman Brothers Band was again a six-member, smokin' band.

Constant roadwork interlaced with studio work on the fifth album continued through June, 1973, when a new album was completed. In July, 1973, The Allman Brothers Band headlined the largest outdoor rock concert ever, at Watkins Glen, New York.

"Brothers and Sisters" was released in August; Gregg Allman, the first of the Brothers to release a solo album, completed "Laid Back."

The Allman Brothers Band may be one of the biggest bands in the country today. Their past is now history, but they have paid their dues.

"To bring happiness into the hearts of five people or 100 people, or 20,000 people for two or three hours," says Gregg Allman, "man, there ain't no bigger paycheck."



The Allman Brothers Band

Atlantic

(Continued from page 5)

countless others.

In 1972 Atlantic entered the country music field with a Nashville-based office headed by general manager Rick Sanjek. The label quickly signed Willie Nelson, David Rogers and Troy Seals. Since then Atlantic has charted 25 out of 30 singles and eight out of nine albums, and the Atlantic country roster has grown to include Nelson, Rogers, Seals, Darrell McCall, Marti Brown, Henson Cargill, Don Adams, Terry Stafford, Marty Mitchell, Wynn Stewart, Jimmy Lee Morris, the Lennon Sisters, and veteran character actor Chill Wills.

The office staff consists of general manager Sanjek, head of sales Nick Hunter, promotion director John Fisher, and assistants Ann Keener, Pam Romer, and Susan Himmel.

Atlantic's plans for the future include an ever increasing involvement with southern music in all fields. The future of Atlantic Records will continue to be closely linked to the music of the South.

his dynasty with "You Better Move On" which was recorded by Arthur Alexander. That disc, released by Dot Records, was the beginning of Hall's formula of success: hit material, his ability to mold a continually solid rhythm section, and the creation of his own uniquely original sound.

Fame's Fame

Fame quickly grew as Rick Hall launched the recording history made by Percy Sledge, starting with "When a Man Loves a Woman." Then, a revitalization in the recording career of Wilson Pickett conceived the birth of "Mustang Sally" and "Land of 1000 Dances." Hall's growing business relationship with Atlantic's Jerry Wexler brought Aretha Franklin to Muscle Shoals to initiate her first gold via a double-sided hit: "I Never Loved a Man" and "Do Right Woman, Do Right Man."

The Rick Hall dynasty gave first

(Continued on page 13)



PARAGON AGENCY

1019 WALNUT ST., MACON, GEORGIA 31208 (912) 742-3381

REPRESENTING

THE ALLMAN BROTHERS BAND

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COWBOY/BOYER & TALTON

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GRINDER SWITCH

JOHN HAMMOND

FREDDIE KING

LYNYRD SKYNYRD

THE MARSHALL TUCKER BAND

THE MOON

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Capitol Shows Country Charisma

■ NASHVILLE — For Capitol Records, Nashville has taken on a growing importance, and has become the headquarters not only for new Capitol country acts, but for Opryland Records, a brand new label distributed by Capitol Records.

Three new major female talents from Nashville who have hooked up with Capitol Records are LaCosta, Arleen Harden and Connie Cato, and although none of them actually hail from Nashville per se, they are definitely part of the new country sound explosion coming out of Music City.

'Secret'

The fact that LaCosta is Tanya Tucker's older sister is one of country music's worst kept secrets. On the other hand not many know that it is LaCosta who was the original songstress of the family. La Costa, however, decided to go to college before pursuing a musical career, and now, with schooling behind her, she has returned to the recording studio. Her initial release on Capitol, "I Want to Get to You," jumped into the country charts within two weeks, and after eight weeks is still on the way up, signaling a bright future.

Arleen Harden grew up on a small farm in Arkansas, and along with a sister and brother became a part of the well known Harden Trio. At the end of three years, however, Arleen found that the trio had become confining, and she decided to more fully explore her musical potential as a solo act. She immediately scored three hits in a row, and just recently has



LaCosta

signed with Capitol Records to capitalize on her initial exposure.

No other word describes the third Nashville arrival, Connie Cato, better than "super," and that's exactly the title of her new Capitol album, "Super Connie Cato," featuring her two latest single releases, "Superskirt" and "SuperKitten."

Opryland Records

Opryland Records, distributed by Capitol Records, is affiliated with WSM Radio in Nashville, the home station of the Grand Ole Opry. WSM was also initially behind the first Nashville label, Castle, years ago before the major labels moved in. The WSM Opry engineers, on their own, recorded numerous country acts, but never really got the label off the ground. With the thrust of recording in Nashville throughout the 60s, however, the Grand Ole Opry enterprises once again decided the time was right for their own label, and, thus, Opryland Records was formed.

Ken Nelson

Through the efforts of a&r man Ken Nelson, Capitol secured the distribution rights to Opryland Records. Thus far, the label has concentrated on releasing singles. The Opryland roster of artists includes Judy Bryte, Lola Jean Dillon, bluegrass pickers Jim and Jessie, J. David Sloan and J. Lee Webb (the brother of Loretta Lynn).

Texas Rock

Country music, however, isn't the only Capitol entry in the southern musical explosion. Rock and roll is also represented by three groups working out of Dallas — Bloodrock, Nitzinger and Thunder. Bloodrock is best known as a leading purveyor of heavy metal rock in the Grand Funk tradition, and after a successful three month stint on the road, they are back in the studio cutting their eighth album. Nitzinger also comes out the heavy Texas tradition. Thunder, one of Capitol's most recent signings, has just released their first album called, appropriately enough, "Thunder."

Tree Grows Tall In the South

■ NASHVILLE — The Tree International music publishing complex continues to grow at an unprecedented pace.

Hit Streak

Headed by Jack Stapp and Buddy Killen, Tree and its affiliated companies have had continued success with consistent hits and in the past few months have had four number one records including "Blood Red and Goin' Down," "Till I Get It Right," "The Lord Knows I'm Drinkin'" and "Slippin' Away." Recent top ten records from the Tree catalogues include "Jamestown Ferry," "Midnight Oil," "The Older the Violin the Sweeter the Music," "No Charge," "Nothin' Ever Hurt Me Half As Much As Losing You," "Country Bumpkin," "If You Can Live With It (I Can Live Without It)," "The Corner of My Life," "You've Never Been This Far" and "Country Sunshine."



Buddy Killen, Jack Stapp

Another unique aspect of Tree International is its heavy concentration of writer/artists. Almost half of Tree's writers are recording artists as well, and twenty-three of their writers are signed as artists with major recording labels.

Consolidation

Tree is continuing its plan which was implemented last year to consolidate its many affiliates within the Tree International building on music row. Wilderness Music, headed by Harlan Howard and Don Davis, has moved recently into the building which now brings all of the companies affiliated with Tree together in one location.

Both Stapp and Killen point with pride to the expanded Tree International building which recently renovated the ground floor from parking to executives offices. Larry Butler and Dial Productions now occupy spacious modern offices on the ground floor, along with Curly Putnam, Bill Anderson, writers lounges and other executive offices.

Killen Makes His Mark On the Southern Scene

■ No story on southern music could be complete without a look at one of the industry's leaders, W. D. (Buddy) Killen, a Southern (Muscle Shoals-Memphis-Nashville) producer who has made his mark as a successful music executive.

While he is an acknowledged successful music publisher, serving as executive vice president of Tree International, Killen has also gained success as a producer and is acknowledged as one of the industry's trend setters.

Killen is quick to point with pride to the total Nashville music scene, and describes the past few months as having been "fantastic" for the Nashville music industry. With increased network television exposure and some of the biggest hits of the year like Charlie Rich's "Behind Closed Doors" and Ray Stevens' "The Streak," Killen foresees even greater emphasis on Nashville. He is quick to stress that any kind of record can be cut in Nashville, and he personally would like to see more diversification in Nashville product. Killen, whose success with blacks acts is firmly established, feels this is one area that can be expanded and said his initial reason for getting into it was that no one else was devoting any time to black artists in Nashville.

When questioned about the production company he heads, he admits it is not unique, but does point out that it is one of the most successful operations of its type going. While the company continues to work with big names and major labels, Killen said they plan to develop their own writer/artists.

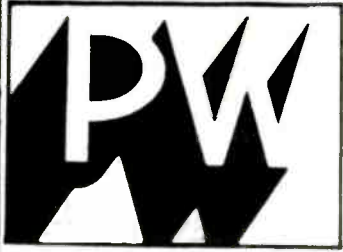
When questioned about the tremendous volume of acts his production company is handling, Killen said they are expanding in all directions. The company is currently producing thirty acts, and as a result a lot of companies are on tap waiting to bring in new acts.

Rick Hall

(Continued from page 16)

hits to others such as Arthur Conley, Joe Tex, James and Bobby Purify and Clarence Carter. Fame Studios, under the assistance of its mentor, added hits to the careers of Bobby Gentry, Lou Rawls, Little Richard, Joe Simon, Jimmy Hughes, Brook Benton, The Tams, Etta James, Joe South, Tommy Roe, Candi Staton, Solomon Burke, King Curtis, Cannonball Adderley, Donny Osmond, Mac Davis and countless others.

Rick Hall's pioneering efforts have developed into a sophisticated musical complex, complete with the best equipment and still complete with the feel that created a mine that has produced a lot of gold!



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COWBOY/BOYER & TALTON

GRINDER SWITCH

THE MARSHALL TUCKER BAND

WET WILLIE

Nashville Rock:

From the Roots On Up

By RON HUNTSMAN

■ The story of the "rock" scene in Nashville is actually quite exciting. We'll not say who it was that told a rock band that played in several clubs in Nashville, "Boys, you'd better get a day gig. Don't think there's any future in the music business for you." Well, they didn't get a day gig, but they did move to Macon, Georgia, and they did change their name from the Allman Joys to the Allman Brothers Band and they did make it. And they did make it possible for others to make it. And, alas, it could have all happened right here in Music City, U.S.A. Mistakes like that have happened time and time again in Nashville. Some have made mistakes; most have been misunderstandings, misunderstandings about a different kind of music: music we'll call "rock" for lack of a better word. For all the mistakes made, there still dwells within those Nashville castle walls a rock scene and a damn fine one. For the most part, it began when Bob Johnston brought Bob Dylan to Nashville to record in the mid '60s. Those early Dylan sessions gave some Nashville pickers a chance to think. Instead of just playing the standard for-

mula country licks, they were allowed and encouraged to be creative and innovative. Some of that creative energy has been directed back into country music and some into what is now Nashville's rock.

Impetus Grows

About the same time the Dylan sessions occurred, another notable set of sessions happened, and these sessions must also be credited with aiding the birth of Nash-

(Continued on page 64)

Capricorn (Continued from page 8)

As recently as a couple of years ago, only the younger townfolks in Macon knew anything about Capricorn Records. Today, however, just about anyone interested in placing the city on the map—and in making money—claims some sort of association with Capricorn.

Walden and his record company employees like the atmosphere. After all, as the folks at Capricorn often point out, "there's not much to do here but eat red hot chicken and make music."

Laid back and successful, indeed.

The Songwriter Scene in Nashville

■ Record company management is causing a chain reaction which is slowly but surely changing the Nashville songwriter. Executives have started a trend toward fewer artists and increased sales on a per record basis. A few years ago, rosters for big companies sometimes carried seventy-five or more country artists with each artist selling 20,000 to 100,000 singles. There was also a trend toward artist-owned publishing companies which, more often than not, removed the objectivity in song selection and put a damper on these artists' sales. But with the

advent of the "all market" sellers like Charlie Rich, Olivia Newton-John, Donna Fargo, Tom T. Hall, Tanya Tucker, Lynn Anderson, Kris Kristofferson, Dick Feller, Ray Stevens and friends, it was possible to sell anywhere from 250,000 to one million records on any one release—a feat not often possible with acts which appealed to only the c&w market, where juke boxes end up with most of the country singles.

What then did this mean to the Nashville songwriter? First, it opened the city to a broader spectrum of songwriter. It meant that J. J. Cale could get country cuts and John Denver, The Beatles and Tony Joe White could have a shot at the country listeners through the likes of Johnny Rodriguez and Hank Williams, Jr.

The change is not so drastic that writers who deal exclusively with country songs are shut out of producers' office. As a matter of fact, a&r people are calling publishers every week for hard country material. And, if anything, there is a shortage of quality traditional three chord country ditties. The Nashville songwriter is becoming more sophisticated with his lyrics and melodies and the buying public is welcoming the "metropolitan country" disc.



Capricorn advertising director
Diana Kaylan

Olivia Newton-John

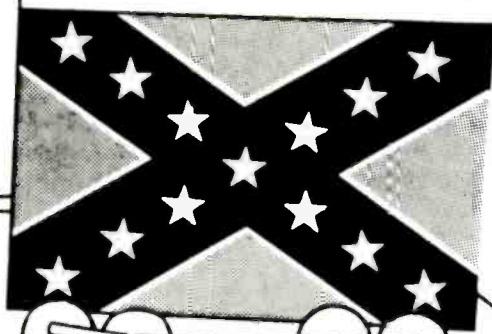
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Alex Hodges:

Paragon's Premier Booker

■ MACON, GA. — Alex Hodges has been president of the Paragon Agency since 1970. Hodges, born in Decatur, Georgia (a suburb of Atlanta), graduated from Macon's Mercer University in 1963. During his last year at Mercer, he worked with Phil Walden, booking bands at colleges and frat parties, etc. At that time, the booking agency was known as Phil Walden Artists and Promotions. Upon graduation, Hodges enrolled in Mercer's law school, while still working with Walden. In 1964, Hodges left Phil Walden Artists and Promotions to work for the Georgia Republican Party, as the party's executive director. In the spring of 1965, Alex Hodges joined the army, serving a two-year stint. Following his army term, Hodges returned to Macon, Georgia to re-join Phil Walden and brother Alan Walden. Phil had begun Phil Walden and Associates, a management firm, and Alan had been running the booking agency, the name of which had been changed from Phil Walden to Walden Artists and Promotions. Hodges joined the firm as an agent and business affairs manager. At that time (Spring 1967), the agency was representing Otis Redding,

Arthur Conley, Sam & Dave, Percy Sledge, Etta James, Clarence Carter, Eddie Floyd, Al Green and Johnnie Taylor.

In May of 1968, six months after the death of Otis Redding, Hodges was offered the directorship of the Republican Party of Georgia. Hodges took the job, and was the Georgia State Republican Party Director until May of 1970. Again, Hodges returned to Macon and Walden Artists and Promotions, in the same capacity he held previously. Later that year, Alan Walden, who had been president of Walden Artists and Promotions, left the firm to start his own management firm, Hustlers, Inc. (which he still maintains, managing Lynyrd Skynyrd, Bill Coday and Pep Brown).

Paragon Agency

Upon the exit of Alan Walden, Hodges became president and assumed the task of developing a contemporary rock department as well as re-developing the r&b department (which was, and still is one of the largest agencies booking r&b acts). The result of Hodges' labors was the Paragon Agency, a new name for a growing organization. Paragon booked

(Continued on page 41)

Buzz Cason Continues Nashville Pop Trends

■ NASHVILLE—Nashville's pop contribution includes a variety called the "Berry Hill Sound," a funky amalgon of steaming r&b, whining guitars and full-bodied choirs. Since the early fifties, Nashville has produced several innovative rock and pop sounds.

Some of the artists have country roots, some soul, some gospel or blues. While their music goes down on record in the form of a pop hit, it is often overlooked as being part of Nashville. Many of the Music City pickers have not only played behind top country artists on the road and on sessions, but have also backed great soul artists.

At Buzz Cason Enterprises, not far from Music Row, the idea is to produce several pop acts and prove more rock can come out of this city. Robert Knight has found success in England—with records Mac Gayden and Buzz Cason wrote and produced a few years back—with two back to back hits. Another artist is Oscar, also independently produced for Monument. Skip Rogers, Benny Hester, Lisa Leatherwood and the new engineer at Creative Workshop, Brent Maher, also help to make up the new "Berry Hill Sound." Working with Bob Todrank, Brent has conceived a new concept in studio design which will debut in mid-summer.

MCA

(Continued from page 5)

gan, Cal Smith and Olivia Newton-John during the phase one release late last month.

MCA's stronghold in country music is perpetuated through its Nashville office under the direction of a&r director Owen Bradley and Chic Doherty, vice president, sales management for country product. Other forces in Nashville are John Brown, national promotion director of country product, and producers Walter Haynes, Snuffy Miller and Joe Johnson.

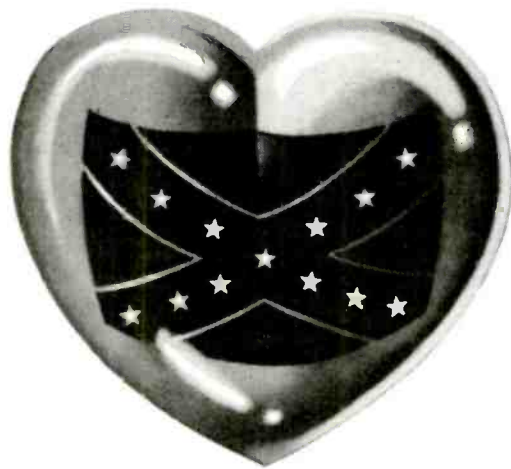
Black Influence

(Continued from page 5)

When I was a disc jockey in the forties and fifties it was my pleasure to be a part of the demise of "limp wrist" ballads and "rinky-tink" novelties as black radio began to expose the vitality and soul of genuine American music. Perhaps my greatest pleasure was helping such artists as Ray Charles, Little Richard, Chuck Willis, etc., secure decent management, publishing and recording contracts. In the early days we recorded many historical hits at the old WGST studios after we went off the air at at one in the morning. It was a lot of fun but the multi-track productions of today are a lot more satisfactory.

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Success: As Simple as ABC

■ NASHVILLE — In December of 1972, ABC/Dunhill Records moved into Nashville. That is, it moved into Nashville on a permanent basis, complete with a staff of country producers and promotion and sales personnel.

In April of 1973, less than eighteen months later, the label had eight records listed in the country charts at one time, and had established itself as a major force within the industry.

The story behind ABC's rapid success as a country record label is relatively simple. In fact it's as basic as ABC: a) hire competent people; b) offer competitive product; c) communicate.

As a record label, ABC was not unknown in Nashville, but until president Jay Lasker set the wheels in motion in December, 1972, the label was never considered a serious competitor in the country music market. The move into Nashville by Lasker was like a Bobby Fischer attack on the chess board — swift, aggressive and

Utopian Enterprises: Country in Macon

■ MACON—Possibly the fastest rising "music center" in the industry, Macon, Georgia, is the home of Utopian Enterprises Inc., the first major country music organization formed here.

The company originated in 1972, and is headed by Randy Howard, a former local deejay and tv personality. John Hart, national promotion director for the Utopian label, has also been with the company since its beginning.

According to Hart, "We are very pleased at how well the label has been accepted. Breaking into this business as an independent is pretty tough, but we've been extremely fortunate. We are constantly in touch with programmers and distributors, which we think has been one of our main assets. The deejays have really been great to us."

The label has had three single releases by Randy Howard, "Some-thing' Else," "She's A Lover," and "Goodtime Man," all three of which have gained nationwide airplay and sales. A new single and album by Howard are scheduled for release in the near future. Another single, "Boatin' Down The Ocmulgee" by the recently signed Ocmulgee String Band, has attracted much attention.

Most of the recording for the label has been done in Nashville and Atlanta, with national promotion and distribution handled through the Macon office. The company also consists of Utopia Music, ASCAP and Utopian Productions.

straight ahead.

Lasker, and vice president Howard Stark set the stage in October of 1972 by coming into Nashville and hiring Don Gant, an eleven year veteran with Acuff-Rose, as their chief country producer and director of Nashville operations.

From there, the Nashville office expanded rapidly. Gant immediately brought in Tom McEntee and B.J. McElwee, who had worked as a sales and promotion team with MGM Records, and then signed Ferlin Husky and Lefty Frizzell, each of whose hit-studded careers spans over twenty years. The next move was to purchase Cartwheel Records, which brought in the hit team of Crash Craddock and producer Ron Chancey.

"We have no big secret," says sales manager B.J. McElwee. "We work our product basically the same as everyone else. I guess if anything is responsible for our success, it's the fact that we work well as a team. We're continually communicating within. We have a regular staff meeting every Monday morning, but that doesn't mean we stop talking to each other during the week.

"Our doors are always open to each other. That's a must—especially between the sales and promotion departments. We're constantly feeding each other information, asking each other questions, etc. To work smoothly together, we have to always know what the other guy is doing."

Office manager Don Gant adds to that: "Many companies believe in the 'memo' philosophy. Everyone sends memos to everyone else. People get so caught up in paper that they don't communicate as people. And eventually they don't even recognize each other in the hallway.

"The sales and promotion departments have to be in constant touch with each other, but they also have to be in touch with the

(Continued on page 62)

Polydor's Music from Atlanta, New Orleans

■ ATLANTA — Buddy Buie, producer of Polydor's Atlanta Rhythm Section, comments on the basics of southern music thusly: "What makes music from the South special is the fact that music is part of every southerner's heritage. Down here people grow up singing, playing, whistling and humming. Every family seems to have at least one member who has musical ability and, of course, music in the South is very influenced by the church. Dean Daughtry, the Rhythm Section's

(Continued on page 48)

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'Unreported' Sessions Cost Pickers Money

■ NASHVILLE — Record World thought it would be interesting and informative to print a selected city breakdown of the number of sessions and musicians in the recording centers in the South. In a telephone survey of each Musician's Local, we asked for the total number of reported sessions in 1973.

The facts given to us are quite startling. While the chart shows strong recording activity, it is obvious there are discrepancies. For example, the Atlanta figure is 197, but in a random survey of only three studios there, the total is over 1850 sessions in 1973.

Conclusions

Our conclusion of the reasons for the problem is twofold: little reporting and lax record keeping; obviously the union figures do not reflect true activity, not only in the South. (New York Local 802 told us that they don't keep track of the number of sessions done there. It seems that a local with 30,000 members would keep a running total so they would know if business was up or down, but the national office doesn't keep such records at their fingertips either.)

Bob Cruthers of the union's recording wings told us their locals maintain records they feel are most useful, and their records are strictly up to them. L.A. Local 47 was more aware of the situation at hand and gave us a figure of 5600 sessions for 1973 in a matter of minutes. The A.F. of M. contracted 50,000 recording dates in nine different categories in 1973. This was the total of all recording, including films and commercials as well as phonograph records.

RW Survey

The following figures are a result of our survey of master phonograph recording dates in the South:

City	Sessions	Union Membership
Memphis, Local #71	927	828
Atlanta, Local #147-462	197	1200
Muscle Shoals, Local #256-733	574	700
Miami, Local #655	81	3000
New Orleans, Local #174-496	41	1500
Jackson, Local #579	235	231
Macon, Local #359	39	115
Nashville, Local #257	3,000	2159

The only way any local union can police the sessions in its jurisdiction is for the musicians themselves to want things to go by the rules. Some cases of non-registered sessions are due to the unwillingness of local officials to help session producers with forms. Most cases include laxity of enforcement by musicians

who think they are putting one over on the union by not having to pay "assessments" or "work dues."

Who's Hurt?

The only one being hurt is the guy that should be blowing the whistle. What session musicians don't know could be costing them money. In capsule form, Johnny DeGeorge, president of Local #257 in Nashville, explained to Record World that the union has a contract agreement with record companies to pay monies, based on the individual record company sales, into a special payment fund which is divided up and distributed to the session musicians according to their activity. This could be as much as \$20.00 extra over scale payment, per session. Last year the session musicians received approximately 10 percent bonus check from A.F. of M. through this fund, and some received close to 30 percent bonus checks. All this lucky picker with a special payment check had to do was make sure every session he played on had a contract filed with the union. Last year 40,000 members shared in \$8,000,000.

Ray Stevens Streaks To Super Success

■ NASHVILLE—Back in 1962, a young camel driver rode into Nashville from Georgia and, hardly stopping for water, trotted straight to the top of the pop charts. His name was "Ahab the Arab," alias Ray Stevens.

Now, 12 years and many million-selling aliases later (including "The Streak" and "Gitarzan"), Ray has the reins on a Nashville music complex including two highly successful studios and his booming Ahab Music and Ahab Production companies.

'Serious' Works

Along the way, in addition to his humorous songs, Ray has written a number of more serious classics including "Everything Is Beautiful," "Unwind" and "Mr. Businessman." Along with producing himself for Barnaby Records, Ray will soon be cutting pop sessions on Layng Martine, Jr. for Barnaby. In addition to country acts like Skeeter Davis, Mel Street and Billy Craddock, Layng's songs have been cut by the likes of Bo Diddley, the Ohio Express and Ray Stevens himself.

Sound Lab

Ray's Sound Laboratory opened in April, 1972; his new Ahab Music offices were recently christened with the cutting of "The Streak" (engineered by Tom Knox) across the street.

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Bringing the Roots to the Mainstream

■ "BMI brought to the fore and into the pop mainstream the real root music of America," music historian Paul Ackerman has declared. "Until the company was formed in 1940, several musical idioms . . . were culturally isolated and insulated from the mainstream. They were, in fact, regional rather than national phenomena, and not admired by the music establishment.

"By introducing this music to a larger public, by providing performing rights compensation to all-but-ignored writers and publishers, the organization performed a major service for American music and for the music of the Western world."

Broadcast Music, Inc. came to the national music scene at a very propitious time (1940). The multiple areas of communication—radio, TV, films, travel—were developing rapidly, producing a condition that made possible the democratization of the neglected specialty idioms.

Contributing to this were the population migrations, set in motion by World War II. Many people, black and white, from various parts of the country, motivated by the excellent opportunities for employment, moved within close proximity to the factories of the North and West. They brought with them treasured possessions, notably their musical legacy. The music and lyrics of country and rhythm and blues, and jazz—still another music compounded of elements singularly native to the South—mingled with that which already was established. And the shape and content of popular music began to change.

BMI has quickened the process through the years by its depth of encouragement to creators and publishers endeavoring to set before the public their "thing" in their own way. Simultaneously, the company also has made it a point of performing a public service and an educational function, making its affiliated writers and publishers aware of their rights and of the hows and whys of copyright protection.

BMI has to be grateful to the pioneers, all those who felt the heartbeat of America and sensed its soul in the music of the South, to mention only a very few: publisher-recording man Ralph Peer, who was responsible for uncovering so many important blues and country figures; Acuff-Rose Publications, Inc. in Nashville, ever so important to the evolution of country music (they helped Hank Williams to fame); Houston's Don Robey, who on his

Duke-Peacock Records, helped rhythm and blues become a familiar sound in the 1940s; Sam Phillips, the Memphis music man who noted a kinship between country and blues, and first recorded young men like Elvis Presley, Charlie Rich and Johnny Cash; and Atlanta's Bill Lowery, a man deeply into country, who developed Tex Davis and Sonny James in the 1950s and, more recently, Joe Smith and Freddie Weller.

Because of these visionaries and the executives of BMI, notably past presidents Carl Haverlin and Robert J. Burton, and Frances Preston (the BMI vice president whose influence, interest and warmth are everywhere felt in the southern region), the performer-writer explosion in such cities as Nashville, Memphis, Macon, Atlanta, New Orleans and Jackson has occurred.

In 1940, BMI established a tradition, an open-door-policy, which is at the core of its day-to-day functioning. It made possible the development and exposure of artists ranging from country's immortal Hank Williams to contemporary giant Kris Kristofferson, from the great bluesmen—e.g. Howlin' Wolf and John Lee Hooker—to today's products of blues and country: Macon's Allman Brothers, Atlanta's Joe South and Memphis' Isaac Hayes.

Because BMI "dropped the bars" when it was formed, allowing all who want to create and publish music to do so and share the performance dollar, they look to the future with a great sense of anticipation, in the South and throughout the country.

SESAC/Nashville Enters 2nd Decade

■ NASHVILLE — SESAC, Inc., opened its Nashville office in 1964 with a strong belief in the future of country music. In the intervening decade a score of standard country copyrights have emerged from Nashville-based publishers and writers.

Bob Thompson, presently executive director of Nashville operations for SESAC, was heavily involved at the outset while directing SESAC's public relations activity from the New York office. In reflecting on those years Thompson said, "Roy Drusky was the first SESAC man in Nashville and deserves the credit for signing and helping to develop the then brand new publishing firm Harbot Music. Joe Talbot and Ted Harris, partners in Harbot Music, have now gone their separate ways. Talbot is very successful as a major force in the record manufacturing industry while Ted

ASCAP and the South—A Love Affair

■ ASCAP's love affair with southern music continues to gain momentum as the ranks of writer and publisher members from the southern region have reached new heights.

The American Society of Composers, Authors and Publishers claims some 2,400 members in the southern states of Tennessee, Florida, Georgia, Louisiana, Alabama and Mississippi. The figure represents a significant increase over the amount of members a few short years ago.

Established Writers

Established ASCAP members like Billy Edd Wheeler, Bobby Russell, Jim Weatherly, Vaughn Horton, Sharon Rucker, Jerry Smith, Arthur Kent, Frank Stanton, Danny Davis, Jerry Clower, Cy Coben, Guy Clark, Don Robertson, David Loggins and Bob Wills have contributed to the 200 percent increase in the number of ASCAP chart songs over the past few years. They've been aided by great writers who have switched to ASCAP from other performing rights organizations: talents like Alex Harvey, Rory Bourke, Buzz Cason, Webb Pierce, Jerry Foster, Bill Rice, Charlie McCoy, Ray Griff, Tony Joe White, Eddy Raven, Johnny Wilson, Gene Dobbins, Tony Moon, Don Devaney, Tom Ghent, Bill Gaither, Cecil Null, Bud Reneau, Biff Collier, Jim Mundy, Chuck Neese, Charlie Fields, Johnny Howard, Kenny Rogers, Bob Milsap, Larry Collins, Chuck Rogers, Tupper Saussy, Mylon LeFevre, Jerry Allison, Sonny Curtis, Jim Ed Brown . . . and hundreds more.

Country Plus

ASCAP southern regional director Ed Shea pointed out that the southern region office handles

more than just the hot country product out of Nashville. "In Memphis, we've signed such writers as Rufus Thomas, Booker T., and Tony Joe White. We've got some great writers in Muscle Shoals like Barbara Wyrick ("Tell Me a Lie") and the Smith Brothers; and Macon, the group Cowboy is ASCAP; and Miami with Steve Bogard and Richard Ross; New Orleans with Margie Joseph and Pete Fountain; Atlanta with Mylon LeFevre. Wherever you go in the South you won't have to look far to find a successful ASCAP writer."

The Future

Shea, who runs the southern region office with his associate director Gerry Wood and assistant director Charlie Monk, comments: "The future of ASCAP in the South is as strong as the music that comes from this area: the down home country sounds, the soul music, the jazz, the gospel, the classical, and the pop music. As long as there's a song to be sung in the South, ASCAP will be there to make sure that the writer and publisher of that song receive their due credit—and financial reward—for that song. And that's sweet music to all of our ears."

Distribution

(Continued from page 4)

Miami and New Orleans, Atlanta, Georgia is home base for the vast Southeast market area and is a prime example of this type of geographical marketing. Atlanta is a natural hub for the Southeast, providing excellent service for both inbound and outbound shipments.

Computerization

The majority of the major record distribution depots are computerized, thus affording instantaneous volumes of facts and figures relative to the movement of record product. In this manner, a particular sales area may be pinpointed immediately and any weaknesses may be corrected at once.

The telephone has become a prime source of communication between the customer, sales office and depot. The use of area incoming and outgoing WATS lines has further hastened the awareness of new product, the placing of orders between factory and depot, and depot and customer. No longer is it a matter of days before knowledge of product is available but rather a matter of hours to when the product is on its way to the secondary markets such as Knoxville, Muscle Shoals, Macon, Jacksonville, Tampa, Raleigh and Birmingham.

(Continued on page 41)

Introducing **LEVIATHAN** (Pronounced Le-vi'-a-than)



Leviathan is Grady Trimble on guitar, Shof Beavers on drums, Don Swearingen on piano/vocals, John Sadler on mellotron/vocals, Pete Richardson on organ/lead vocals, and Wain Bradley on bass/lead vocals.

They're from Memphis. They've been Leviathan for 2 years now, playing major clubs and concerts throughout the southeast. Recently, they headlined to 8000 eager fans at a hot Sunday afternoon rock concert in the Overton Park Shell in Memphis. In short, Leviathan has already created a demand for themselves. And their music.



AMA 12501

Their debut album is "Leviathan." A perfect showcase for their talent as writers and performers.

*On **MACH** Records, a product of Hi Records. Distributed by London Records.*

20th Is Goin' Up Country

■ Twentieth Century Records has made a strong name for itself in virtually every facet of recorded music, with the exception of country. If 20th prexy Russ Regan has his way, the one void is about to disappear. Pointing up to this, 20th's first country release, "Backdoor To Heaven," featuring Nancy Wayne, is currently on the charts.

To prove his sincerity and earnest dedication in seriously entering the country field, Regan acquired the services of Music City veteran Jim Vienneau to helm the Nashville office.

Vienneau, who comes to 20th following a long tenure as MGM Records country a&r director, has an impressive background as a producer and recording executive. He still maintains the reins as producer of Mel Tillis and Hank Williams, Jr., for Mike Curb Productions.

The country "starmaker" has announced a fully "open-door" policy for 20th in Nashville. His plans are to concentrate on the development of a number of new artists and vie with the other record companies for established artists.

Already signed to 20th in Nashville is Lois Johnson, with her first single produced by Vienneau about to ship. The initial entry is titled "Come On, Let Me Love You." Bill Rice, one of Nashville's leading songwriters, is another contractee.

Another exciting acquisition is Billy Thunderbird and the Chief-Tones, to be co-produced by Vienneau and Bill Rice.

Sounds of the South: Action in Atlanta

■ LOS ANGELES — "I passed through Atlanta several times on tour and saw the wealth of musical talent there, and also how it was being ignored by the major record companies." And so, Al Kooper continued, in early 1972 he approached MCA about the possibility of their distributing an Atlanta-based label that would concentrate on acquiring southern acts for its roster. When MCA agreed, Sounds of the South was formed, releasing its first product in mid-1972. Now the label has concluded a new distribution agreement with Polydor (see separate story on page 3), and according to Kooper, a new phase of activities for Sounds of the South is about to begin.

For the summer, Kooper said, he will be returning to Atlanta, where he made his home from mid-'72 until late last fall, to produce new albums for Mose Jones (which recently added a

(Continued on page 72)



John Mitchell, Jim Vienneau

A pianist with the Mel Tillis Band, Ronnie Mack is a singer-writer who is also about to launch a career on 20th country.

Marketing-wise, Vienneau has the services of country specialists John Mitchell as country promotion director, based at 20th's Nashville office, 1513 Hawkins Street. Mitchell formerly worked for Dot Records and as a sales-promotion man at Music City Distributors.

And, just for the record, 20th's VP and general manager, Tom Rodden, is no stranger to the business. He was MCA's Dallas branch manager, later southwest regional manager. Moreover, 20th's national promotion director, Paul Lovelace, was based in Nashville as national country promotion director for Decca-MCA.

Studio in the Country: Delta Haven

■ Careful study and planning were necessary to create the right atmosphere and personality for Studio in the Country. Advanced technological developments in acoustics and electronics were incorporated in an effort to make the studio the best possible.

Westlake Audio

Westlake Audio of Los Angeles was responsible for the acoustical design of the studio. Westlake's president, Tom Hidley, along with carpenter Ron Balmer, a British craftsman now with Westlake, created a design which eliminates right angles and parallel surfaces in all wall and ceiling construction to limit direct reflection of sound waves. The design incorporates a variety of different woods and fabrics to provide a broad and adjustable range of acoustical environments. This includes a special ceiling which doubles as a frequency sound trap, and offers wide control over the "psychological" environment for the performer, through flexible lighting systems.

Studio in the Country is wired

RCA's Hank Snow: A Durable Legend

■ NASHVILLE—In April, one of the industry's longest continuously running associations between a star and a record company was renewed when Hank Snow signed a new contract with RCA Records. After 38 straight years, Hank's new contract for 13 years calls for the association to be continued well past the 50-year mark.

Canadian born Snow signed his first contract with RCA through Hugh Joseph, then head of RCA Records in Canada, in October, 1936, and broke into the U.S. market in the mid-forties with "Brand New Heart." He joined the Grand Ole Opry in 1950 and in the same year recorded "I'm Moving On."

Encouragement

In the spring of 1935, Hank had approached RCA Records in Montreal and received qualified encouragement. He then cut his first RCA record (and his first compositions) "Prison Cowboy" and "Lonesome Boy Yodel." A second record, "Blue Velvet Band," furthered his public acceptance and led to a contract in 1936.

He broke into the U.S. record market in the mid-forties with "Brand New Heart," but the door really opened wide for him in January, 1950, when he became a featured star on the Grand Ole Opry. It took his friend, Ernest Tubbs, one year to persuade station WSM to put Hank on the show—and more than 20 years later, Hank remains one of the cornerstone of that famed institution.

for 48-track recording capability. This is achieved by synchronizing two 24-track tape machines. The studio is set up for quadraphonic recording, and has a unique quadraphonic echo chamber.

Studio in the Country is more than just a studio—it is a concept which involves the total environment of the surrounding area. The studio is located in a secluded wooded area, 60 miles from New Orleans. There are riding stables and two lakes for fishing and swimming within the grounds surrounding the studio.

Security is ensured by entrance and exit gates monitored by closed circuit television. When a group rents the studio, they rent the surrounding grounds at no additional cost. This includes ranch style housing on the studio grounds. Facilities for golf, tennis and water skiing are available at a short distance from the studio. A 3600 foot paved landing strip is also in close proximity.

In construction on the studio grounds is a completely authentic

(Continued on page 41)

Wm. Morris Agency Moves into Nashville

■ NASHVILLE—The importance of Nashville and country music to the national and international music scene has been emphasized by the recent move of the William Morris Agency, Inc., the world's largest and oldest full service talent agency, to establish offices in Nashville. William Morris acquired The Neal Agency, Ltd. on July 1, 1973 and thus, Nashville became a William Morris office in addition to their main offices in New York, Beverly Hills and Chicago in the United States, as well as London, Paris, Rome and Munich.

Officials of the Morris company had studied the growth of the Nashville scene for a number of years and felt that it was time for them to become involved. Aside from the booking of country music artists by the Nashville staff, clients of the William Morris Agency are also now offered full coverage for television, movies, college concerts, fairs, etc.

"Our business has taken a dramatic upsurge over the past few months," said Bob Neal, director of the Nashville office. Neal also pointed out that staff and space expansions have taken place with the addition of Dave Douds, who moved to Nashville from the Chicago office and is covering college concerts, as well as other areas of booking.

"With the exciting growth of new artists, acquisition of new clients, the tremendous growth in live television presentations and moving pictures, we look for Nashville to become one of the major offices of the William Morris Agency," said Neal.

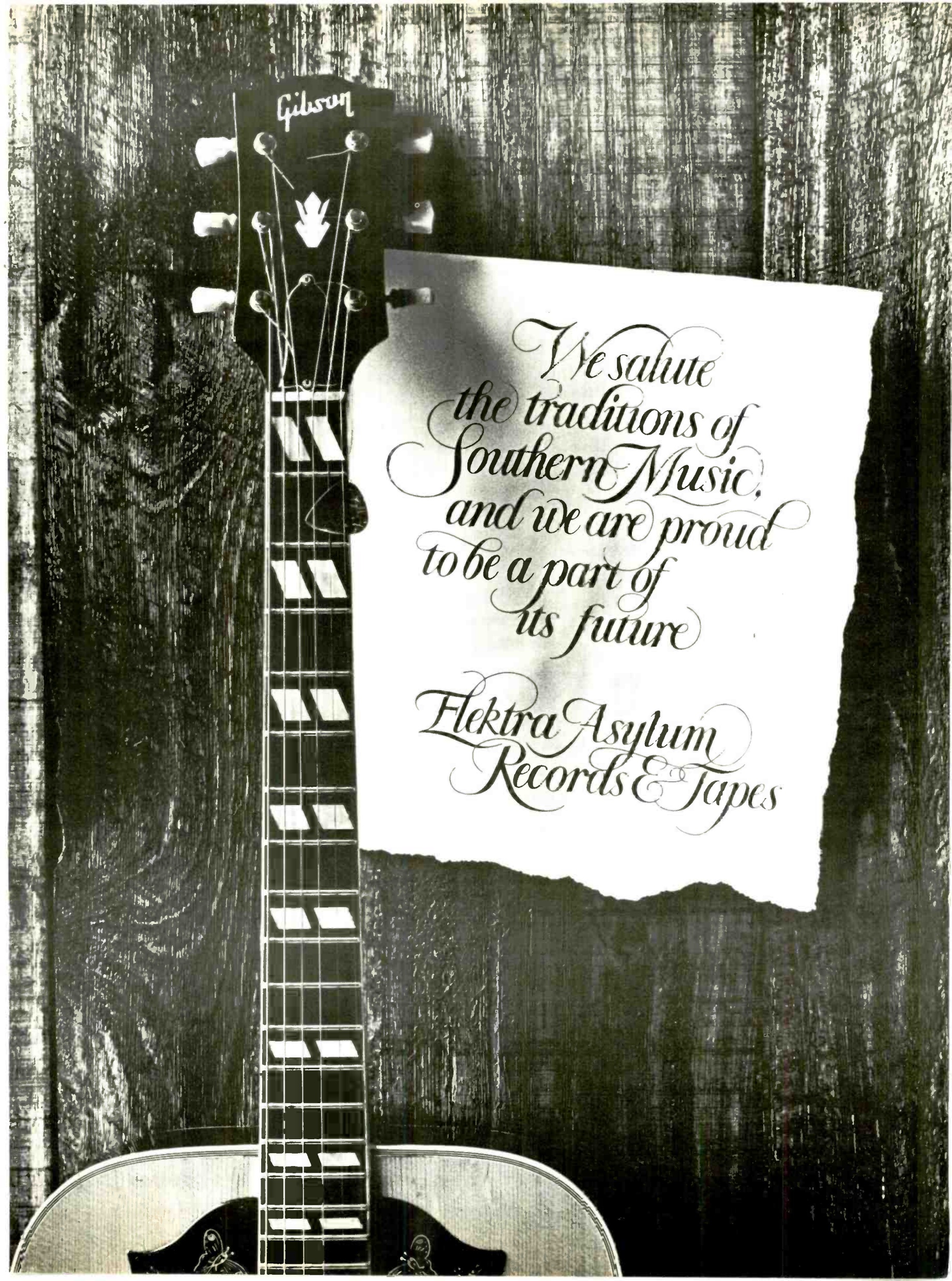
Mitnick Sees Success In Southern States

■ The eleven states which comprise the southern part of our nation are currently engaged in a population and economic boom. Yes, the days of the lazy plantation owner sitting on his front porch sipping on a mint julep are almost gone. The South, undeniably, has of late rocketed to prominence as the focal point of the music and record industry.

Alan Mitnick, a noted independent record promoter, is firmly entrenched as a man "in the know" for the South's budding music explosion and believes that the South is a leader in breaking new product.

According to Mitnick, a 13-year veteran of the music business, the most important service he can render as a record promoter is his close personal communication with the radio stations as a con-

(Continued on page 73)



Gibson

We salute
the traditions of
Southern Music,
and we are proud
to be a part of
its future

Flektra Asylum
Records & Tapes

GRT Grows Rapidly In Music City

■ NASHVILLE—Newly reactivated GRT Records opened its Nashville doors in April of this year and already it is starting to make strong moves in the country music field.

Owned and operated by GRT Corp., one of the largest tape manufacturers in the U. S., and directed through the sales and management team of GRT's Chess/Janus organization, the new label has already combined all of the ingredients necessary to produce hit product.

In the sales and marketing area, GRT is well represented by Marvin Schlachter's skilled and organized staff at Chess/Janus in New York and Los Angeles.

Dick Heard, formerly head of Royal American Records and Metromedia Country, is general manager of the new Nashville operation. Dave Mack is now GRT's national country promotion director, and Fave Tritschler, formerly with MGM, has been named administrative assistant.

The roster includes Mel Street, Bobby G. Rice and newcomers Price Mitchell, Jerri Kelly, Mundo Earwood and Earl Conley.

In a surprise move, songstress Jan Howard, a long-established country recording artist, decided

(Continued on page 34)

Music That Makes Famous Southern

■ NEW YORK — Music continues to make the South famous as one aspect of a wide variety of its cultural contributions to the American experience. Famous Music, in addition to its Nashville-based Dot Records operations, continues to make musical strides with a wide-ranging group of Southern-born artists whose collective talents run the gamut of contemporary music styles.

The soulful side of southern music is personified in Betty Davis, who records for the Famous-distributed Just Sunshine label. The former model from Durham, North Carolina was once the wife of jazz great Miles Davis. The title of her second and most recent album, "They Say I'm Different" quite appropriately describes her approach to soul vocalizing in one sentence.

While Rudie Whaling (Paramount) concentrated on honky tonk blues on her first "Vaudeville Rock Revue" album, she's currently in Nashville recording her follow-up lp "Delta Queen" which incorporates that city's particular sound with New Orleans influences. For 13 years (from age five), she traveled as part of a family vaudeville act, not only throughout the South, but all over the country.

Texan B. J. Thomas (Paramount) had his first national hit singing a Hank Williams-penned tune, "I'm So Lonesome I Could Cry." After a brief retirement from what he described as "a touring madness" which inevitably placed him in a tuxedo singing "Raindrops Keep Falling on My Head" innumerable times, he's now back working the smaller, hipper clubs and singing Southern rock 'n roll. His latest album title reflects his new image: "Longhorns and London Bridges."

The strikingly beautiful Cybill Shepherd is a bit of Memphis-born charm let loose on the music scene having already made her mark as a cover girl and actress. Now she's showing off her vocal talents on her first Paramount album, "Cybill Does It . . . To Cole Porter" which preserves the oft-times risqué original lyrics of the composing great. The album produced by film director Peter Bogdanovich and arranged by Artie Butler is the epitome of unexpurgated "class," which updates the picture of southern womanhood without detracting from any of its legendary charm.

Another Paramount project, "Jack Daniel's Original Silver Cornet Band," recaptures the turn-of-the-century horn music of Ten-

nessee. The original group played in and around Lynchburg, and the only existing photograph of the original musical equivalent to the town's volunteer fire department was found in the personal effects of the famed Whiskey entrepreneur. Famous Music used Nashville musicians to recreate the mellow, happy music of a bygone era.

Elektra/Asylum

(Continued from page 4)

ville artist is writer Dick Feller, whose material has charted high for artists such as Johnny Cash and Jerry Reed. Feller's second album will mark his Asylum debut, expected later this Spring.

Outside Nashville, Elektra/Asylum is also involved with several other artists whose musical approach and audience appeal reflect southern influences. The Arizona-born Linda Ronstadt earned her first singles success through country exposure.

Expansion

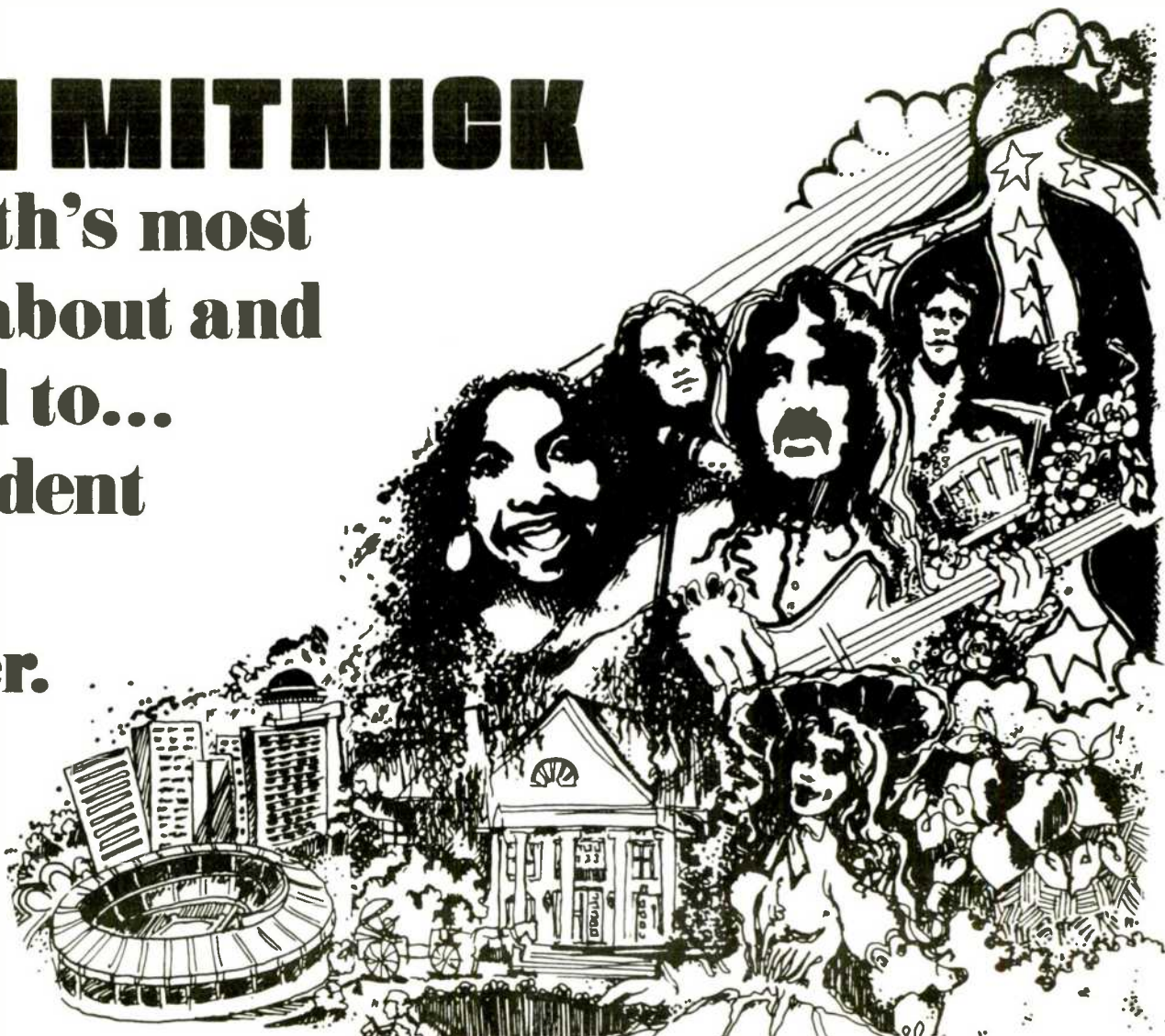
While Elektra/Asylum's Nashville office on Seigler Street is only a few months old, the operation is already being expanded. In addition to Nashville general manager Mike Suttle and his staff, the office is increasingly home base for Russ Miller, who has spent more than half of the last year in Nashville.

ALAN MITNICK

The South's most
Talked about and
Listened to...
Independent
Record
Promoter.

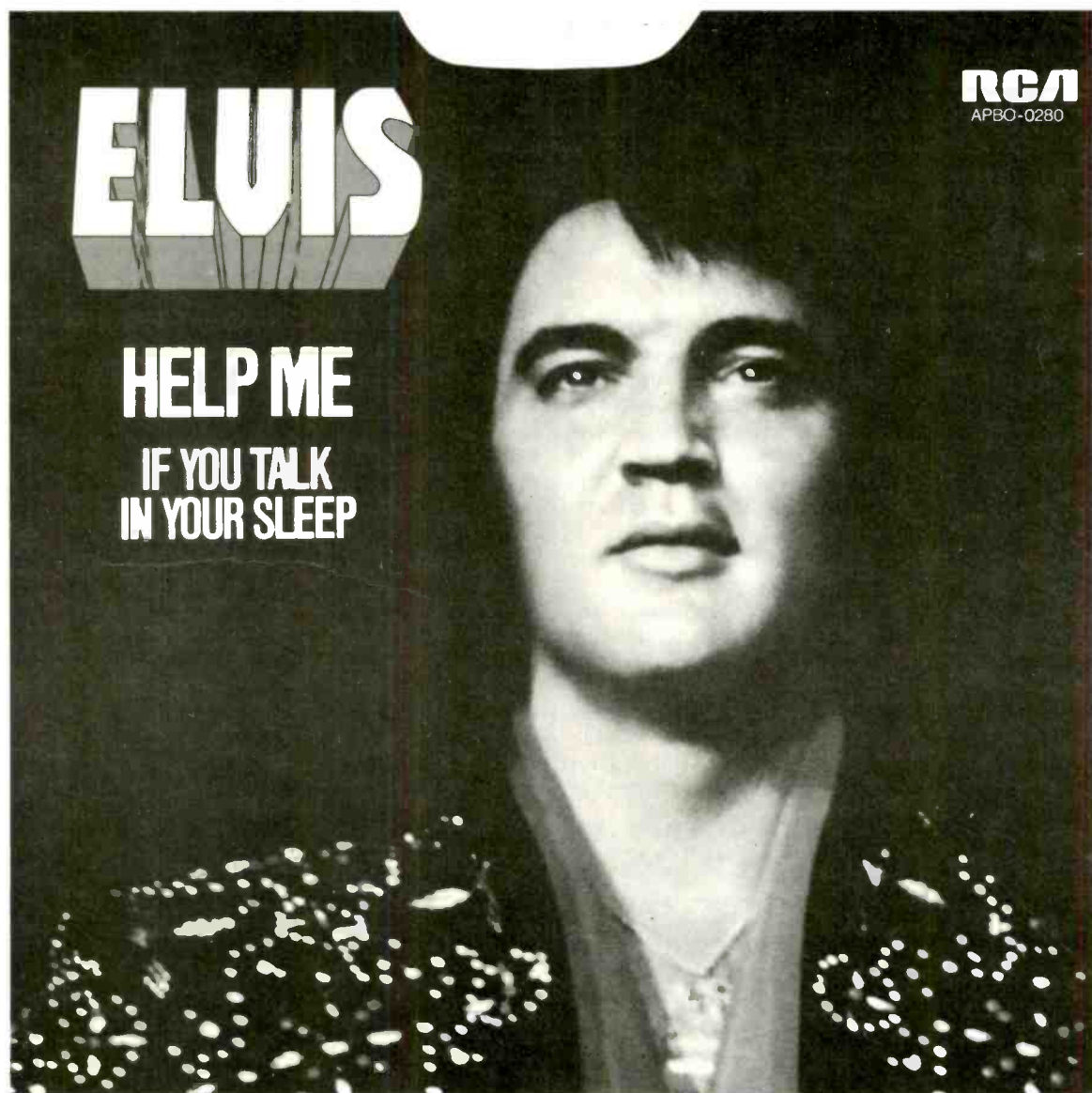
Alan Mitnick

P.O. Box 10242
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ELVIS

THE NEW SINGLE



APBO-0280

RCA Records and Tapes

Columbia/Epic (Continued from page 4)

barrage of awards for his pop and country chart assault. Tanya Tucker has proven strong cross-over potential, with five number one country records in a row. The labels' consciousness for personality talent is continuing to reflect progressive growth as Freddie Weller, Barbara Mandrell, Johnny Duncan and Barbara Fairchild are igniting potential chart results for Columbia. Epic artists Johnny Paycheck, Jody Miller, Bob Luman and Jack & Misty reflect a very positive future with their current success record.

The development of Columbia/Epic and Columbia Custom Label artists is an ongoing process of continual support. This close association has just begun with several new artists, both pop and country. The Oak Ridge Boys, David Allan Coe, and Vicki Fletcher have all joined the Columbia roster this year. Epic has added Asleep At the Wheel, Patti Page and Rob Stoner to the label's country future. Pop involvement in Nashville has been stimulated by the signing of Dave Loggins, Alan Rich and Florence Warner to Epic Records.

The CBS Records Group has made strong commitments to Nashville and country music through the development of several areas of artist services. A

complete graphics department under the guidance of Bill Barnes provides a close personal relationship with the Nashville artists in creating album jackets and visual promotion. Recently, Dan Beck was named manager, press & public information, country, to maintain personal contact with the press throughout the nation and with the artists on the country roster. Joe Casey and Mark Gusler have been named east coast and southwest regional promotion men for country product, respectively. These appointments mark an unprecedented expansion in services to the artist and to country music.

GRT (Continued from page 32)

to make her recording home at the new label.

Triune, Ace of Hearts

Barely had the news of this signing died out when GRT announced it had concluded important master lease agreements with Triune Records and Ace of Hearts Records, calling for the acquisition of product by Harrison Jones, Earl Richards and Bobby Lewis.

Leviathan Looks Like A Winner

■ Leviathan is the name of a unique six-member rock band that records for Hi Records' new Mach label. The group consists of Wain Bradley on bass/lead vocals, Grady Trimble on guitar, Pete Richardson on organ/lead vocals, John Sadler on mellotron/vocals, Don Swearingen on piano/vocals and Shof Beavers on drums.

All six members grew up in the Memphis/Little Rock area and have been playing together for two years now. They record in the funky Royal Recording Studios in Memphis which is renowned for Willie Mitchell's production of acts like Al Green, Ann Peebles, Syl Johnson, Otis Clay, and Quiet Elegance. The Leviathan members are all trained musicians who write their own material. Bill Taylor (Hi's studio manager) is manager

Ernie's Record Mart:

Nashville's Complete Music Complex

■ NASHVILLE — The ultimate in music complexes operates unobtrusively in Music City under the guise of Ernie's Record Mart.

Ernie's Record Mart is the corporate name of a multi-million dollar business which includes the nation's largest retail record mail order house, a record company of seven labels which is a leader in the r&b and black spiritual and gospel fields, a publishing wing containing some of the greatest blues and spiritual copyrights and a recording studio which ranks among the finest and most completely equipped in the world.

While each facet of the complex is known as an entity in itself, very few people in the music industry, much less outside of it, are aware of the fact each unit is a part of the whole. Broken down it reads: Ernie's Record Mart; Nashboro Records; Excellorec Music; and Woodland Sound Studios.

Beginnings

Ernie's Record Mart started in

the back room of a retail record store in Nashville, and through its use of radio advertising has grown to cover a fourth of a city block from which it fills thousands of orders each day. Noted mostly for its "Way Down South in Dixie" program, Ernie's has delivered blues and gospel packages to the world for 27 years. A pioneer in record sales through radio advertising, Ernie's, in the past three years, has augmented its blues programs with a country department using the same format successfully. While the blues pro-

(Continued on page 58)

Steve Cropper

(Continued from page 12)

independent producers on the national scene. He's proud to call the South his home base.

Cropper credits much of his own success with the attitudes and habits of the southern session men and the types of songs usually cut in the South.

"In Memphis and Atlanta, records are seriously done; there are less control-room records, less over-produced and over-ranged sessions . . . In Memphis and Musc Shoals, and in Nashville for that matter, everything is a little bit more laid back. They're not watching the clock and saying: 'I've got to go to another session!' Without putting anybody elsewhere down, it seems like the people here don't come in to play around."

Cropper is always on the look-out for a "killer riff," a repetitive pattern in which "two notes count as much as somebody else's six." He continues, "I look for that simplicity, and it happens almost always in the rhythm. We always look for a super bass line and super drum beat."

As for the songs of the South, those that are selected as strong enough for studio work, Cropper characterizes them in general as tunes in which "a strong title is almost a necessity." He feels that whether or not listeners pick up the entire lyrical content of the song on the first go-round, a title like "Who's Makin' Love?" will "stick in their heads."

Tracing the musical soul of Memphis and the entire pop-soul sounds of the South back to the church and rural ethnic traditions, Cropper tends to emphasize the "rhythm" just as much as, or perhaps more than, the "blues" connotations of the separate parts of "r&b." In short, he summarizes southern music as "music from the ear, created by session pickers who get their chance in the studio to try licks that come to them at home."



Leviathan

EXTM

Nashville's Music Forum

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Elliston
Place

327-2784

THE LION ROARS AGAIN. THANKS TO:

Roy Acuff—"Old Time Sunshine Song"—H319
Roy Acuff, Jr.—"California Lady"—H321
Eddy Arnold—"I Wish That I Had
Loved You Better"—M-14734
Glenn Barber—"Almost"—H323
Chris Bellotto—"It's Not A Question
Of My Loving You"—M-14733
Sherry Bryce—"Treat Me Like A Lady"—M-14726
Jim Glaser—"Fool Passin' Through"—M-14713
Don Gibson—"One Day At A Time"—H318
Sami Jo—"It Could Have Been Me"—S-7034
Porter Jordan—"Linda-Mae"—M-14730
Hugh King—"I'd Just Be Fool Enough"—H-322
C. W. McCall—"Old Home Filler-Up An'
Keep On-A-Truckin' Cafe"—M-14738
Lamar Morris—"To Each His Own"—M-14719
Jim Stafford—"Wildwood Weed"—M-14737
Sue Thompson—"Making Love To You Is
Just Like Eating Peanuts"—H-320
Mel Tillis—"Stomp Them Grapes"—M-14720
Mel Tillis/Sherry Bryce—"Don't Let Go"—M-14714
Billy Walker—"How Far Our Love Goes"—M-14717
Hank Williams, Jr.—"I'll Think Of Something"—M-14731



MGM Records,
Hollywood, California

RCA Nashville Superstars



RCA's Nashville office is responsible for the marketing of product by such notables as (from top left) Chet Atkins, Elvis Presley, Charley Pride, Dottie West, Bobby Bare, Waylon Jennings, Dolly Parton, Porter Wagoner, Jerry Reed and Ronnie Milsap.

RCA Nashville

(Continued from page 3)

world-wide and more people are listening to the lyrics, the music and the singer than ever before," he adds. They also seem to be buying more records today. "This year we're enjoying our best start in the last six years," says Bradley. "We've had seven number one records with five different artists so far in 1974. Our sales figures have continued to climb too!" he adds. "Most importantly, our hits were country songs first!"

Another factor which has changed all music is technology. In addition to the improvement of the songs, the singers and the arrangements, "we're constantly adjusting to the 'feel' of the country music fan too, and of course, improving where we can.

"In fact, at present we are rebuilding our Studio A—to make it more like a person's living room, rather than a big cold studio," says Bradley. Again, the "feel" factor of RCA's country music industry becomes important. "To separate southern roots from country music would be like trying to separate body and soul," adds Atkins.

Peer-Southern

(Continued from page 5)

motion picture "Where Lillies Bloom" — background music in the film is by Peer-Southern's Earl Scroggs, whose "Foggy Mountain Breakdown" was a bluegrass breakthrough when it was used in the hit "Bonnie & Clyde."

Danny Davis: Southern Brass

■ NASHVILLE — "Yankee Go Home" is a phrase that former Bostonian Danny Davis has never had to worry about, during the six years that he has been a part of Music City, both as an executive and performer.

It was the move to Nashville from New York which brought about the okay sign signaled by Chet Atkins for the now-famous bandleader to begin production on what was to become The Nashville Brass. Davis, who in the past had desperately tried to sell other record officials on the country brass idea, had repeatedly received turndowns on the basis that "country people hate horns." But Davis didn't agree.

"The Nashville Brass Play The Nashville Sound," the group's first RCA album, has been followed by 15 more, none of which have ever sold less than 100,000 copies. The group has appeared on numerous network TV shows, performed several times at the White House, been awarded Best Instrumental Group by the CMA every year since 1968, and have even won a Grammy.

Connie Francis, who had long known of the ability possessed by Danny Davis (the MGM producer who had helped her have many #1 hits with his Nashville recording sessions), verbally paved the way for the group's Las Vegas debut at the Landmark Hotel. An initial two week engagement set by booker Buddy Lee was extended to ten. Returns to Vegas have been frequent.

RCA's Southern Soul Contingent

■ Some people call it the Soul South. A good many of them call it that because they know Wilson Pickett sprung from there—Prattville, Alabama. That's the place where the Wicked One was born, raised and—long before his family moved to Detroit — the place he was truly "souled." The southern place honed his musical spirit for "The Midnight Hour," "Don't Fight It" and "99½ Won't Do" —all, incidentally, recorded in another southern city — Memphis. It was in Muscle Shoals, way back in '66, that Wilson Pickett put down such blockbusters as "Mustang Sally," "Land of 1,000 Dances" and "Everybody Needs Somebody To Love." Now an RCA Records soul star ("Mr. Magic Man" and "Miz Lena's Boy"), Wilson Pickett speaks volumes for the southern music tradition every time he opens his mouth in song, all over the world.

Whitfield Grows In Baton Rouge

■ BATON ROUGE, LA. — The capitol of Louisiana and the home of the two largest universities in the state—Louisiana State University and Southern University—Baton Rouge is also the home of Lionel T. Whitfield, owner of WHIT Records. He has produced several records by Bobby Powell which include "C. C. Rider," "Why Am I Treated So Bad" and "The Bells."

Whitfield recently reorganized his publishing company, Mirdean Music and WHIT Records under one parent company, Whitfield Producing Company, Inc. The company has a staff of six writers, three arrangers and a comfortable artist roster of seven.

Presently, the Whitfield Producing Company, Inc. has products distributed nationally by Excello, Chelsea and Roxbury Records.

The Company has recently moved to larger quarters at 2134 78th Avenue, Baton Rouge, Louisiana 70807.

Ronnie McNeir, whose debut album on RCA Records bears only his name, "Ronnie McNeir," hails from Camden—no, not New Jersey—Alabama. And, like Mr. Pickett, he, too, headed for Detroit, but not before he'd loaded up on the musical grit and vibrations of his birthplace. Lots of church and lots of chitlins and, of course lots of innate talent made this fine young man still another walking representative of the southland musical experience.

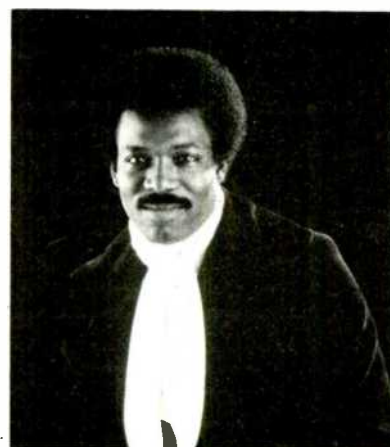
The New Birth Inc.

The Nite-Liters are the impassioned instrumentalists who, together with four lead singers, comprise the ferocious, rambunctious, rocking sound of The New Birth, Inc., currently one of the hottest group entertainments anywhere. The recipient in June of their first gold record for "It's Been A Long Time," the Nite-Liters of the

(Continued on page 54)



New Birth



Wilson Pickett

HELLO, IT'S US.



And listen, no major label just snatches up the first trademark that comes along, we've got stacks of ideas from all over the country. We took our sweet time until we found something we ALL like (that's the way we do it around here).

So let us re-introduce ourselves. "Hello, it's us—GRC!" You've heard us, now see us. If you want to find us, just look up.

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Music to change your Mind about Music.
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Quadrafonic Brings Hitmakers South

■ Quadrafonic Studio, Danor Music, Inc. and Code 615 Productions began four years ago during an Ian and Sylvia session when two top-flight Nashville studio musicians — keyboard player David Briggs and bassist Norbert Putnam — decided they would like a place to lay down ideas on tape, cut a few demos, and hang out. But almost from the beginning the studio became much more. It happened that Briggs and Putnam were working at the time on another project, the noted Area Code 615 albums, with independent producer Elliot Mazer. Hearing of their plans for a studio, Mazer suggested that they tool up for a sixteen rather than an eight track capability so that he could use the studio to produce some of his artists.

Eventually, Mazer became a partner in the project for the first year; the three men planned the studio. Then they turned to master engineer Gene Eichelberger, working at the time at Cinderella Studio, to put together the Quad Eight 20 input 16-track console, with full dolbys featuring a three channel earphone monitor system and quad remix capabilities.

Early Activity

During the first two years of operation, activity at Quadrafonic was emerging under the direction of Troy Seals, at that time recording for Polydor. Together with Briggs and Putnam, Seals began a small publishing company, Danor Music, with offices at Quadrafonic. Though Danor Music had chart singles with Sammi Smith ("Girl in New Orleans"), Kenny

Studio in the Country

(Continued from page 30)

Old West town, complete with hotel and saloon combination. The town will be furnished with antiques and be completely functional. Executive offices are located in the town. The Saloon and Town Hall are wired for live recording.

Active Haven

Bill Evans, president of Studio in the Country, and his staff have created a haven that has proved a comfortable atmosphere and a quality sound generator. A long list of acts have used the recording facilities, including Pete Fountain, Peter Yarrow, Johnny Winter, Dick Stabile, the Mills Brothers, Allen Toussaint, Bill Pursell, Steve Davis, Ronnie Kole, Al Belletto, Potliquor, Aaron Neville, Browning Bryant, Lee Dorsey, Frankie Miller, The Rockets, Ronnie Barron, the Meters, Sydney George, Steve Gibb, the Mardi Gras Indian Band, Soul River, George Finola, Joe Broussard, Fred Wayne, Hoyt Garrick, David Huff, David Craig and Island.

Price ("You Almost Slipped My Mind") and Ray Sanders ("Lucius Grinder"), it wasn't until the arrival of Mentor Williams, L.A. producer and songwriter, and his artist Dobie Gray, recording for MCA, that major exposure was given to the intense writing activity going on at Danor Music.

In addition to the pop recording at Quadrafonic, David Briggs' entrance into the ranks of producing country acts for Atlantic Records and Code 615 Productions has led to numerous albums and chart singles for country artists Troy Seals, Marti Brown, and Don Adams.

The growth of the Quadrafonic complex, both as a place to record as well as a place to find material to record, is an index to the growth of all kinds of musical activity in Nashville, pop as well as country, and a tribute to the drive and dedication of David Briggs, Norbert Putnam and Troy Seals. If all this can happen in four years, who knows what the future will bring?

SESAC

(Continued from page 28)

made his contribution to that foundation as did Joe Talbot in the years he guided our office here. I hope that I, too, have added something to the SESAC story during my tenure."

What does SESAC see in the future for Nashville and where will SESAC function in that picture is the question of the moment. "I think," Thompson continued, "Nashville is presently at the threshold of its most dramatic growth potential. There are a variety of reasons for this. First, country music, due in large measure to the very active Country Music Association, has moved into a position of international importance. Secondly, because of this new importance, the music, its writers, performers and musicians are exerting an ever increasing influence on the total music scene. Evidence of this is the constant talk of crossover records. Third, Nashville is going to become a major crossroads for motion picture and television production. The new Opry House with its ultra-modern technical facilities demonstrates the faith of WSM that this will take place.

"SESAC has enjoyed great success in the past and is dedicated to playing an ever-increasing role in Nashville's future. The recent addition of Jim Black to the Nashville staff will help broaden that future growth. Black, as coordinator of gospel music, is a specialist with broad background as a disc jockey and gospel-performer. He is expected to enhance SESAC's already pre-eminent position in gospel music."

Alex Hodges (Continued from page 22)

the Allman Brothers Band in the 11 Southern states (ABC booked them nationally), but in 1971 began booking the entire client roster nationally.

In 1972, Paragon moved from the Redwal Building at 535 Cotton Avenue to 1019 Walnut Street in Macon. The staff has increased from two agents (Hodges included) and three secretaries to four agents (Hodges, Mrs. Otis Redding, Roger Redding and Terry Rhodes) and seven secretaries. The growth of the Paragon Agency has been nothing short of amazing. In 1972 and 1973, their business doubled—the gross revenue compared between 1970 and 1973 increased 700 percent. While still booking the top r&b artists like Candi Staton, Clarence Carter, Tyrone Davis, Arthur Conley and many others, Paragon also books the Allman Brothers Band, Wet

Willie, The Marshall Tucker Band, Lynyrd Skynyrd, Boyer & Talton, the Charlie Daniels Band, John Hammond, White Witch and Freddie King, as well as newer artists like Grinder Switch and Tim Moore.



Alex Hodges



The Paragon Agency team, once known as Walden Artists and Promotions, is made up in part by (from left) Rodgers Redding, the late Otis Redding's brother; Zelma Redding, Otis' wife; Terry Rhodes; and (seated) agency head Alex Hodges. The agency specializes in contemporary southern and r&b talent.

East/Memphis

(Continued from page 12)

Thomas), "Don't Take My Kindness for Weakness" (Thigpen, Banks and Marion) and "Breakdown" (Rufus Thomas), and by the end of 1972 East/Memphis Music had established itself as one of the top publishers in the industry.

Isaac Hayes

During this same time, Isaac Hayes became known as the "Black Moses" of music, having collected an array of platinum albums — "Hot Buttered Soul," "Isaac Hayes Movement," "Isaac Hayes to Be Continued" and "Shaft."

On the heels of the phenomenal success of 1972, new arrangements for foreign represen-

tation were concluded at Midem '73 with the following companies: Island Music, Ltd. (United Kingdom), Les Editions Marouni (France and Belgium), Edizioni Curci (Italy and Yugoslavia), Atlas Musikverlag (Germany, Austria and Switzerland), Air Music (Scandinavia), Alfa Music (Japan) and Rondor Music (Australia).

New Name

Under the direction of newly appointed director, Craig Benson, with the experienced assistance of administrator Tim Whitsett, East/Memphis Music begins 1974 with a new name, The Memphis Group, new enlarged headquarters and an old commitment to making the roots spread.



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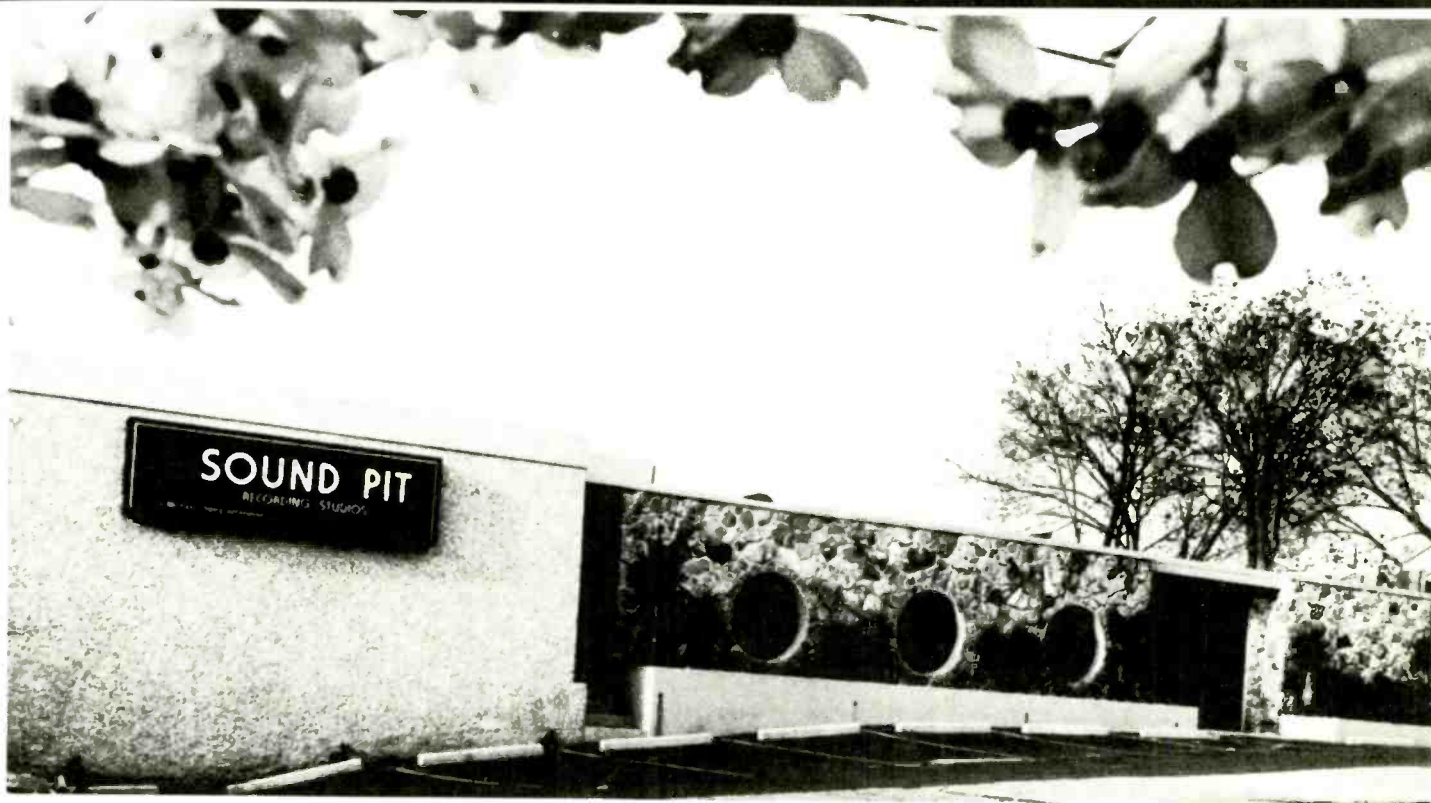
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Muscle Shoals Sound Still Going Strong

By DICK COOPER

■ **MUSCLE SHOALS, ALA.** — Seldom does a small independent studio garner the reputation Muscle Shoals Sound has earned over the past few years for its many successful records. Although the studio works primarily in the field of rhythm and blues, it has proven its versatility with such outstanding projects as "There Goes Rhy-

min' Simon," "Carney," "Shootout At The Fantasy Factory" and "Leon Russell and the Shelter People."

A unique, funky r&b sound created the studio and its name in April, 1969, and since that time both have played an integral part in the growth and development of today's music.

Nucleus

The nucleus of the studio is composed of five musicians—Jimmy Johnson, Roger Hawkins, Barry Beckett, David Hood and Pete Carr—who have developed a style of music that evolved into one of the most popular forms of contemporary sounds.

R&B music is the mainstay of Muscle Shoals Sound, and two of the most recent artists recording at the studio are among the all-time top r&b performers—Wilson Pickett and Percy Sledge.

Both were at the studio in April with Pickett recording an album under the production of Brad Shapiro and Sledge combining the producing talents of Quinn Ivy and the MSS rhythm section once again, a union that gained him most of his early hits.

Working separately, Johnson produced an album by Roy Lee Johnson and the Villagers in 1973 and Hood is presently producing an upcoming album by the MSS rhythm section.

The engineering staff at the studio, headed by Jerry Masters, has contributed greatly to the success of the organization. The "There Goes Rhymin' Simon" album mixed by Masters has been considered by many as a state of the art in engineering. In addition to Masters, Steve Melton and Greg Hamm share in the engineering duties.

Special Sessions

It would be difficult to enumerate the many gold gathering sessions recorded at the studio, but a few deserve special attention.

The rhythm section was nominated for a Grammy this year for its work on the "There Goes Rhymin' Simon" album. It also caused a stir in country music circles with the release of the recent Willie Nelson album "Phases and Stages."

Stepping into the world of hard rock, the rhythm section recorded "Shootout At The Fantasy Factory" in early 1973, and three of its members—Hawkins, Hood and Beckett—were a part of successful tours of the U.S. and Europe while Jimmy Johnson handled mixing duties for the group.

The studio is now on the verge of a new venture, having recently

(Continued on page 58)

Wonder Never Ceases

■ **ATLANTA** — Wonder Graphics, Inc. was formed approximately two years ago, spearheaded by two brothers from South Carolina. David M. Holmes is business manager, coordinator and director of the photography division of the firm. James Flournoy Holmes is the creative director and overseer of all forms of art which the company produces. Flourney is an accomplished painter, having received a BFA from the University of Georgia, and has paintings exhibited in Europe and the U.S. Together these two young men have acquired a very unique and successful team keeping all business and creative ends flowing smoothly.

Backbone

The backbone of the company is built around the idea of offering clients a wide variety of album concept, design, photography and graphic advertising. The company's credit runs the spectrum of musical groups ranging from Dr. John ("In The Right Place") to the Allman Brothers Band ("Eat A Peach"), the latter being the catalyst that launched Wonder Graphics into the national limelight. Wonder has worked on many projects for such labels as Atlantic, London, Warner Bros., Bang, Buddah, Capricorn, GRC and Capitol. Other company projects include work for the Marshall Tucker Band, If, the James Gang, Alex Taylor, Bloodstone, Al Green, ZZ Top, the Charlie Daniels Band and many others. Their diversification of talents has also been shown in many country and r&b packages.

Expansion

Expansion is forthcoming. Wonder Graphics has relocated from Spartanburg, South Carolina to new offices in Atlanta, Georgia. At this point the company has behind them a fully animated title sequence for a major motion picture and another in the making. Several new lp projects include the Charlie Daniels Band, Red, White & Blue(grass), McCoys and Commander Cody. Wonder Graphics is one of the main exponents of graphics in the South, but by no means regional in their scope.

Carolyn Brown:

Capricorn's First Lady

■ MACON, GA.—It was only 10 years ago that Carolyn Brown was stuffing envelopes in Macon and helping answer fan mail for the late Otis Redding. Today, she's an indispensable part of the corporate team which Phil Walden has brought together to help direct Capricorn Records and his related music companies.

Mrs. Brown's official title is director of publishing and licensing for Walden's two music publishing firms, Rear Exit and No Exit Music. But she also fills the slot as Walden's personal secretary, a job which can be as demanding and rewarding as any in the Macon entertainment empire.

'Early Days'

Carolyn Brown is one of those few people who has been with Phil Walden from the early days when the music industry fulfilled more a personal interest than a hard-driving economic need.

She's worked for Walden from the days in the early 1960s when Walden first embarked on an uncertain music business road by founding Phil Walden Artists and Promotions, worked for a time as a part-time secretary, and soon found herself a full-time employee.

Carolyn, who's married to a fellow native Maconite named Kenneth Brown, is one of the first people one sees upon visiting the

Walden and Associates: Mgmt. with Feeling

■ MACON, GA.—Otis Redding was the first artist managed by Phil Walden. Walden set up a management firm in the early '60s and during the heyday of r&b music, the firm, Phil Walden and Associates, managed the careers of Otis, Sam & Dave, Arthur Conley, Clarence Carter, and Percy Sledge, to name a few.

Current Roster

Today, more than a decade after the beginnings of Phil Walden and Associates, the firm manages The Allman Brothers Band, Wet Willie, the Marshall Tucker Band, Boyer & Talton (Cowboy) and Grinder Switch.

The principals in Phil Walden and Associates are Phil Walden, Bunky Odom and Glenn Ashmore. All the acts work under the personal direction and guidance of Phil Walden. Both Odom and Ashmore are vice presidents in the firm and carry out the day-to-day managerial duties.

From the beginnings of Phil Walden and Associates, the game plan has remained the same: talent plus tours equals success.



Carolyn Brown

Capricorn offices. She's almost always found behind her desk, just outside Walden's office. And with a broad grin, which often covers her face, it's little wonder that she's often pointed out as a typical example of what it's like to live and work in Macon for Phil Walden.

Getting the Word Out at Capricorn Records

■ MACON, GA.—The present publicity department emerged in December of 1970, with the appearance of Mike Hyland on the rapidly growing Capricorn scene.

Hyland, 24 years old, came to Macon from New York where he was involved with Tundra, Inc., his own public relations firm. He was previously associated with Atlantic Records, Mary Jane Public Relations and Gibson Stromberg. Recently promoted to vice president in charge of publicity, Mike oversees publicity campaigns for all artists on tour, all corporate and artist relations, along with the preparation of promotional materials on each act.

Twenty-one year-old Gail Giddens came to Capricorn as secretary to Hyland in December, 1972. A native of Macon, Gail was formerly with the Medical Center of Central Georgia, having had no previous experience in the music industry. Her present duties include executive secretary and assistant to Mike Hyland, as well as carrying out publicity campaigns for Capricorn acts and handling the never-ending stream of fan mail.

The latest addition to the publicity department is John Bogart, 29. John began working for Capricorn Records in June of 1973, joining publicity in August of that year. Also a native New Yorker, he is presently working on a law degree from Macon's Mercer University, from where he will graduate in June.

Phil Walden (Continued from page 8)

musicians today. As a college student, he soon turned to booking bands—rather than selling suits—as a means to earn spending money. He booked bands for high school proms and college fraternity parties and one of those early local bands he handled was a prominent Macon group called Johnny Jenkins and the Pinetoppers, which featured a vocalist who had moved to Macon from nearby Dawson.

Otis Redding

Recognizing the potential of the vocalist, whose name was Otis Redding, Walden started pushing Redding as a solo artist, opened up a small office in the Robert E. Lee Building with a couple of army issue desks, and started managing Redding's blossoming career.

"To me," Walden said recently as he propped his cowboy boots on his antique desk, "meeting any old black musicians was like meeting Elvis Presley. Of course, Otis and I were very good friends. We painted that first office together. That was back when it was kind of heretical for a southern white boy to be taking up with a black singer."

As Redding's singing career blossomed, Walden was graduated from Macon's Mercer University and was drafted into the Army, where he served promoting USO shows in Germany. On his return to the States, Walden resumed full-time activities with Redding, ultimately building him to bring the top rhythm and blues singer in the world, thanks primarily to a couple of European tours, sponsored through Stax Records in Memphis, which Walden helped arrange.

Forging Ahead

The tragic Wisconsin airplane crash in December, 1967, abruptly halted Redding's career, struck hard at the Macon community, and threw Phil Walden and Associates (Walden's management firm) into mourning. But the sorrow eventually subsided, and Walden plunged even deeper into the world of music by strengthening his management company, establishing a full-fledged booking agency (Paragon Agency) and establishing two sheet music publishing outfits (Rear Exit and No Exit Music).

"This business is like a lot of other businesses," Walden said. "But with a relatively small label like Capricorn, we're able to give all of our artists individual attention and help them in their recording careers because of it."

Word-of-Mouth

In Macon, a stranger can ask almost any native about Phil Walden, and hear the downhome reply, "No, I've never met him, but I've heard of him."

A lot of other folks have heard of Walden, too, and they will continue to hear from him, his groups, and his recording company in the future. The creative atmosphere has lived in Macon for years (as evidenced by the early careers there of Redding, Little Richard and James Brown). It just took a fellow named Phil Walden to bring that creativity to the fore.



Mike Hyland

Capricorn Country (Continued from page 8)

Young," produced by Johnny Sandlin and Paul Hornsby in Macon at Capricorn Sound, the first time Ms. Wells has recorded outside Nashville.

Country Additions

Recent additions to the Capricorn country roster include Larry Henley and Bobby Thompson. Henley was previously with the Newbeats, and for the past several years has written many country hits. Many of his selections were co-written with Kenny O'Dell. Bobby Thompson, just signed to Capricorn, is a musician/com-

poser. Featured for the past few years on "Hee Haw," Bobby can be seen playing banjo with Roy Clark, the late Stringbean and Grandpa Jones.

Henley, Thompson

Capricorn issued "I'll Come Running Back to You" by Larry Henley and "Foxfire" by Bobby Thompson in May as the debuting release for both on the label. In the meantime, Kitty Wells and Kenny O'Dell are preparing their first albums for Capricorn, both of which will be released this Summer.

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Criteria Helps Put Miami on the Map

MIAMI, FLA.—Criteria Recording Studios in North Miami, Florida has always been a pacesetter on the Miami scene and now is considered one of the pacesetters of the nation. Success didn't happen overnight, but the rapid growth (it opened in 1956) sometimes even astounds its president/owner, Mack Emerman.

"We've built a reputation for quality," claims Emerman and he points with pride to a wall filled with 16 gold records. Records produced at Criteria feature such superstar artists as Aretha Franklin, Stephen Stills, Brook Benton, James Brown, the Allmans, Jackie Moore, Joe Walsh, Duane Allman, Grand Funk and The Beginning of the End.

First Studio

The first studio, 30 by 60 feet, was built with Emerman designing much of the equipment and making unique innovations on already built equipment. He, and Jeep Harned, president of MCI, manufacturers of highly respected audio equipment, formed a close friendship and a working relationship which still exists.

'Ear'

Emerman's reputation as an engineer "with an ear" spread and musicians flocked to his home for sessions. It was then that Criteria Recording Studios was born—its prenatal in-the-home recording sessions were over and the first building was erected and opened in 1957.

Expansion

In 1967, more space was needed and the first expansion, tripling the existing facilities, was made. As the Criteria name spread far and wide, a further expansion was needed and in 1971 a \$250,000 wing was added.

Less than a year ago, Criteria put together its own rhythm section comprised of outstanding musicians, which has proven to be a boon for producers Jerry Wexler, Tom Dowd, Arif Mardin, Dave Crawford and Brad Shapiro, who have utilized the rhythm section's services on sessions with Millie Jackson, Joe Simon, Eric Clapton, Brook Benton, Jackie Moore and others.

Crew

Emerman is as proud of his youthful, technically proficient crew of engineers as he is of his equipment. Ron and Howard Albert work with artists like Joe Walsh's Barnstorm, Derek and the Dominos, Eric Clapton ("The Best of Eric Clapton"), Stephen Stills, the Allman Brothers Band and Bill Wyman. Carl Richardson, assistant chief engineer, worked with and has handled lps for Dr. John, Aretha Franklin, Eric Clapton, and Black Oak Arkansas. He is also in charge of research and development. Rick Allison and Steve Klein work with other groups. Alex Sadkin is head of the mastering department. Jack Davis, chief engineer, is in charge of the maintenance

crew and Al McAdams heads the mobile unit and assists Emerman with acoustical design as well as handling studio carpentry. Edi Murphy is Criteria's manager and Mack's "right hand," handling the entire operation. Young Margie Curry is Edi's capable assistant.

Criteria recently scored a recording coup when Eric Clapton came back for another session. It was Clapton's first studio work in three years and producer Tom Dowd selected the Miami studios for the major event. Electric Flag, including Buddy Miles, Mike Bloomfield and Barry Goldberg are also recording there.

Potential

Emerman feels the recording industry in Miami is a far cry from reaching its potential. Miami is now on the map as a good, solid area to record. The pace is slower, there's no clock-watching by musicians or engineers, plenty of parking space at the studios, and then there's always the warm Florida sun to bask in and the warm azure Atlantic only a stone's throw from Criteria's front door.

Polydor

(Continued from page 24)

keyboard man started playing keyboards in Kingston, Alabama in church at the early age of five." The other members of the Atlanta Rhythm Section include Robert Nix (drums), Barry Bailey (guitar), J.R. Cobb (guitar), Paul Goddard (bass) and Ronnie Hammond (vocals).

The Atlanta Rhythm Section has high hopes for "Third Annual Pipe Dream," due in mid-summer. The album contains every musical philosophy they have—from a song about "Jesus-hearted people" to a riveting blues jam.

Wild Magnolias

Southern music in a different vein will also be a highlight of Polydor's mid-summer release. New Orleans' Wild Magnolias combine explosive Afro-Caribbean rhythms and traditional Mardi Gras chants with soul and jazz influences. Their debut album on Polydor "Afro-Caribbean Funk," represents a rhythmic reservoir from which Dr. John, Allen Toussaint and other New Orleans soul masters have drunk deeply.

The Wild Magnolias performing group was formed several years ago by Big Chief Theodore Emile "Bo" Dollis of the Wild Magnolias and Big Chief Joseph Pierre "Monk" Boudreaux of the Golden Eagles. Pianist/arranger Willie Tee was engaged to assemble an all-star back-up group. "The New Orleans Project," and Phillipe Rault produced. Dollis, who is the youngest chief in Indian History, sings lead on all selections except "Shoo Fly," which features Boudreaux.

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- ♫ Detroit Emeralds
- ♫ Ohio Players
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- ♫ Eddie Floyd
- ♫ D. Beaver & Combinations
- ♫ Booker T. & the Mg's
- ♫ Funkadelics
- ♫ Formula Four

- ♫ Rod McKuen
- ♫ Washrag
- ♫ Billy Vera
- ♫ Joey Gregorash
- ♫ Roy Head
- ♫ Eric Mercury

Moving Steadily Ahead



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Sound Pit

(Continued from page 10)

mercials for a Muscular Dystrophy radio and television advertisement was B. J. Thomas, followed by producer Sonny Limbo who mastered an lp for artist Sami Jo. Paul Riser, Tommy Roe, Tamiko Jones, Sonny Turner, T-Rex, Al Kooper, Norman Blake, If and B. B. King have all used the Sound Pit facilities.

Two new acts scheduled to record in the studio this month include Gladys Knight and the Pips and Tom T. Hall, both slated to tape television soundtracks for an upcoming special produced by Burt Sugarman.



GRDC head Buz Wilburn

GRC

(Continued from page 10)

Music in North Carolina; Moon-song Music Publishing in Birmingham; and Silver Thevis and Hotlanta Music in New Orleans. Working with Landy as staff professionals are Clinton Moon, Jesse Lewis and Dee Ervin.

With the development of GRC music and publishing firms within the states, Thevis has begun negotiations for establishing GRC licensing and record distribution on an international level. Robert Weiss, a twenty year veteran of international licensing has recently been appointed to represent all GRC product and music publishing catalogs not only in the Far East but in the world.

In May, Thevis visited London to select additional representatives for GRC's distribution and to complete plans for a London office, slated for opening in late 1974. Thevis also announced that plans are underway for GRC record distribution in Australia, Germany, Spain, Mexico and Latin America within the next year.

GRC has already made waves in the industry and success has been widespread in every aspect of GRC's music involvement. They anticipate an immense potential for entertainment growth and profit for GRC across the continent in the coming year.

GRC: Southern Music For World-Wide Films

■ ATLANTA — What do Shelley Winters, Leslie Uggams and Slim Pickens have to do with Michael Thevis, and Atlanta, Georgia? They're the stars of "Poor Pretty Eddie," recently filmed by Modern Films of Georgia, a Michael Thevis Enterprise. For movie-making is another facet of Thevis' total entertainment complex which also includes GRC Records and the Sound Pit studio.

Already several GRC artists have composed musical tracks for "Poor Pretty Eddie" including Red, White & Blue (grass). Four of Grant's tunes will be heard in the film as well as Ginger's recent GRC single release, "The Lovin's Over."

Also, artist and songwriter Joe Hinton (who penned Jr. Walker and the All Stars' hit "Got To Hold Onto This Feeling") co-authored the theme song of the movie along with GRC producer Marlin McNichols, which Ms. Uggams will sing.

Thevis already has three additional movies he wants to complete by 1975, including the black history epic, "Hanna Mae," for which Thevis is planning a television pilot series. The theme song by Deep Velvet is now in release.

Profile Films

Another division of Thevis' entertainment entity includes the Atlanta-based movie operation, Profile Films, headed by Bill Diehl, Jr. Diehl's crew recently completed redubbing the Kung Fu film "Blood of the Dragon." Thevis, executive producer of the movie, purchased the Chinese film in a package of five, and his movie crew dubbed in all the English at their own studio facility. The musical sound track was scored by GRC's symphonic rock group, Flood, of St. Simon's Island, Georgia.

"Blood of the Dragon," the first film to be redubbed in the Southeast, was a successful venture for Thevis, grossing over \$2-million.

LeFevre Sound

(Continued from page 14)

stalled an entirely new acoustical design in the studio and control room. Then came the 24 in/out Flickinger console, new tape machines including two MCI recorders, plus all the "goodies," like Dolbys and Moog synthesizers.

Out-of-town Business

Today about 80 percent of LeFevre Sound's business comes from outside Georgia. Maurice LeFevre estimates that his clients travel an average of 500 miles round trip. However, they may not have to travel to Atlanta very much longer. LeFevre Sound is anticipating purchase and building of their own 16-track remote unit.

Exit/In: Nashville Music Forum

■ NASHVILLE — The Exit/In is Nashville's music forum. Since the club's opening in September, 1971, The Exit/In has grown from an original 75-seat capacity showcase for local talent into an industry-oriented showcase club featuring acts of regional, national and international importance. The club was founded by two native Nashvillians, Owsley Manier and Brugh Reynolds.

There are many reasons for the Exit/In's growth as a listening room that has bridged musical gaps and provided audiences the opportunity to hear country, pop and jazz. "The most important of these reasons," Reynolds said, "has been the maintenance of a strictly listening room atmosphere throughout our growth."

Sound Policy

The club now accommodates 240 patrons per show. A complete sound system including a 24-channel quad board provides quality sound in an intimate atmosphere.

Charlie Daniels Band Leads Buddah South

■ It is not surprising that in his song, "Way Down Yonder," the title cut of The Charlie Daniels Band's latest Kama Sutra effort, Charlie Daniels can recite the names of great southern cities: "Memphis, Mobile and New Orleans/Dallas, Houston and Bowling Green," and make them feel like poetry. And, then, just before one of his incredible electric fiddle licks, he shouts "You ought to see hot 'Lanta on a Saturday night!"

Urban Sources

Like all high-energy rock, southern music has urban sources. And like all high-energy rock, it is a synthesis. But southern music especially—and here The Charlie Daniels Band, The Allmans, Lynyrd Skynyrd, Marshall Tucker Band are all children of the same tradition—is a synthesis of a great number of elements: country music, country blues, rockabilly, hill-billy music, bluegrass, spirituals, church hymns, as well as '50s rock and roll and '60s electric rock. Daniels' first hit, "Uneasy Rider," presented him in a folksy-country vein, with humor. The latest album, "Way Down Yonder," is flavored by the high-intensity music which has been a hallmark of the band's live performances since its beginning several years ago.

While the Charlie Daniels Band is in the forefront, the Buddah Group is involved with three more southern ventures: distributing John Richbourg's Seventy-7, a Nashville-based r&b label; Chart Records, also out of Nashville and the Memphis-based Bluff City Records.

phere. "Our goal is to make both the customer and the artist comfortable," Manier said.

The Exit/In continues to showcase local artists and many of those who appeared at the club in its early days are achieving national importance, including Jimmy Buffett, David Allan Coe and John Hiatt. "With continued exposure," Manier said, "we are witnessing increasing interest in a number of local acts including Pam Clark and Debbie Friedman, Jay Bolotin, Chris Gantry and Mac Gayden."

"We are very grateful," Reynolds added, "to the established Nashville musicians such as Bill Monroe, Norman Blake, Vassar Clements, Tut Taylor, Barefoot Jerry and Doc Watson, who have supported us. Without this kind of cooperation, the Exit/In could not survive."

Reynolds said that showcasing a wide variety of talent is "an educational process. We have endeavored to create a jazz market in Nashville by exposing such legendary figures as Dizzy Gillespie, Mose Allison, and Rahsaan Roland Kirk, as well as the innovative jazz of Oregon, Chuck Mangione, Chick Corea, Larry Coryell, Weather Report and McCoy Tyner."

Booking

While Manier and Reynolds share booking responsibilities and handle the general operation of the business, Elizabeth Thiels is responsible for promotion and publicity; Bill Manier is handling bar management; and Alice Reynolds manages the restaurant.

Beyond the financial successes, the Exit/In is continuing to gain prominence as a nationally known listening club and showcase spot, offering a home for listeners that formerly did not exist and a key to an important market for the industry.

For the artist, it is a place to play in Nashville where the personnel is music conscious, where the sound equipment provides quality listening, and where the audience is attentive and appreciative.

Dot

(Continued from page 14)

Katie Gillon. Baunach recently added Jim Petrie to his staff, as sales coordinator. Jean Wallace serves as promotion assistant.

While Dot is extremely proud of its roster of artists, it is equally proud of its roster of producers: Stan Silver, Ricci Mareno and MGB Productions, Norris Wilson, Jim Webb, Tony Douglas, Grady Martin, Milton Blackford, George Richey, Gary S. Paxton, Larry Butler, Larry Rogers and Jim Williamson.



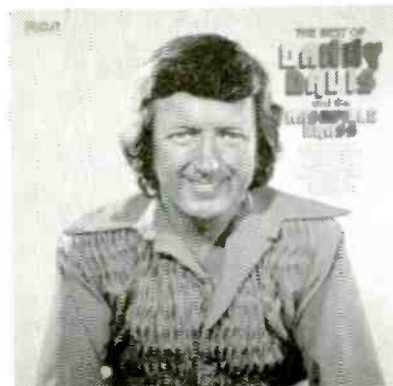
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Country Music: An Historical Perspective

(Continued from page 3)

is an evolutionary story: a story of adaptations in musical style, of cross influences, of great innovators, and of the impact of technology upon musical art. It is a story with many locations: in the early days New York City and the rural South, and in more recent times Nashville, Bakersfield, and Los Angeles.

Early Days

Country music was discovered by the recording industry in the early 1920s, but it existed of course before that time. We can only speculate about the details of country performance around the turn of the century, but certain general facts are known. The music was essentially folksong: some parts of the repertory imported from the British Isles and other songs composed about conditions in the New World. The music was rural and was centered in the highlands of the Southeast. It was performed by non-professional musicians, and it functioned in everyday social interaction rather than in professional stage performances. The music consisted of folksongs, play-party or "frolic" ballads often sung unaccompanied, songs, and instrumentals per-

formed on the fiddle or banjo. A strong folk-dance tradition existed, and religious music (both church hymns and songs with religious themes) was undoubtedly also part of the mountain music folklore in the years before commercial recording.

Much of this music had been brought to America by English, Scottish and Irish settlers. Ballads like "The House Carpenter" and "Barbara Allen" can be traced to 18th-century Britain, yet both found their way onto 78 rpm discs recorded by American mountain musicians. Scotch-Irish jig tunes remained in the repertory of the mountain fiddler and some religious songs were carried over from the British Isles to the United States. Not all of the mountain tradition was imported, however. Songs like "John Henry," "The Wreck of Old '97," and "Little Mary Phagan" are unquestionably American in origin. Even then, in the period just before commercial recording of country material began, the musical tradition of the Appalachian highlands was a combination of British and American folksong traditions.

Country music, as it was first put on record, was a discovery

rather than an invention. Big-city recording executives gradually became aware of this fund of folksong in the Southeast. Over a period of years they learned how to locate these performers, and discovered an audience for their music. Ralph Peer, Art Satherley, Don Law, and Frank Walker were the dominant a&r men of this early period. They travelled with an engineer, portable recording equipment, wax master discs, and heavy wet-cell batteries. Once a series of on-location sessions was completed, the discs were carried back to New York City; parts were made, and 78s were pressed and distributed.

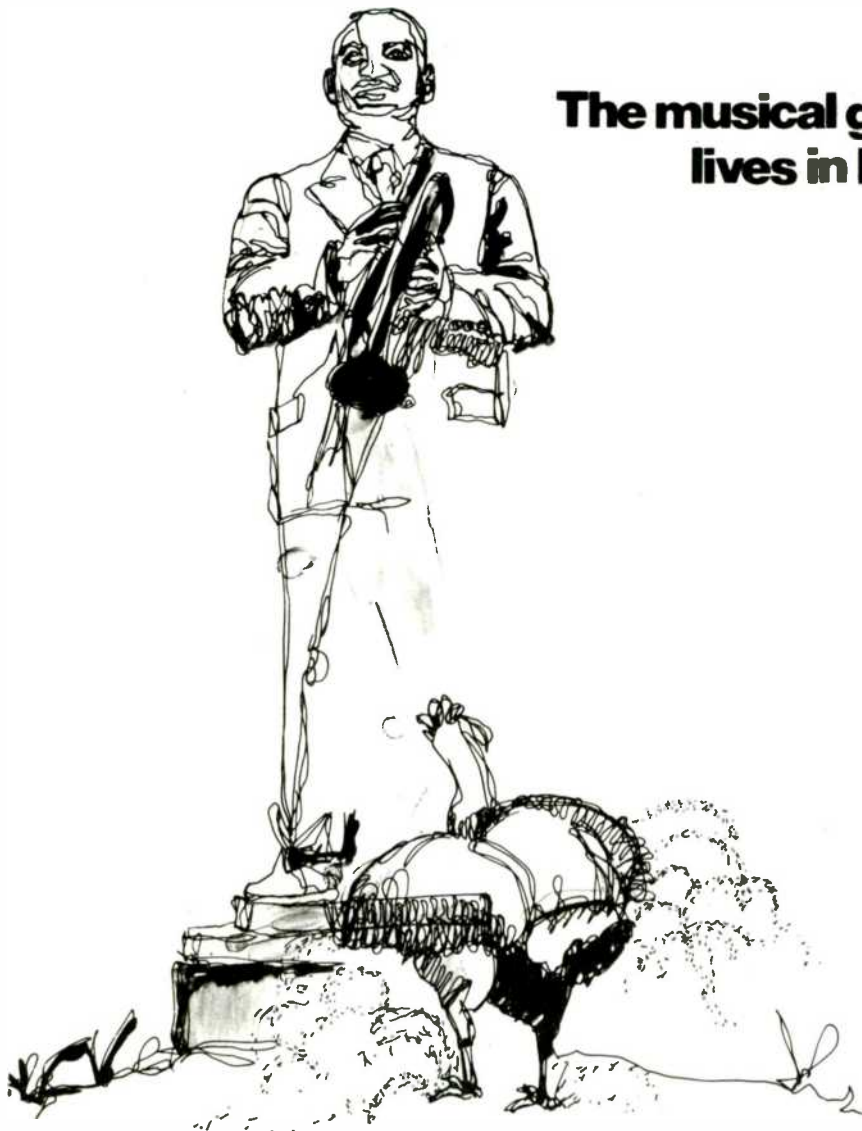
Victor and Columbia dominated the "hillbilly" recording field in the '20s and '30s, and were responsible for the establishment of rich catalogs of recorded American folksong. As the commercial potential of rural music became apparent to early record company executives, more recording was done, and an ever-increasing degree of professionalism became the norm for country entertainers. By the late '20s, the recording of pure folk musicians had been replaced by a search for country music professionals, and the in-

dustry found its first true stars in Jimmie Rodgers and the Original Carter Family.

In August of 1927, Ralph Peer (then a pioneering a&r man for Victor Records) recorded both the Carters and Jimmie Rodgers in a series of sessions conducted in Bristol, on the Tennessee-Virginia border. These artists were significant in their professional approach to the music business. Unlike many folk musicians who were recorded in the early '20s, Rodgers and the Carters wrote nearly all of their material. Their performance styles and songs influenced generations of singers and instrumentalists. Their dramatic success provided an early glimpse of "star" system, gigantic publishing and recording empires, and a nearly endless supply of singers, songwriters, and instrumentalists.

The decade of the Great Depression '30s were years of expansion in the country music field. The music was still categorized as "old-time" or "hillbilly," but the music changed in its style. Great string bands like the Skillet Lickers, the Georgia Wildcats, and the North Carolina Ramblers carried on the folk tradition of fiddle and

(Continued on page 74)



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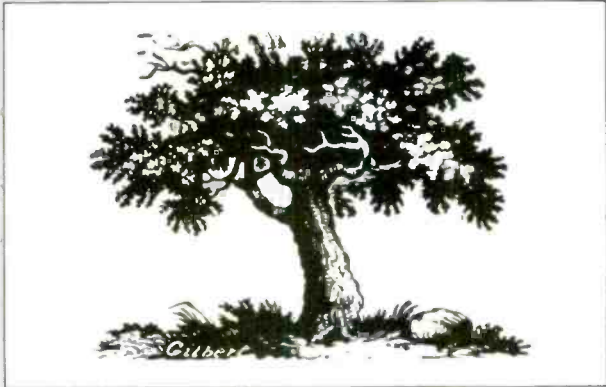
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George Morgan MCA-422



L. Lynn / C. Twitty MCA-427



Memphis (Continued from page 3)

Historically, the southern individual posture was born out of suffering and deprivation. It can be traced back to slave trading days where blacks were ripped apart from their families, their country, their culture, their whole world. Bang! The Civil War came and the South became the only area on the North American continent ever to experience occupation. More than anything this struggle changed the attitude of the South forever. Journalist-historian Stanley Booth once asked producer Dan Penn exactly what attitude southern people had. The simple answer was, "People down here don't let nobody tell them what to do."

With the coming of the twentieth century and its Great Depression, depravity was an invisible barrier that gave southern people, black and white, a high degree of perceptiveness of things, nature and people. The lifestyle was noticeably slower, giving southern people more time to think of the fundamentals of life and feel each other. They heard the call of the whip-poor-will, the quiet of the night, and the sound of wagon wheels rattling across plowed fields. It led to thoughts of how people can help themselves, their family and their neighbor. Those people believed there was more to life than asphalt and big wheels, but they lacked proper educational opportunities and intercourse with city people. The latter prohibition forced most southerners to live like the literary tragic hero, having genuine aspirations, yet living his life in quiet desperation. Heroes also existed. Southern artistic heroes evolved through music, but they led lives of unquiet desperation. Unquiet in the sense that Hank Williams was unquiet. As Furry Lewis says, "People holler mercy, don't know what mercy means—if it mean any good, Lord, have mercy on me."

Furry has heroically expressed his desperate plight, while attempting
(Continued on page 62)

Nix, Raspberry Rock the South

(Continued from page 12)
source that made it possible.

To promote "Hobos, Heroes and Streetcorner Clowns," The Don Nix, Larry Raspberry and the Highsteppers Review was formed. The Review, at times containing as many as 15 members, went on tour, with Nix and Raspberry sharing the spotlight. Stax Records signed the group and arranged for Nix to co-produce an album. The stage was set. The Review had sold lots of albums for Nix, and Raspberry was ready to try recording again.

Larry Raspberry's rock & roll career dates back to "Keep On Dancing" with the Gentrys. The song reached number 3 on the national charts, and Raspberry has never really departed from its philosophy. In 1970 he was guitarist with Alamo, which released one album on Atlantic. When the band split, Atlantic released two singles of Raspberry's, and he traveled solo for a while, touring the east coast. A short stay in New York City quickly showed him that the woods were full of guitar-toting singer-songwriters, and he'd better go on home to Memphis.

In Memphis clubs, and all over the mid-South, Larry Raspberry and the Highsteppers play knee-slapping, leg-shaking, southern music. Raspberry struts and wails—first on guitar, then on piano—challenging you to get loose. It's raw energy, and you're going to respond one way or another.

In recording the album, "Highsteppin' and Fancy Dancin'," Raspberry purposely avoided tricky production and studio technique. Instead, he tried to make a record that truly represented what he and the Highsteppers were doing on stage.

The Highsteppers includes Carol Ferante, on vocals, and Greg "Fingers" Taylor on harmonica. Now they've put their southern-style rock & roll on record for everyone to hear. Outstanding tunes like "Jive-Ass" and "Road Blues" tell of the Highsteppers philosophy, which Carol explains as "being serious enough not to be serious."

RCA Southern Soul

(Continued from page 36)

New Birth want it known that they call Louisville, Kentucky, "home."

Kentucky is also the breeding ground for a thoroughbred group called Exile on RCA's Wooden Nickel label. A seven-man band, Exile has reversed the Horace Greeley dictum and "gone East," playing every major city that side of the Mississippi. Their first lp, "Exile," released in '73, let the country know that they, too, were sons of the South—musically, that is.



Larry Raspberry & the Highsteppers

A Florida Showcase For Southern Music

■ GAINESVILLE, FLA.—The Great Southern Music Hall, formerly the old Florida Theatre, was built some-time around 1923, and is located in downtown Gainesville. It has been recently renovated and is now open to the community.

The acoustics at the Great Southern are extraordinary for two reasons: first, since the sound systems which were available at the time of the original construction of the building were very limited, the architecture of the building itself was designed to be as acoustically perfect as possible. Second, the Great Southern Music Hall has introduced a new, advanced sound system using the finest quadraphonic components.

One of the hall's major functions is to serve the community, or as Jeffrey Meldon, co-owner of the hall stated, "to be the civic center for the community." It was Meldon, Peter Laird and Jim Forsman who saw the need for a place for the community to enjoy good entertainment. They leased the old theatre and undertook the necessary renovations to make the hall what it is today.

Many types of entertainment are planned for Great Southern Hall. For instance, at the time of this printing, the Ray Charles Show and 'Two Generations of Brubeck' will have already passed through the music hall. Besides catering to rock and roll, it's easy to see the precedent the hall wants to set for the future.

The owners of the hall feel that with all the various types of music these days, 'southern' music has gone unnoticed, even though most of today's music has deep southern roots. Great Southern Music Hall has as one of its main objectives to bring southern music to the surface.

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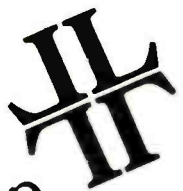
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MCI:

Southern Soundmaker

■ MIAMI, FLA.—The chances are three out of four that a professional recording studio in the South uses MCI for its multitrack recording equipment — and Jeep Harned is working to make it four out of four.

"The reason for MCI's success," says Harned, president of the 19-year-old Florida company, "is we're putting out professional studio equipment at a price people can afford."

The facts speak for themselves, Marned adds, with the installation last year alone of recorders and mixing consoles in 105 different studios throughout the South and other parts of the United States—plus Europe and Asia.

Located in Fort Lauderdale, MCI's plant produces 75-80 consoles and more than 100 recorders a year, although recorder production is expected to increase dramatically with the introduction of a new quarter and half-inch unit which Harned calls "revolutionary."

A popular feature of MCI equipment, according to Harned, is that all consoles are adaptable to 8, 16 or 24-track configurations. "Thus," he says, "a studio can buy the console it can afford and buy additional plug-in units to go from 8 to 16, or 16 to 24 tracks."

Richard's Rocks Atlanta

■ ATLANTA — Even though it has only recently celebrated its first birthday, the Atlanta rock club Richard's is well on its way toward being one of the country's showplace rock rooms. The club's successful first year—both in a business and an aesthetic sense—is the product of careful planning, a sense of ultimate goal on the part of the club's owners, and what even they will admit was a little bit of trial and error—learning while you go.

Favorable Reaction

The kudos from all over the industry—from patrons, executives and, most importantly, musicians themselves, stands by itself. The club has been mentioned favorably by visitors from various consumer publications. The current issue of Travel and Leisure, the American Express magazine, calls Richard's the "best rock club in the country." And performers booked into Richard's have spread the word through the industry that it is an extremely satisfying room to play.

Richards' officials smile at what is perhaps the ultimate left-handed compliment, made by a member of a group booked early in the club's existence. The group was disturbed at the intimacy and audio excellence of Richard's, they

said, because "you can hear every mistake we make." This type of room is hard to find, and who expected it in Atlanta?

Two Richards

Richard's is named for the two Richards who are partners in the club—Richard Floyd and Richard Bryan. Both are veterans of concert promotion and production work in the Atlanta market, which they consider one of the hottest markets for pop music in the country today. They came together with the idea for a rock club in Atlanta about a year and a half ago, but the idea had been germinating in Floyd's mind for at least four years. "We felt that the time was right to do some rock & roll in Atlanta," Floyd says. "Basically what we did was to put together a club that we would go to ourselves, with the type of atmosphere of professionalism that the people could enjoy and the musicians could too."

It took some time and some battle to find the location which houses Richard's at 931 Monroe Drive, N.E. in Atlanta. There was very little change in the physical plant of the room, other than the enlarging of the stage area and the setup of Richard's sound and light system. The club was ready

(Continued on page 64)

LTM Markets In the South

■ ATLANTA—Leisure Time Marketing, Inc. is a music marketing firm established in Atlanta to service all aspects of the music and entertainment industry. Though the long range plan is to establish a national marketing firm, their efforts initially are centered in the South, Dallas, and east through the Carolinas.

LTM was organized by two long time veterans of the record industry, Tom Beckwith and Tom Ellison, who represent a combined total of 30 years of experience in sales, promotion and general marketing.

LTM management has recognized a very definite need for a well organized and effective marketing service available for independent promotion, and that a similar need exists for marketing support. There are many pieces of recorded product that receive extensive airplay but attain only a portion of their maximum sales potential. LTM attempts to provide the total marketing services necessary to maximize air exposure, consumer exposure and sales.

Beckwith and Ellison are serving as consultants to the new owners of Atlanta's country music club, the Southernaire.



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Continental Artists Makes Memphis Move

■ MEMPHIS — "In the past few years Continental Artists, Inc. has grown to become the second largest black agency in the world," says Miss Bettye Berger, president of Continental Artists, Inc., "and we are extremely proud of the black soul, which is primarily recorded in Memphis."

Some of the artists the agency has worked with include Al Green, Isaac Hayes, Charlie Rich and Redbone.

Artist Roster

Don Dortch, vice president, who also heads the booking department, noted with pride the present artist roster, which includes Rufus Thomas, Johnnie Taylor, the Soul Children, the Bar-Kays, Albert King, Eddie Floyd, Luther Ingram, the Temprees, Betty Wright, William Bell, Denise La Salle, Carla Thomas, Archie Bell & the Drells, Z. Z. Hill, "Prince" Phillip Mitchell and K.C. & the Sunshine Band.

Assisting Dortch in the booking department are Eddie Davis and Terry Bateman.

Miss Berger, working primarily in Belardo Music Publishing and the developing of new artists, has just finished an album by Jeff Robinson, who is originally from Texas City, Texas.

Ernie's Record Mart Serves As Nashville's Complete Music Complex

(Continued from page 34)

grams originate over WLAC in Nashville, the country show utilizes another station in New Orleans, WWL. Howard Alliseon is president of the ever-growing enterprise and his foresight and experience have enabled Ernie's to grow each year.

Nashboro Record Company

Nashboro Records is the recording part of the complex and includes Excello, Mankind, Creed, Nasco, Kenwood and Nashboro among its labels. Bud Howell is the driving force behind the record company which has tripled its business in the past three years. The leading spiritual artists on the label include the Consolers, the Reverend Cleophus Robinson, Bessie Griffin, the Reverend Ruben Willingham, Dorothy Love Coates, the late brother Joe May, the late Edna Gallmon Cooke, the B.C. & M. Choir, the late Clara Ward, the Swanee Quintet, the Fisk University Singers, the 21st Century Singers and others.

Excello

The Excello label became an important part of the music scene in the late '50s with the Crescen-

does, the Gladiolas, Lazy Lester, Lonesome Sundown, Arthur Gunter and Slim Harpo leading the way. It continues as a major force in the blues field with Lightnin' Slim, Whispering Smith, Jimmy Dawkins and Jerry Washington showing the way.

Abet

The Abet label has shown a resurgence recently with Oliver Sain and the Seventh Wonder, while the Mankind label has proven very successful with Freddie North and Z. Z. Hill leading its roster.

Kenwood is a label distributed by Nashboro which includes the old Apollo line including some fourteen albums by Mahalia Jackson.

Excellorec Music Company

Excellorec Music, the publishing wing of the complex, contains such standards as "Little Darlin'," "Rainin' In My Heart," "My Home Is A Prison," "Baby Scratch My Back," "Baby Lets Play House," "Oh Julie," "She's All I Got," "May The Work I've Done (Speak For Me)" and "Waiting For My Child" among many others. Under the leadership of Nashville songwriter, Bob Tubert, Excellorec has established affiliated companies with ASCAP and SESAC. Comprising well over two thousand active copyrights, Excellorec, in the past two years, has seen its material recorded by the Rolling Stones, Tom Jones, Loretta Lynn, Conway Twitty, Johnny Paycheck, Sonny James, Edgar Winter, Sha-Na-Na and Van Morrison, as well as all of the artists on the Nashboro group of labels.

Woodland Sound Studios

The showplace of the complex is Woodland Sound Studios, a producer's dream. Consisting of two studios with 16 track facilities and custom built consoles, Woodland Sound is the only Nashville studio offering 35 and 16 mm film projection equipment. Occupying almost a complete city block, the ultra-modern operation is geared for any type recording including country, rock, r&b, gospel, commercial jingles, etc. Practically all acts of stature which record in Nashville have used the facilities, which are capably operated by a staff of seven engineers and two secretaries. Glenn Snoddy, a pioneer of the Nashville recording scene, is president of Woodland Sound as well as its chief designer. Snoddy designed the studios and helped in the planning of both consoles and the control rooms. He also planned the inclusion of a completely computerized mastering system which augments the other recording activities..

Oaks Spread the Gospel

■ NASHVILLE—Gospel music has long been regarded as one of the true sounds of the South. And likewise, The Oak Ridge Boys have long been recognized for playing a major part in that particular southern sound.

Innovators

Not only do they carry with them the name of Oak Ridge, Tennessee—a prominent city of the South—but they have also effectively earned the classification as innovators within the entire southern music industry. They have put gospel music sounds into the hearts and homes of hundreds who never before had heard the gospel. They have taken it abroad, performed its message on numerous network tv shows and sung its story on the stages of Las Vegas.



The Oaks

Their signing with Columbia Records is legitimate proof of their arrival. And the same holds true for their many appearances on "The Mike Douglas Show," "Hee Haw," the CBS-TV "Orange Blossom Special," and "Celebration" on the CBS-TV network in Canada.

One Grammy, nine Doves, four European tours, and a host of other accolades are all further proof of the obvious entertainment level this group has reached.

They have, through care and concentration, captured for themselves a career which has already allowed them to take their own music of the South across the border—over the line—even into pop and country markets. Yet, at the same time, they've never forgotten their roots of gospel.

Muscle Shoals

(Continued from page 46)

opened a new 16-track studio to help accommodate self contained groups that wish to record in Muscle Shoals. It will also be used extensively by the organization's publishing company, and a newly formed rhythm section that incorporates some of the finest musicians in the Muscle Shoals area.

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Seasaint Delivers from Delta Country

■ NEW ORLEANS — Sansu Enterprises, Inc. was born in 1965, the child of Allen Toussaint and Marshall Sehorn in New Orleans. From this came a new modern recording studio, Seasaint.

Recently, New Orleans has suffered a demise as a major recording center because of lack of facilities. Toussaint and Sehorn, realizing this and wanting to attract more recording talent to New Orleans as well as have an adequate facility for their own projects, opened a studio last November.

The studio, a 36-track complex sitting in a suburban neighborhood of New Orleans, has already been the recording facility for Dr. John, Taj Mahal, Badger (with Jackie Lomax and Tony Kay), King Biscuit Boy, Browning Bryant and Jess Rodden of the Butts Band, as well as Toussaint and his studio band, the Meters.

Toussaint, for years a writer-producer-arranger as well as studio keyboard man extraordinaire, has stayed in New Orleans while many of the early Bayou acts drifted elsewhere in their careers. This move away from New Orleans by many musicians didn't mean lack of work for Toussaint — recently he arranged horns on The Band's "Rock of Ages" lp, lent a similar hand to Paul Simon on "There

Goes Rhymin' Simon" and produced Dr. John and the Meters.

Toussaint flashes quite a resume as a songwriter, having penned such hits as "Mother-in-Law," for Ernie K-Doe, "Java" for Al Hirt, "Whipped Cream" for Herb Alpert, "Holy Cow," "Workin' In A Coal Mine" and "Ride Your Pony" for Lee Dorsey, "Yes, We Can Can" for the Pointer Sisters, "But I Do" for Clarence "Frogman" Henry, "I Like It Like That" for Aaron Neville and "Ruler of My Heart" for Irma Thomas, to name just a few.

Marshall Sehorn, the other half of Sansu Enterprises, has produced or co-produced such artists as Wilbert Harrison ("Kansas City"), Buster Brown ("Fannie Mae"), Elmore James ("I Need You"), Lightnin' Hopkins ("Mojo Hand"), Gladys Knight and the Pips ("Letter Full of Tears"), Lee Dorsey ("Ya Ya") Don Gardner and Dee Dee Ford ("I Need Your Lovin'") and Bbbby Marchan ("There Is Something On Your Mind").

Together, Sehorn and Toussaint have produced hits with Lee Dorsey ("Ride Your Pony," "Get Out Of My Life," "Workin' In A Coal Mine," "Holy Cow," "Everything I Do Is Gonna Be Funky," "Yes, We Can") and Betty Harris ("Nearer To You," "Can't Last Much Longer," "Break In The Road").

Toussaint himself has gone into the studio to record an album for Warner Brothers, his first solo recording effort since 1955. He plans another one in the near future.

Toussaint and Sehorn hope that their new recording facility, Seasaint, will see more artists and musicians drifting back to New Orleans to record, as well as provide a facility that invites local talent to stay. So far, they have been met with a headlong rush wanting to record here.

River Keeps Rollin'

■ MEMPHIS—River Records gets its name from the location of its offices in the River City—Memphis, Tennessee.

The label came into existence in October, 1972 under the ownership of its president Bill Harper and noted attorney Harold Streibich.

The firm's initial creative effort was "Dream Me Home," a Mac Davis song recorded by Tommy Ruble, under the producing and arranging acumen of Don Tweety.

Later, Harper signed Sam Durrance to the diskery. The first outing for Durrance was "Livin' Wild, Livin' Free," the theme for a movie entitled "Steel Arena." It was at this point in the label's development that Harper realized the importance of national distribution and promotion. River Records made a pact with Joe Gibson of Nationwide Sound Distributors and also George Cooper of Country Collage to handle the respective areas.

Jim Queen joined the River Records staff as the company grew and required greater in-house expertise in a&r and promotion. Queen signed as national promotion director and became involved in the ownership of River.

The country label from River City has since released two records by Tommy Ruble—"A Different Place And Time" and "The Sun Don't Shine In The Same Man's Face Everyday." Sam Durrance reached the national charts with "Last Days Of Childhood" and has followed that hit with "Temporary."

River has brought the fair sex to the label via fifteen year old Paulette Tyler. Miss Tyler has had two releases, "Billy Lee's Country Band" and "Child Of Winter" since joining the River Record team.

New signings point to a bright future for the rising independent label. Miss Sammye Nettles has signed as a solo artist and also a vocal partner for Sam Durrance. Four new writers are now under contract. Marlene Moore, Glen Trantham, Charlie Fowler, and R. L. Wilcutt add the creative writing punch to keep River rollin'!

Atlanta NARAS Welcomes Walters



Maurice LeFevre (right), president of the Atlanta chapter of NARAS, congratulates Leon Walters (left) upon his recent election as governor to the board of directors. Walters, a new member of the NARAS organization, is chief advisor and assistant to the president of GRC Records.

Stax

(Continued from page 12)

Hayes and David Porter, initially the song-writing team who put Sam & Dave on the national charts with "Soul Man" and who wrote "I've Got To Love Somebody's Baby" for Johnnie Taylor; "B-A-B-Y" for Carla Thomas; "The Sweeter He Is" for the Soul Children; and "Show Me How" for the Emotions—the list could go on indefinitely. Having gone their separate ways in the late '60s, Hayes and Porter still value each other's friendship and collaborate on many tunes. For instance, it was Hayes who produced Porter's debut album "Groovy, Grittin' and Gettin' It."

Second Location

Initially housed in the historic McLemore building in Memphis, Stax continues to use this facility for its studio. However, the organization has grown to such proportions that it has been forced to use a second location, that of a former massive church to house its multi-divisions.

The organization and its expanding publishing operations (the Memphis Group, which now incorporates East Memphis Music, Birdee Music, and Deerwood) can boast of numerous hit songs and some of the best and most popular composers in the record industry.

Writer Roster

Added to its roster are writers Mack Rice (The Staple Singers' "Respect Yourself" and Johnnie Taylor's "Cheaper To Keep Her"); the team of Henderson Thigpen, James Banks & Eddie Marion (The Soul Children's "Don't Take My Kindness For Weakness"); Eddie Floyd with his "Knock On Wood" and "Baby Lay Your Head"; Homer Banks, Carl Hampton and the late Raymond Jackson (Luther Ingram's "If Lovin' You Is Wrong").

(Continued on page 64)

THE NEW SOUND OF THE SOUTH IS

"THE BERRY HILL SOUND"

THANKS to these artists and their producers for recording their singles at the Workshop:

OSCAR "How Come" on Monument

GLASS HAMMER "Never Gonna Hide" on Warner Brothers

ROBERT KNIGHT "Better Get Ready For Love" on Monument

FRANK MYERS "Hangin' On To What I've Got" on Caprice

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**There Are Two Reasons I Took
Out This Ad On Your Behalf:**

- 1. I LOVE 'SOUTHERN' MUSIC**
- 2. I DIDN'T WANT YOU TO THINK
THAT I WAS CHEAP.**

Cheers,
BILL GRAHAM

Memphis (Continued from page 54)

to transcend the reality of it through his music.

Frustrated but intensely creative heros have always found opportunities for musical expression in the South. The single most important musical contribution made by the South, and specifically Memphis, has been the breaking down of traditional artistic racial barriers.

Elvis Presley was a poor, deprived white boy from Tupelo, Mississippi living in a ghetto-type housing project when he recorded his first record in 1954. It combined the authenticity of black blues with the honesty of white country music.

Sixties Soul

This was carried further with the sixties soul sound. Stax Records would never have cut a hit if the "Black Boys" had not performed with the "White Boys." These musicians did not know it but they were changing the culture of the world and the entire commercial aspect of the art.

Music is the only successful meeting of the races. And that meeting took place in Memphis, Tennessee. The common musical heritage shared in the South exists nowhere else. It has provided a firm foundation for successful inter-racial creativity. Out of this homogenization of the musical spirit was born the most universally irresistible music to date.

I picked up the scrapbook once again and a wrinkled picture labeled Uncle Silas Payne fell to the floor. I looked at the old black man blinded by syphilis, who helped raise my father. I could remember his spellbinding stories. He told me about the pancake tree and the molasses river in Africa. "Get all the pancakes you want, go down to the molasses river, dip-em in and eat." The African mythical freedom he spoke of has always existed musically in the South. A pancake tree is growing at the corner of Beale and Main next to a clothing store, not far off the road that leads into Memphis from Clarksdale, Mississippi.

Past the Pancake Tree

The new life desperately needed in contemporary music today will surely come from the South, probably from some unique southern boy driving down Main Street in Memphis past the pancake tree in an overloaded car.

A Big Year for Bang Records

■ ATLANTA — Bang Records a division of Web IV Music, Inc., is currently entering into its tenth year as an independent record company, solely distributed by independent distributors.

Bang Records has been known for its highly successful catalogue which boasts three gold lps, the last being a two record Neil Diamond set. This year Bang is moving ahead with all new artists. Bang's newest album, just released, entitled "Ride 'Em Cowboy," by Paul Davis, displays the many talents of Davis as a writer, musician and artist. The album will be under an extensive promotional campaign using a unique market approach.

Next on the agenda is Pyramid, a southern rock group who have played with such artists as John Lee Hooker and Bo Diddley, and re-



Eddie & Ilene Biscoe

corded on sessions for Allen Toussaint. Ronn Price is another Bang artist now out with his first single release entitled "Think About Forgetting Me," and will soon have an lp. Also, Bang has recently signed their first country artist, Jim Single, out with his first release, "Before You Learned To Cheat."

A newly acquired and renovated 16 track studio is the vehicle that hopefully will allow all of the artists on the Bang label to have freedom of creativity.

All in all, with the problems threatening the distinction of independence, Eddie Biscoe, president of Bang Records, feels confident that the tenth year of Bang could be its biggest.



Ronn Price

Gospel by Category

■ NASHVILLE—Duane Allen, lead singer with the successful Oak Ridge Boys gospel group, was the keynote speaker at the second annual Gospel Music Seminar (May, 1974). His speech was based on the five categories which he feels are the driving forces behind gospel music today:

1) Convention Gospel — originated with the all-day singings. Examples: the Inspirations or the Singing Hemphills.

2) Southern Gospel — one of the true American forms of music whose roots are in the church. Examples: Blackwood Brothers, Speer Family and the Statesman Quartet.

3) Sacred Gospel — a popular form that's been around a long time and has come back into national prominence. Examples: the Couriers and Bill Gaithers Trio.

4) Country-Bluegrass Gospel — a very unique style with a faithful following. Examples: Governor Jimmy Davis and the Lewis Family.

5) Contemporary—possibly also a new field, youthful and modern. Examples: Andrae Crouch and the Disciples, the Oak Ridge Boys, the Imperials and the Archers.

ABC

(Continued from page 24)

producers. Not only for planning releases and juggling the product, but also to advise, suggest, etc.

Information

"They have to keep us informed as to what's happening in the market place, what the stations are looking for, what the public is buying, what the other labels are doing. We try to put out the best product we can, but if we tried to convince ourselves that we're the only label in the business, we'd be in big trouble."

Product

As far as the product goes, producer Ron Chancey says, "We're pretty much like any other company in that we try to come up with the best material we can to fit each artist. But after a session everyone in the office listens to the tapes and kind of critiques them. We get some valuable insights this way."

Simple Formula

After eighteen months, the ABC formula of staying with basics seems to be working very well. They proved that they have competent people, and the product is obviously competitive. And they communicate, communicate, communicate. A very simple formula. As simple as ABC.

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GET YOU A TOP TEN HIT
FROM OUR CATALOG OR WE'LL
WRITE YOU ONE LIKE...**

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CISSY STRUT
EASE BACK
EVERYTHING I DO GONH
BE FUNKY
FREEDOM FOR THE STALLION
GET OUT OF MY LIFE,
WOMAN
HERCULES
HOLY COW
I'M GONE
LOOK-KA-PY-PY
MY OLD CAR
NEARER TO YOU
OCCAPPELLA**

**PERFORMANCE
PLAY SOMETHING SWEET
(Brickyard Blues)
RIVERBOAT
SNEAKIN' SALLY THRU THE
ALLEY
SOPHISTICATED CISSY
STAR REVUE
SWEET TOUCH OF LOVE
THE BUM IS MINE
THE GREATEST LOVE
WORKING IN THE COAL MINE
WHO EVER'S THRILLING YOU
(Is Killing Me)
YES WE CAN CAN**

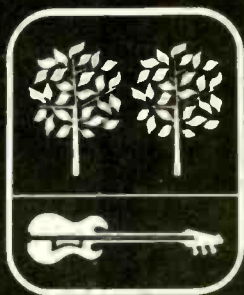
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Richard's

(Continued from page 56)

for opening night on February 1, 1973, with Elephant's Memory as the room's first headliners. Playing with Elephant's Memory was an Atlanta band which has become associated with Richard's atmosphere, MCA recording artist Mose Jones.

The first-nighter at the club saw the largest stage in an Atlanta club, with cocktail tables, chairs, booths, stools and various nooks and crannies around the room's two bars providing a clear view of the stage from any seat in the house. There is dancing space on either side of the stage, and recently the club added a game room with another bar, which they call "Little Richard's," and it's filled with video games, football and a pool table.

Lineup

Richard's has played host to a distinguished lineup of musicians, including Rory Gallagher, Lou Reed, Wet Willie, the Marshall Tucker Band, Robin Trower, Elvin Bishop, Muddy Waters, the New York Dolls, Iggy & the Stooges, King Crimson, Terry Reid, Manfred Mann, Tower of Power, Bachman-Turner Overdrive, Cactus, Freddie King, El Roacho, Spirit, Warm, Little Feat, Sopwith Camel and many more.

Ardent Records: A Memphis Mainstay

■ MEMPHIS — The idea behind Ardent Records began in Memphis with Ardent Recording Studio in 1966. It was the first studio in the area to devote itself exclusively to rental business and over the next six years consistently introduced modern recording techniques to the growing Memphis music industry.

Pop, too

The studio had built a name for itself recording such artists as Led Zeppelin, Isaac Hayes, James Taylor, the Staple Singers, Leon Russell and many others. Owner John Fry and chief engineer Terry Manning had long been anxious to release pop records by artists involved with the studio, and anyone else who met their musical standards. By late 1971 a new building had been constructed housing two studios and office space needed for the operation of Ardent Records.

In January, 1972, a manufacturing merchandising and distribution agreement was signed with Stax Records, the Memphis-based soul label. The remainder of the year was devoted to assembling the necessary staff and releasing one single and album each on the groups Cargoe and Big Star.

To meet the goal of six album releases this year, Ardent's artist roster is expanding. Recently added are the Hot Dogs and Scottish

singer, composer and pianist, Brian Alexander Robertson.

Staff

Ardent Records is owned by John Fry, president of the label. Vice president in charge of a&r is Terry Manning. Carole Manning is director of art and advertising, national marketing director is John King, sometimes known as Gideon B. Matthews, who published the GBM Record Report until 1970. Ms. Courtney is in charge of AM promotion and Joe Lee handles FM as well as AM promotion. Steve Rhea is in charge of college promotion and publicity. The office manager is Ms. Dianne Wall, and John Dando handles artist tour coordination.

Stax

(Continued from page 60)

The Stax Organization has also ventured into the movie industry and did so with its debut film "WattStax," which was highly acclaimed throughout the United States and England. As a matter of fact, the film caused such a stir that it was presented at the Cannes International Film Festival.

The salient feature about "WattStax" was its interlinking of black history and black music and it was done with a cast of Stax artists that included Isaac Hayes, The Staple Singers, The Emotions, Johnnie Taylor, Rufus Thomas, Carla Thomas, Richard Pryor, Rance Allen Group, Kim Weston, Eddie Floyd, The Newcomers, The Bar-Kays and many, many more.



Stax executive vice president Al Bell (l) and Ardent president John Fry at Ardent Studio facilities.

Nashville Rock (Continued from page 20)

ville rock. The Monkees were recording "Listen to the Band" and the group of fine Nashville pickers gathered to aid them. Some of these pickers formed a group named Area Code 615. While not breaking ties with regular session work, they did as a group record two albums for Polydor, one a Grammy nominee. The members of Area Code 615, after the second album, moved on to other things and are responsible for a great deal of Nashville's current rock. The members, at the time of the second album, included Kenny Buttrey, Buddy Spicher, Bobby Thompson, Weldon Myrick, Charlie McCoy, Mac Gayden and Wayne Moss.

Barefoot Jerry

You'll find Kenny's name on an endless stream of Nashville rock and country albums. Kenny was also a member of the original Barefoot Jerry group which was the direct spin-off group from Area Code 615.

Piano player David Briggs, along with bass man Norbert Putnam, opened their own rock studio named Quadrafonic. Nor-

bert and David have produced Joan Baez and Buffy Sainte Marie, to name just a few. In Area Code 615 there was also Buddy Spicher who remains one of the most sought after fiddle players to ever call Nashville home. The same goes for Weldon Myrick and his steel guitar.

Bobby Thompson and his banjo are a regular feature of "Hee-Haw" and many a Nashville record. Bobby also was a member of Barefoot Jerry—phase two. One of the most respected and well-liked harmonica players in Nashville today is Charlie McCoy. Folks around here still tell stories about Charlie McCoy and the Escorts. They were the pop music band for middle Tennessee in the early to mid-'60s and must be included in any anthology of the development of rock music in Nashville. The group has alumni including Charlie, Wayne Moss, Kenneth Buttrey, Mac Gayden, John Sturdivant, Bill "Groover" Akens, Quitman Dennis, Jim Isbell and Jimmy Miller. The original Escorts did sessions for Archie Bleyer's Ca-

(Continued on page 66)

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The Meters	Ernie K-Doe
Dr. John	Robert Parker
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Bands in the World!**

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WET WILLIE
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Trans Maximus Looks to the Future

MEMPHIS — Take one of the most successful writer-performer-producers in the nation, couple him with someone who has worked in probably every facet of the music business and you will find a success story. This is Trans Maximus, Inc. Steve Cropper, of course, is part of that duo. The other is Ewell Rousell, the firm's newly elected president.

The Cropper name rings all sorts of bells, and well it should. Perhaps best known as co-author of ("Sittin' On) The Dock Of The Bay" with the late Otis Redding, Steve has written singly or co-written literally hundreds of other tunes, most of them hits. He also was one of the original M.G.'s, long famous on Stax Records, and has produced some of the top talent in America.

When you talk about "independence," Rousell says with enthusiasm, "I believe in independence and especially believe in the independent music industry." And it looks like the industry is trying to go that way. More and more labels are hiring outside producers to record their acts. Many labels are reverting back to independent distributors. Because of this transition the people at Trans Maximus are proud to say that they have recorded Poco, Ramsey Lewis and

Jeff Beck for Columbia and Epic; Jerry Lee Lewis for Mercury; Tower of Power and Cold Blood for Warner Bros.; Jose Feliciano for RCA; Joey Gregorash for Polydor; Eric Mercury, the M.G.'s, and Eddie Floyd for Stax; Sam and Dave for United Artists; Climax and Formula IV for Rocky Road, and are contracted to do the next Al Wilson and Fifth Dimension sessions for Marc Gordon Productions. They have also recorded Rod McKuen, Detroit Emeralds, the Ohio Players, Memphis Horns, Carla Thomas, Mad Lads, Dramatics, Margie Joseph, Wilson Pickett, Black Oak Arkansas, Charlie Rich, B.B. King, Looking Glass and a host of others.

Both Rousell and Cropper hold nothing back when it comes to recording hits; they are experienced in making hit music. "We do whatever it takes to cut hits. If we are not qualified to cut a particular artist, we just think its best not to do the act. By passing up a little studio time because we don't understand the music or the act, it usually means a lot more business in the long run from manufacturers," Rousell states. Rousell and Cropper are constantly praising their administrative staff, their engineering staff and the pickers they use.

Capricorn Sound Studios



In late 1973, the Capricorn Sound Studios (pictured above) were remodeled for the third time. Completed in November, the control room now contains a 16-track API board; three 2-track tape machines by Scully, Studer and M3; a Scully 4-track machine; and a Studer 16-track machine. The entire room was re-designed by Tom Hidley of Westlake Audio. Since its completion, Capricorn Sound has been going 24 hours a day. With producers John Sandlin and Paul Hornsby producing Cowboy and the Marshall Tucker Band, respectively, and Tom Dowd coming in to produce Wet Willie, the studio has stayed busy. Other albums recorded at Capricorn's new facilities include the debut albums by Grinderswitch, produced by Paul Hornsby; Hydra, produced by Danny Turberville; Elvin Bishop's first album for Capricorn, produced by Johnny Sandlin. Other studio happenings include sessions by Kitty Wells, Richard Betts, Arthur Conley, Dexter Redding, and Martin Mull. Capricorn's ace producer Johnny Sandlin also serves as the label's vice president in charge of a&r. The studio is run under the watchful eye of Aaron Roberts, and the staff includes: chief engineer Ovie Sparks, engineer Sam Whiteside, tape assistants Tony Humphries and Carolyn Harris.

Nashville Rock (Continued from page 64)

dence Records. However, the sudden success of the million-selling "First Family" album provided Bleyer with the means to retire. The Escorts, therefore, never got a record released.

Back to Area Code 615—their guitar player is one of the ten best in the world, but unfortunately, the world doesn't know about Mac Gayden—yet. Mac was also a member of the original "Barefoot Jerry." 615's other guitar player, and the man who kept the 615 product together after the group's producer, Elliot Mazer, moved into a new project (Linda Ronstadt), is Wayne Moss. You'll find Wayne's name in that unpublished list of the world's top ten guitar players I mentioned. Wayne was an original member of Barefoot Jerry and has carried them to their third album, just released on Monument. That's basically what Area Code 615 was, and where are they today? They're all still in Nashville.

This middle '60s period also included Charlie Daniels. Charlie came to Nashville to live and pick in 1967 and played on the Dylan sessions. Charlie, like Mac Gayden and others, left the shelter of session work to play and create his own music. Charlie and his band are today emerging as one of the major forces in the current southern rock explosion. Charlie and the band still live and record in Nashville.

Nashville rock then moved to the '70s with people like Dianne David-

son, J. J. Cale, Tracy Nelson and Mother Earth, John Hiatt and Dave Loggins.

Misconceptions

A key factor slowing Nashville's rock growth was the misunderstanding between the country folk and the rock folk. And since the country folk controlled Nashville from the top down, rock and rock musicians ended up playing second fiddle. But things are changing and Nashville's rock future is bright as a Tennessee sunrise. It seems that the right people are coming together—the right pickers playing for the right producers. The Nitty Gritty Dirt Band's direct involvement with "roots" country musicians has opened doors that had been closed and barred for decades. People like Leon Russell spending time recording in Nashville has helped bring things together. Earl Scruggs and Review taking traditional bluegrass to new dimensions has been well accepted. A shift of the top Memphis studio musicians to Nashville has provided Nashville with another capability not present in Nashville before. A&R men and pop producers like Papa Don Schroeder, Tommy Cogbill and Chips Moman are successfully producing records in Nashville. The flow of rock groups through Nashville, like Grand Funk, is helping shape a new Nashville. Hit records like Dobie Gray's "Drift Away" are originating from the country music capitol of the world. These are just a few exam-

(Continued on page 71)

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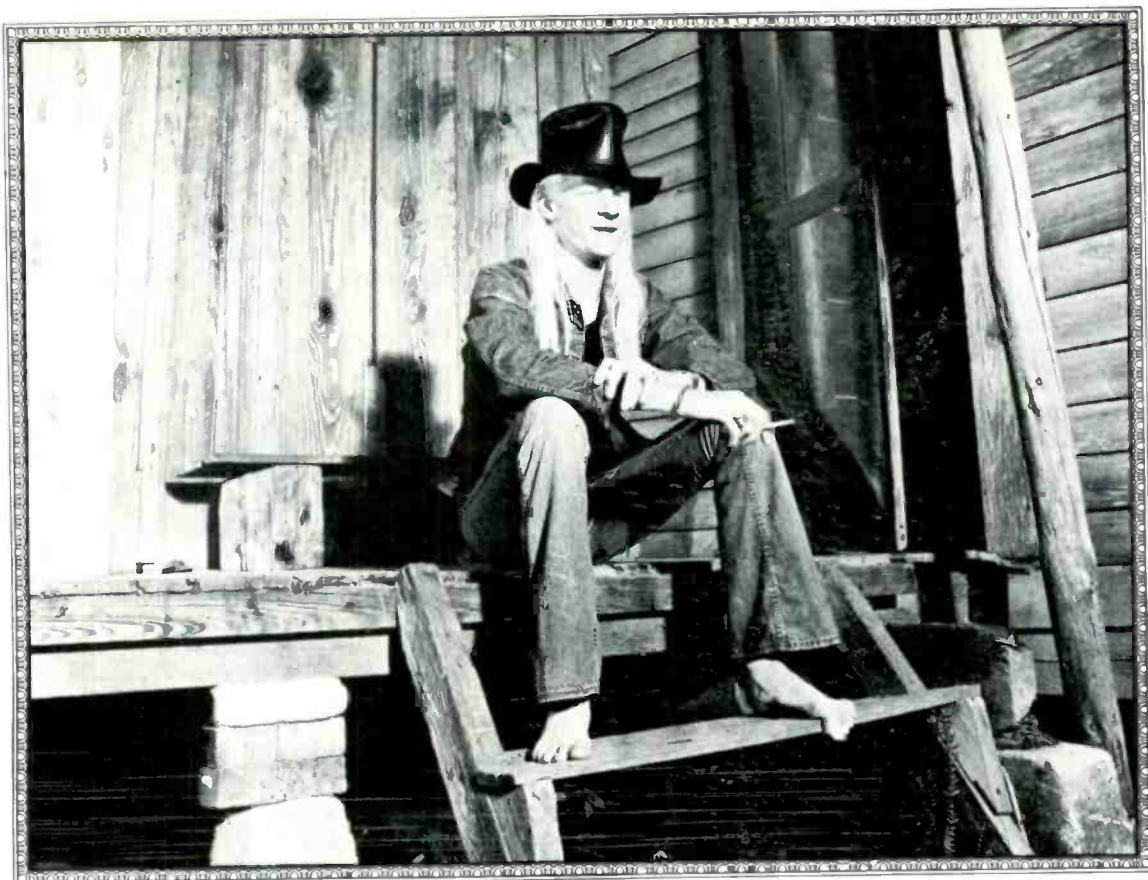
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Master Sound Studios: Heavy Track Record

■ ATLANTA — Twenty-six certified million-selling discs have poured out of Master Sound Studios. This enviable record is supported by another fifty discs that have reached the nation's top twenty, and another one hundred records that have ranked among the top fifty.

Bob Richardson, ably assisted by his wife Babs, has also made Master Sound one of the nation's most qualified jingle cutting rooms. Additionally, movie tracks for "Deliverance" and "The Fantasy World of Charlie Moon" were created at the studio.

One of the most successful projects completed at Master Sound has been two albums by Lobo. Eight chart records and four gold singles were derived from the sessions.

This year, Jim Stafford's "Swamp Witch" brought notoriety to the audio aspects of the studios. Richardson also hosted Buddah recording artists Les Variations and completed a blues album by Wild Bill Davidson.

Mixing has been a major activity at Master Sound, including an album for Floyd & Wingate, "60 Minute Man" for Clarence Carter, and "Tell Me a Lie" on MGM South by Sami Jo.

JMI—More Than Just A Record Label

■ NASHVILLE—JMI Records is not only alive and well, it is flourishing and expanding. The company began issuing records in November of 1971; at this writing forty singles and six albums have showcased JMI talent for the nation. So far, thirteen singles and two albums have been charted, a batting average of about .333.

But JMI is a lot more than just thirteen chart records. Actually JMI is merely a division of Jack Music, Inc., one of the town's leading publishing houses. Writers include Jack Clement, Bob McDill, Dickey Lee and Allen Reynolds, four men equally skilled in songwriting, performing and producing. Jack Clement's production credits read like a Country Music Who's Who: all of Charley Pride's records, plus albums and singles from Jerry Lee Lewis, Hank Williams, Jr., Louis Armstrong, Doc Watson, Bobby Bare, the Stonemans, Lester Flatt, Dickey Lee, Townes Van Zandt, Mac Wiseman, Johnny Cash, and Tompall and the Glaser Brothers.

Bob McDill exploded in 1973, notching twelve of his songs into the charts, topped by his co-writing the number one anthem, "Rednecks, White Socks and Blue Ribbon Beer."

Allen Reynolds began as an artist for Sun Records, moving to Beau-

mont, Texas to help create "Patches," a million-seller in 1962. Allen has produced and/or written hits for Dickey Lee (another Sun alumnus), Don Williams, Charley Pride, Larry Kingston and Mary Kay James.

Dickey Lee wrote "She Thinks I Still Care" before his twentieth birthday. The song has since been recorded over 100 times. As a performer for RCA, Dickey has released six consecutive hit albums and 10 hit singles in the past four years.

Jim Rushing, Pete Gorish, Billy Collins, Sandy Mason and Bob Wakeman fill out the Jack Music writing stable.

There are four recording studios under JMI ownership. Jack Clement Studios or Belmont have been employed by artists like Pride, Ray Stevens, Roy Clark, Merle Haggard, Kris Kristofferson, Freddie Hart, Donna Fargo, Mickey Newbury, Sonny James, Charlie Louvin, Jerry Wallace, Tracy Ne'son and Mother Earth, Brian Collins, Al Hirt, Bobby Bare, Tex Ritter, Joe Stampley, Ferlin Husky and the Oak Ridge Boys.

The JMI roster includes the Tennessee Pulleybone, Collins & Wakeman, Sandy Mason and Allen Reynolds along with Danny Flowers, Pete Gorish, the Dipsy Doodle Construction Company, Larry Kingston and Mary Kay James.

Central Songs Scores

■ NASHVILLE—Central Songs has been a modern day trumpeter for the southern music expansion. Cliffie Stone, understanding the magic of this music as early as 1960, dispatched Joe Allison to Nashville to open Central Songs' southern office. Allison was instrumental in luring Harlan Howard to Nashville to write for Central; and, in a couple of years time, Harlan Howard and Central Songs captured five coveted BMI awards in a single evening.

The catalogue of Central Songs includes copyrights from such writers as Dallas Frazier, Freddie Hart, Sonny James and Carole Smith, Buck Owens, Ned Miller, Charlie Williams, Tommy Collins, Bobby Bare as well as Harlan Howard and Joe Allison.

Central Songs copyrights have been recorded by such artists as Eddy Arnold, Faron Young, Jim Reeves, Leon Russell, Hank Wilson, Tex Ritter, Roy Clark, Jimmy Dickens and the list grows daily.

The Nashville office is now under the supervision of Joe Bob Barnhill, who continues to sign new writers and place songs. Central Songs has proved the great worth of southern music with its outlets in Los Angeles, New York and Canada.

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Fretone Records:

An Open Ear for New Sounds

■ MEMPHIS—On June 1, 1973 a pretty red haired lady sat in her living room in an apartment complex on Highland Avenue and pondered a question many in the music business have asked themselves in the past—"Should I or should I not go into the recording business? Does the world need another record label? Can I contribute something to this massive industry?" The lady with the question was Estelle Axton, co-founder of Stax Recording Company with her brother, Jim Stewart.

Launching Satellite

From a humble beginning, Estelle and Jim struggled to establish a label (Satellite) using unknown writing and performing talent. A constant stream of these unknowns flowed in and out of their converted theater on East McLemore Avenue. Since East McLemore is in the predominately black section of the city, the obvious evolved. Word quickly spread throughout the city and the South that the people on McLemore were receptive to new ideas and sounds. Thus began a great input which was developed and nurtured until little by little things began to pop. The rest is history, beginning with Rufus and Carla Thomas, the Mar-Keys, Otis Redding, Staple Singers and on to the great Isaac Hayes.

Ten years passed. In 1968, Lady A, as she is fondly referred to, decided to retire from business. In August 1973 when she was legally able to re-enter the music business, she did just that—with great gusto.

Offices and a small studio were quickly carved from a newly

vacated address at 3114 Radford Road. Stafree Publishing and later Fretone Records were formed.

Much has happened since August, 1973. Ten singles have been released and new artists signed. Jim Cannon, Beverly Wilkes, and Jack Crocker are included in c&w. Johnny Keyes, James Govan, Caution and Con-Funk-Shun (new groups) are r&b and Nell Aspero II is pop. A novelty song written and sung by Jim Cannon with an r&b version by James Govan created a stir in the industry and is currently being developed for television and the toy industry. The title of the character and song is "Frunipy" (he's a frog), and is a bouncy tune with a great Christmas message.

Future Outlook

The future of Fretone appears bright. Mrs. Axton has gathered together a seasoned staff of energetic professionals. The production staff includes: Steve Gatlin-c&w; Johnny Keyes-r&b; Pete Thomason-sales manager; Mike Kelly-national promotion director; Jim Stewart, Jr.-r&b promotion; and Tom Ray-west coast promotion. A personal management/development division of Fretone titled Discovery Unlimited is headed by Ted Cunningham.

Looking for a new sound, fresh lyric idea or new talent? Well 10 to 1, you'll find it at Fretone in Memphis. Mrs. Axton, recently voted to the presidency of Memphis Music Incorporated and one of the most influential music leaders, once mortgaged her home to start Stax. "If I have to do it again I will," said Lady A. Faith can move mountains and Estelle Axton is starting on Mountain II.

Jim Reeves Enterprises Fulfills Its Promise

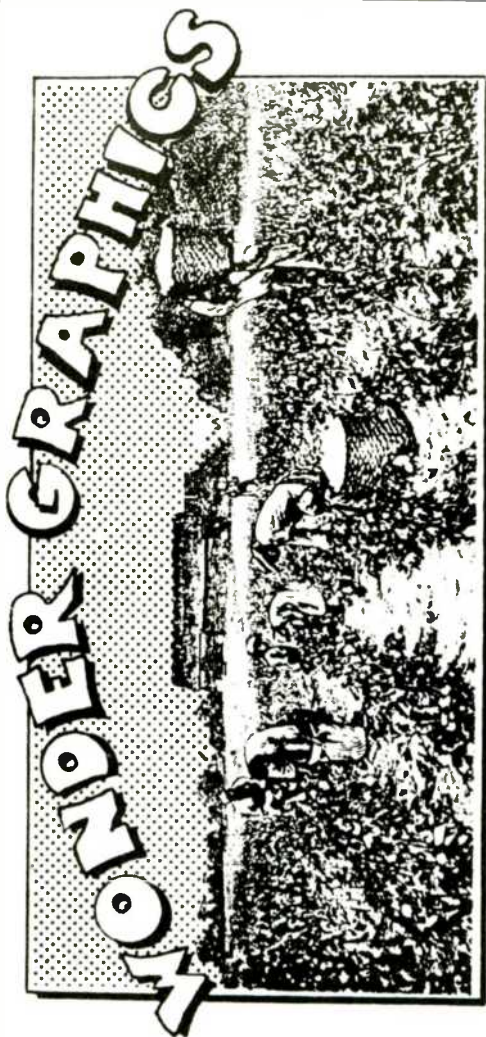
■ Jim Reeves first started Jim Reeves Enterprises back in 1956. Today his dreams for a parent company of many firms have been fulfilled.

Originally, Jim Reeves Enterprises mostly consisted of the exploitation of Jim Reeves and his music interests (recordings, personal appearances, television show, etc.). In 1957, Jim added Open Road Music, Inc. as an affiliate publishing firm. Then came Tuckahoe Music, Inc. and Acclaim Music, Inc., all of which are BMI firms. Later Mary Reeves, after the death of Jim Reeves, added an ASCAP firm calling it Ma-Ree Music, Inc. Before Jim's death, however, (July 31, 1964) Shannon Records was established. Back then Shannon's primary purpose was to help young and deserving talent not with a major label to become established. Today, however, Shannon is much

more than a stepping stone to a major label and boasts several hits since it was reactivated about three years ago. The first was by Wilma Burgess, entitled "I'll Be Your Bridge." The Wilma and Bud Logan team came up with "Wake Me Into Love." Their current lp by the same title is also enjoying much chart action across the country and they now have another duet entitled "The Best Day of the Rest of Our Love."

Other charters for Shannon are the current George Kent recording, "Take My Life and Shape It With Your Love," and "Warm in My Arms" by Shannon's newest and youngest artist, Guy Harden.

All affiliate companies are owned by Mary Reeves Davis and are managed by the capable hands of Harry Jenkins, who joined the firm January 1, 1974, after being a top executive with RCA for 30 years.



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Beaver Prod.:

Live Rock in the South

■ NEW ORLEANS—Beaver Productions created a landmark for live rock performance on January 30, 1970. On that date, the first performance at The Warehouse began a three and one half year span that brought the biggest names in rock to the South. Although the Warehouse closed its doors on Labor Day of 1973, with Foghat, an occasional return to the southern home of rock has continued the mystique of this great hall.

Warehouse

The Warehouse was and is a project of Beaver Productions, under the direction of president Bill Johnston. Johnston is aided by fellow officers Don Fox, who serves as president; John Diaz, secretary; and Brian Glynn, treasurer. The firm is a total network of concert promotions, linked to many cities including New Orleans, Baton Rouge, Lafayette, and Shreveport in Louisiana; Birmingham and Mobile in Alabama; Little Rock, Arkansas; and Jackson, Mississippi.

The firm actively promotes approximately 100 concerts annually. A full time staff of ten is aided by some 30 additional part-time employees to handle all facets of professional concert operations. Staging, lighting and close artist relations are included in the activities

of promoting successful concerts.

Johnston commented that, "due to the rising cost of excellent and emerging talent," The Warehouse's frequent use has been eliminated. However, ZZ Top recently requested a three day performance there to record one side of an album.

Beaver Productions is currently planning future involvement in new areas of music. A showcase room is on the drawing board, which Johnston is hopeful of opening in New Orleans' French Quarter. The firm supports a music consciousness toward working with young talent, and such a club would open the New Orleans area to this new talent. The diversification would also involve a greater variety of talent including non-rock acts.

Cooperation

Johnston noted the cooperation that is essential between acts and promoters. He credits Chicago for being "the biggest influence for us." The group virtually helped Beaver Productions buy the Warehouse. The Beaver Productions effort has thrived on outstanding relations with major acts. The Allman Brothers Band have performed a total of fifteen times for the company. A live album "Drippin' Wet" by Wet Willie is another joint effort in live performance recording.

Lafayette's Breaking Acts in Memphis

■ Until a very few months ago, there was a great void in live entertainment in Memphis and the mid-South area. The only presentations available to this southern audience were in extremely large, impersonal halls. There was no outlet available for an intimate performance with a small, captive audience. Since new groups are in a dire need of this kind of exposure, it became evident that a showcase club could be valuable to touring artists and to the mid-South audience. With this incentive, Lafayette's Music Room has successfully fulfilled this need. One of the main reasons for their immediate success is the detailed exploration by the staff at Lafayette's of the people involved in the music industry.

Comfortable

The spectrum of investigation ranged from the local to national levels, including musicians, managers, booking agents and the record labels themselves. Most of the usual club hassles have been eliminated due to the continuous efforts of the staff to provide comfortable facilities and a hospitable atmosphere.

Another major factor for Lafayette's success is the unique support that was established with the local radio and record people. Interest was expressed by Memphis stations WMC-FM and WLYX-FM-89 in presenting live broadcasts to the listen-

ing audience by performing artists. This combination of exposure has proven to be very effective in breaking new artists. The relationship between live appearances and record sales was exemplified by the performance of Billy Joel at Lafayette's. After moderate airplay and a week-long performance at the club, Billy Joel's "Piano Man" album skyrocketed to the top of the charts in this area and held that position for many months before the rest of the nation was aware of the disc. Many artists have followed in his footsteps, such as Barry Manilow, Leo Sayer, Henry Gross, McKendree Spring, Kathi McDonald, Kiss, Jerry Jeff Walker, Earl Scruggs Revue, Pure Prairie League, Johnny Rivers, Patti Dolestrom, Larry Raspberry and the Highsteppers, Nazareth, Ramsey Lewis, Stories and Maggie Bell.

Nashville Rock

(Continued from page 66)
ples of the change in Nashville. And what's more, country music is bigger and better than ever. It's finally starting to work in Nashville, the country folk and the rock folk both achieving separate goals under the same roof. It's a shame it took so long to happen—but what's important is that it is happening.



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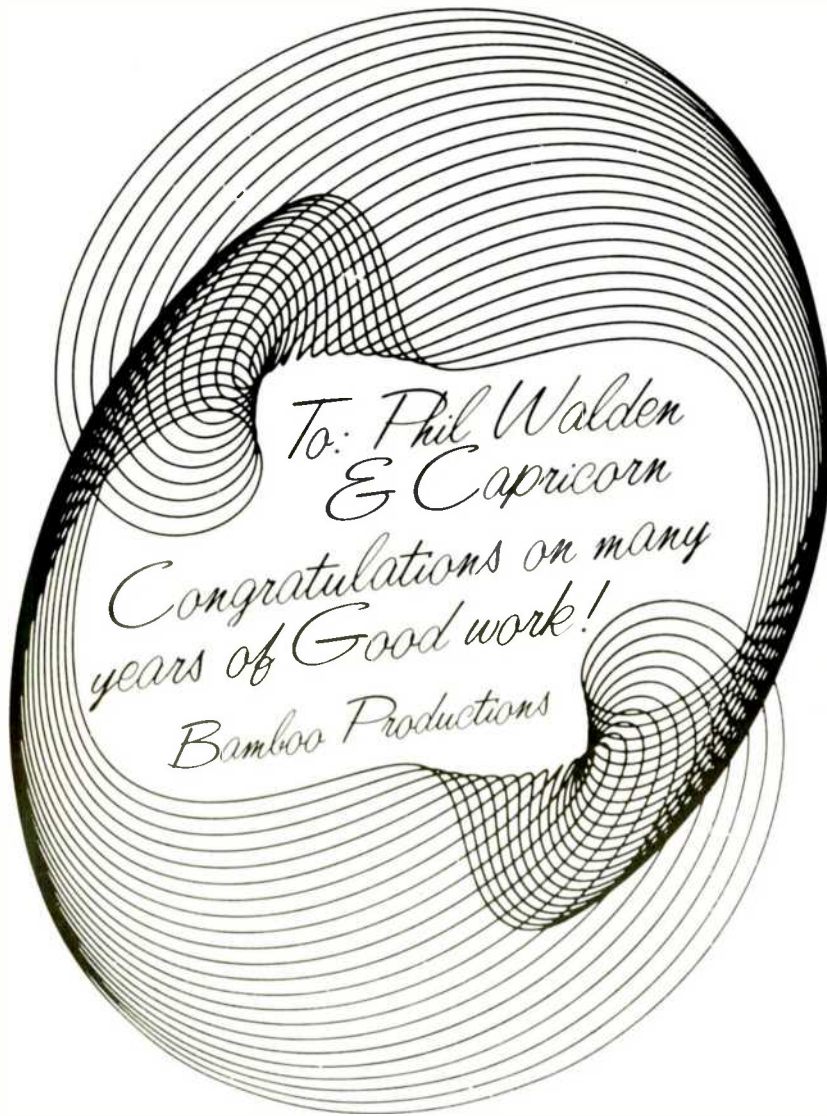
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Belletto Spreads Jazz From New Orleans

■ NEW ORLEANS — Alto saxophonist Al Belletto, a native New Orleanian, has been a major force in contemporary jazz in the South. After graduating with a Bachelor of Music Education degree from Loyola University and a Masters Degree in Music from Louisiana State University, Al was discovered by Stan Kenton and signed to a Capitol recording contract.

Quartet

The Al Belletto Quartet has been featured in every major jazz room in the United States and Canada and as part of a "Jazz for Good Will" tour sponsored by the U.S. State Department in 19 South American and Central American countries. Since October, 1961, Al's quartet has been appearing at the New Orleans Playboy Club. As entertainment director he has helped open eight new Playboy Clubs, hiring all the musicians and developing the entertainment formats for the club.

'Coach's Choice'

Belletto's newest release, on Artco Records, is "Coach's Choice," an album titled by the young musicians of the group, who have nicknamed Al "the Coach." Most of "Coach's Choice" is original music composed by members of the quartet. Pianist Frank Pazzullo wrote four of the instrumentals and the music for Angelle Trosclair's lyrics on two of the tracks. John Vidacovich on drums and percussion and guitarist and bassist Bill Huntington complete the quartet, which is sweetened in "Coach's Choice" by the addition of vocalist Linda Aubert and several horn players.

Sounds of the South

(Continued from page 30)

fifth member, guitarist Davis Causey) and Peter Morse, a singer-songwriter recently added to Sounds of the South's roster. Plans also call for him to begin producing a third album for Lynyrd Skynyrd, whose product will continue to be distributed by MCA, and like the other two, he said, that album will be done at Studio One, in which he invested when he first moved to Georgia.

Additional signings by Sounds of the South can be expected within the next few weeks, said Kooper, who has also written a non-fiction book about his experiences in the '60s that is currently being shown to publishers. But for the time being, he expects to be hunched over the control board in Atlanta, where he can be reached at 7000 Roswell Road, Atlanta, Ga. 30328, or, by phone: at (404) 252-5656.

Capricorn Expands Promo Department

■ MACON, GA. — Capricorn Records is manufactured and distributed by Warner Brother Records. Capricorn utilizes every aspect of the Warner Brothers expertise, including the area of record promotion. In an effort to keep on the pulse of the promotion department, Capricorn has established its own department to work with and supplement the people at Warners.

Dick Wooley

Headed by Dick Wooley, Capricorn's vice president of national promotion, the staff includes Gene Amonette as the director of country promotion, plus Andy Janus in the northeast and Paul Ellis in the midwest. Capricorn's general manager, Larry Saul, based in Burbank, California, keeps an eye out on the west coast.

Wooley joined Capricorn in the summer of 1972 as the label's director of promotion. He had previously been with Atlantic Records based in Atlanta. Wooley set up the first live broadcast to some 40 radio stations during the 1972 New Year's Eve concert featuring Wet Willie and The Allman Brothers Band in New Orleans. During the 1973 New Year's eve concert held at the Cow Palace in San Francisco, Wooley established the CapCom Radio Network that broadcast the concert (featuring the Allmans and the Marshall Tucker Band) to some 150 AM and FM stations.

Amonette, Janus & Ellis

Gene Amonette, Capricorn's country music expert, joined the label earlier this year as the director of country promotion. Gene was previously with MGM's country music division, based in Nashville, and prior to that, was a regional promotion man for Warner Brothers in New Orleans.

Andy Janus joined Capricorn in January, 1974, and was previously with Blue Thumb and Elektra Records. Andy is responsible for the northeast and is based in Boston.

Paul Ellis is the newest member of the Capricorn promotional team. Paul joined Capricorn in May and is headquartered in Cincinnati. His territory is the midwest. Prior to joining Capricorn, Paul was with Elektra Records and Evolution.

David Young

In addition to the promotional staff, Capricorn has engaged David Young as the label's director of sales. Young will be based in Macon, Georgia and will work closely with the sales managers of the WEA regional offices as well as Warner Brothers sales managers. He was formerly with Elektra/Asylum Records in Los Angeles and Atlanta before coming to Macon.

Discovery:

Hot with Hydra

By TOM DUPREE

■ ATLANTA — One of the hardest-working booking-management agencies in the newly volatile Atlanta area is Discovery, Inc., a firm which has used perseverance and enthusiasm to turn Hydra into a band to be reckoned with in the area, without the use of any recorded product.

Hydra, whose first album is scheduled for imminent release on Capricorn Records, is a four-man group consisting of Wayne Bruce on rhythm guitar and vocals, Spencer Kirkpatrick on lead guitar, Orville Davis on bass and Steve Pace on drums. Their extensive roadwork over the past three years in the southeast has put them in command of a solid base of popularity, all built on in-person appearances and radio broadcasts.

Discovery's management concept with Hydra has been one of selective exposure in the area. Though Discovery does not believe in exposure at any price, it has masterminded a rigorous tour blitz which has served to form and strengthen Hydra's southeastern base of fans. Discovery hopes the album, produced by Dan Turbeville at Capricorn Sound Studios in Macon, will broaden this base geographically.

Hydra's music is intrinsically southern, well-suited to the bar atmosphere which has inaugurated the careers of most of the leading

regional groups. But Hydra doesn't limit itself to down-on-the-farm countrifications; it is one of the first southern rock & roll bands whose creative base lies in the relatively recent phenomenon of the urban South. Hydra's repertoire consists of a few carefully-selected covers, like Don Nix's "Goin' Down," and original work, much of which will be showcased on the group's debut record.

Discovery, Inc. is only one arm of the energetic Atlanta firm: headed by Steve Cole, it has control of all booking operations. Hughes Management, lead by Frank Hughes, is responsible for creative career guidance—and the only band which receives such service at the present is Hydra, upon which the firm's biggest push is under way. If Hydra happens the way Discovery is planning, Hughes and partner Cole, along with the rest of the Discovery staff, will be lending some of their creative talents to another band, Warm. The organization also books dates for such southern acts as Mose Jones, Papa Dic, Leviathan and Choice.

The main attention is on Hydra right now. Hydra's raw tapes, cut in Macon during the first part of the year, are being remixed by Johnny Sandlin in anticipation of a late spring release on the Macon-based label.



Hydra

Alan Mitnick (Continued from page 30)

sistent promoter with the most successful product. Other services include a mail-out service to 150 stations, a sophisticated statistical report, constant phone communication and, of course, that personal rapport with the stations.

Elaborating further on his expanding business, Mitnick stated that representing good product such as Diana Ross, John Denver,

Barry White, Charlie Rich, Barbra Streisand, Mac Davis and many more has made his work easier.

Mitnick's efforts do not go unrecognized. Recently, Danny Davis of Screen Gems/Columbia Music, Inc. informed Mitnick that he was to be the recipient of a Publisher's Award for his outstanding efforts in promoting Alvin Stardust's "My Coo Ca Choo."

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Country Music: An Historical Perspective (Continued from page 52)

banjo music. Duets, often family groups such as the Delmore Brothers and the Monroe Brothers, developed a new sound based upon a blend of two voices with guitars and mandolins. Western swing, a hybrid combination of jazz with country string band sounds was brought to perfection by Bob Wills and Milton Brown. In 1939, Bill Monroe fathered the "bluegrass" string band style.

Radio, Records

Through the first two decades of country recording, the industry paralleled the growth of radio. WSB in Atlanta, featured scheduled country performances in late 1922. In 1923, WBAP featured a square dance show, and in 1924, WLS in Chicago, began the long-lived "National Barn Dance." In the fall of 1924, WSM Radio introduced the WSM Barn Dance (later The Grand Ole Opry), and by the late '20s many other significant live country music programs were aired across the nation. Though radio was at first seen as a threat to record sales, a cooperative pattern in which artists utilized radio appearances to promote recordings and personal appearances soon emerged. Radio, ultimately, has had a significant role in the spread of country music as has the recording industry itself.

If a turning point in the history of country music exists, it can be found in the years beginning and the end of the WWII. Many stu-

dents of popular music utilize 1945 as a convenient date for dividing country music into "pre-commercial" and "post-commercial" (or "pre-Nashville" and "post-Nashville") periods. World War II witnessed the growth to maturity of Broadcast Music, Inc. (an important step in establishing the commercial value of all minority musics, country music included). The war years also saw an increase in the quality and quantity of recording technology, for the industry entered the '40s cutting records on acetate discs, and the '50s with the full potential of magnetic tape recording at its disposal.

The first half of the '40s saw the singing cowboy rise to his greatest prominence. A strong west coast country music scene built by people like Gene Autrey, Cliffie Stone, Merle Travis, Tex Ritter, and Ken Nelson began to provide a distinctive flavor. If the country music business entered World War II with its "hillbilly" image intact it emerged as a full-blown commercial empire with a "star" system, recording centers, and, before long, major country corporate structures.

One of the great mysteries of the post-War era is the gradual establishment of Nashville as the major recording center for country music. It is overly simplistic to argue that the music business came to Nashville "because the Opry was there." There existed many country radio shows in the

late '40s and yet only Nashville emerged from the era of live radio as a major recording center.

The Opry, of course, had a major role in the development of Nashville. The long-lived radio show provided a pool of talent upon which recording and publishing businesses could draw, and also provided a pool of executive talent capable of organizing music businesses. The list of WSM alumni who have risen to leadership in the music industry reads like a Nashville "Who's Who." Jack Stapp (founder of Tree International) was once manager of the Grand Ole Opry, as was Cedarwood Publishing's Jim Denny. Fred Rose worked for a time as a WSM staff pianist, and many other members of the Nashville music community served as performing talent with WSM radio. Frances Preston (BMI vice president) began her music career as a receptionist with WSM, and such influential engineers as Glen Snoddy (founder of Woodland Sound Studios) and Aaron Shelton (who remains with WSM today) developed their talents with "The Air Castle of the South."

Non-Nashville executives also had a role in the growth of a Nashville based music industry. Paul Cohen of Decca Records (now MCA), aided the development of a major Nashville office under Owen Bradley. Steve Sholes of RCA was crucial to that company's commitment to a Nashville office and was central to the development of Chet Atkins' career as a music executive. Don Law a major a&r force with CBS Records for three decades helped to establish a strong Nashville base for Columbia. New York City executives such as publisher Nat Tannen further encouraged the growth of a vital Nashville music scene.

The chronology of the development of Nashville is telescoped, for many significant advances in the industry took place during the late '40s and '50s. In 1940, the Nashville music scene could be summed up in a single phrase: The Grand Ole Opry. In the early '40s the establishment of Acuff-Rose Publishing broadened the scope of the music business. In the late '40s three WSM engineers (Aaron Shelton, George Reynolds, and Carl Jenkins) formed Castle Studios and began recording on a custom basis. Brown Radio Productions provided additional studio space in the same period, and some commercial recording took place in WSM's studio facilities. Later RCA opened a small studio on Nashville's 13th Avenue, and Owen Bradley operated a facility near the Belmont Theatre. In 1955, he opened the quonset

hut which retains its fame today as Columbia's Studio B.

Even as the recording side of the Nashville music industry was developing, so were its publishing and booking segments. By 1950, Nashville was a recording and publishing center, and was home to many artists, songwriters, and music executives. If the Bristol, Tennessee recording session featuring Jimmie Rodgers and the Carter Family characterized country music before World War II, the singing style and repertory of Hank Williams characterized Nashville country music of the early '50s. Acoustic guitars had been replaced by electric instruments, acetate discs had been replaced by magnetic tape, and rural songs directed to a southern audience had been replaced by a repertory which spoke to an entire nation. Jimmie Rodgers had shown that country music could produce great stars, Hank Williams proved that country writers could speak to a popular music audience. Williams' accomplishments would be broadened a decade later when Roger Miller was to prove that a country singer as well as a country songwriter could appeal to a national audience.

"The Nashville Sound" has become a phrase with national and international significance as country radio reaches thirty-five million people daily over more than 3,000 country stations. The country music industry has spawned nearly 15 syndicated radio shows, a half-dozen major syndicated productions, an equal number of network television shows each year, and thousands of live performances at fairs and in concert halls. Nashville alone produced 15,887 recording sessions in 1973, and studios in Los Angeles, Bakersfield and Atlanta added many to that total. What began as the recording of folksingers in the mountains of the Southeast has emerged as a major commercial empire.

What then remains of those early traditional roots? Certainly bluegrass and other conservative country music performance styles continue strong today. The themes of country songs continue to reflect an honest look at real life, and the work of country songwriters preserve many traditional southern values which are elsewhere passing from the scene. Country executives have retained a relaxed, cooperative approach to the entertainment business which first developed in the years when country artists struggled for national success and recognition. It is this spirit of cooperative endeavor which has provided the country music field with the calm, "small-town," slow-paced approach which artists find so comfortable.

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Polydor Records

"...the rest is yet to come!"

the Charts are looking like a Forest...

what with all the "TREES" growing
up through them.

NO CHARGE (Wilderness) Melba Montgomery (Elektra)
COUNTRY BUMPKIN (Tree) Cal Smith (MCA)
GOODBYE (Tree) Rex Allen, Jr. (W/B)
I'D FIGHT THE WORLD (Tree) Jim Reeves (RCA)
I MISS YOU (Tree) Jeannie Seely (MCA)
I BELIEVE THE SOUTH IS GONNA RISE AGAIN (Tree)
B. Goldsboro (U/A)
SATISFY ME (Tree) Josie Brown (RCA)
HOW FAR OUR LOVE GOES (Tree) Billy Walker (MGM)
RESTLESS (Tree) Crystal Gayle (U/A)
CAN I COME HOME TO YOU (Tree) Bill Anderson (MCA)
THE MAN THAT TURNED MY MAMA ON (Tree)
Tanya Tucker (Col.)
MAKING THE BEST OF A BAD SITUATION (Tree)
Dick Feller (Asylum)
AS SOON AS I HANG UP THE PHONE (T/Bd)
Conway and Loretta (MCA)
THAT KIND OF FOOL (Tree) Atlanta James (MCA)
I'LL DO ANYTHING IT TAKES (Tree) Jean Sheppard (U/A)

ALL THAT KEEPS ME GOING (Stallion)
Mary Lou Turner (MCA)
JUST AS HOOKED AS I'VE EVER BEEN (Tree)
Annette Snell (Dial)
NICKEL IN MY POCKET (Tree) Doug Kershaw (W/B)
THERE'S GOT TO BE A BETTER WAY TO LIVE THAN THIS
(Tree) Debra Barber (RCA)
IT'LL COME BACK (Tree) Red Sovine (Chart)
IT ALMOST FELT LIKE LOVE (Tree) Charlie Louvin (U/A)
THE GIRL I USED TO RUN AROUND ON (Tree) Joe Allen (W/B)
I'M NOT THROUGH LOVING YOU YET (T/Bd)
Conway Twitty (MCA)
I'VE BEEN DOWN SOME ROADS (Tree) Jimmy Dean (Col.)
IT'S YOU (Tree) Connie Eaton (Stax)
ROLLER COASTER (Stallion) Tommy Cash (Epic)
YOU'VE GOT TO THINK LIKE A WOMAN (Tree)
Bonnie Nelson (U/A)
DON'T WATER DOWN THE BAD NEWS (Tree)
Ernest Tubb (MCA)



Jack Stapp, President
Buddy Killen, Exec. Vice Pres.

Associate
Companies of



*Tree
International*

708 17th Avenue South, Nashville, Tennessee 37203

SALESMAKER OF THE WEEK



DIAMOND DOGS
BOWIE
RCA

TOP RETAIL SALES THIS WEEK

- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- SUNDOWN—Gordon Lightfoot—Reprise
- SKIN TIGHT—Ohio Players—Mercury
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- GARCIA—Jerry Garcia—Round

RECORD BAR/NATIONAL

- DIAMOND DOGS—Bowie—RCA
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- KEEP ON SMILIN'—Wet Willie—Capricorn
- MYSTERIOUS TRAVELLER—Weather Report—Col
- OKIE—J.J. Cale—Shelter
- OZARK MOUNTAIN DAREDEVILS—A&M
- PIANO RAGS VOLS. 1 & 2—Scott Joplin—Nonesuch
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- SUNDOWN—Gordon Lightfoot—Reprise

MUSICLAND/NATIONAL

- DARK LADY—Cher—MCA
- DIAMOND DOGS—Bowie—RCA
- EMERSON, LAKE & PALMER—Cotillion
- EMPTY SKY—Elton John (Import)
- IF YOU LOVE ME LET ME KNOW—Olivia Newton-John—MCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- OZARK MOUNTAIN DAREDEVILS—A&M
- SAVE THE LAST DANCE FOR ME—DeFranco Family featuring Tony DeFranco—20th Century
- SENSE OF DIRECTION—Climax Blues Band—Sire

KORVETTES/NATIONAL

- BOOGITY BOOGITY—Ray Stevens—A&M
- CARIBOU—Elton John—MCA
- FREEDOM FOR THE STALLION—Hues Corporation—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MA HE'S MAKING YES AT ME—Lena Zavaroni—Stax
- OZARK MOUNTAIN DAREDEVILS—A&M
- SKIN TIGHT—Ohio Players—Mercury
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- SUNDOWN—Gordon Lightfoot—Reprise

TWO GUYS/EAST COAST

- APOCALYPSE—Mahavishnu Orchestra—Col
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- MA HE'S MAKING EYES AT ME—Lena Zavaroni—Stax
- MIGHTY LOVE—Spinners—Atlantic
- SECRET TREATIES—Blue Oyster Cult—Col
- SHOCK TREATMENT—Edgar Winter Group—Epic
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise

SAM GOODY/EAST COAST

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- INNERVISIONS—Stevie Wonder—Tamla
- JOHN DENVER'S GREATEST HITS—RCA
- MARIA MULDAUR—Reprise
- ON STAGE—Loggins & Messina—Col
- SHININ' ON—Grand Funk—Capitol
- SUNDOWN—Gordon Lightfoot—Reprise
- THE STING (Soundtrack)—MCA
- TURN OF THE CARDS—Renaissance—Sire

DISCOUNT/BOSTON

- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- DESITIVELY BONNAROO—Dr. John—Atco
- DIAMOND DOGS—Bowie—RCA
- GARCIA—Jerry Garcia—Round
- HEART STINGS—Linda Lewis—Reprise
- I WANNA BE SELFISH—Ashford & Simpson—WB
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- MYSTERIOUS TRAVELLER—Weather Report—Col
- STRUGGLING MAN—Jimmy Cliff—Island
- WINTER IN AMERICA—Gil-Scott Heron—Strata East

ALEXANDER'S/N.Y.-N.J.-CONN.

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- DIAMOND DOGS—Bowie—RCA
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- ON STAGE—Loggins & Messina—Col
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise
- THE STING (Soundtrack)—MCA

KING KAROL/N.Y.

- ANTHOLOGY—Diana Ross & The Supremes—Motown
- COME SEE ME AROUND MIDNIGHT—Nino Tempo & Fifth Avenue Sax—A&M
- DAMN RIGHT I AM SOMEBODY—Fred Wesley & The J.B.'s—People
- DIAMOND DOGS—Bowie—RCA
- GARCIA—Jerry Garcia—Round
- JUST LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
- MOONTAN—Golden Earring—MCA
- MYSTERIOUS TRAVELLER—Weather Report—Col

- PARADISE & LUNCH—Ry Cooder—Reprise
- PHAEDRA—Tangerine Dream—Virgin

FOR THE RECORD/BALTIMORE

- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- FINALLY GOT MYSELF TOGETHER—Stylistics—Avco
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MYSTERIOUS TRAVELLER—Weather Report—Col
- PRETZEL LOGIC—Steely Dan—ABC
- SKIN TIGHT—Ohio Players—Mercury
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- SWEET EXORCIST—Curtis Mayfield—Curton
- THAT NIGGER'S CRAZY—Richard Pryor—Partee

GARY'S/RICHMOND

- DIAMOND DOGS—Bowie—RCA
- FALL INTO SPRING—Rita Coolidge—A&M
- GARCIA—Jerry Garcia—Round
- IF YOU LOVE ME LET ME KNOW—Olivia Newton-John—MCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- KEEP ON SMILIN'—Wet Willie—Capricorn
- NOT JUST ANOTHER BUNCH OF PRETTY FACES—If—Capitol
- ON STAGE—Loggins & Messina—Col
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise

POPLAR TUNES/MEMPHIS

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MIGHTY LOVE—Spinners—Atlantic
- OKIE—J.J. Cale—Shelter
- PRETZEL LOGIC—Steely Dan—ABC
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- SHOCK TREATMENT—Edgar Winter Group—Epic
- SUNDOWN—Gordon Lightfoot—Reprise

NATL. RECORD MART/MIDWEST

- BEST OF DAVE MASON—Blue Thumb
- DARK LADY—Cher—MCA
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MA HE'S MAKING EYES AT ME—Lena Zavaroni—Stax
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- SKIN TIGHT—Ohio Players—Mercury
- SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
- SUNDOWN—Gordon Lightfoot—Reprise
- TRES HOMBRES—Z Z Top—London

RECORD REVOLUTION/CLEVE.

- AIR CUT—Curved Air (Import)
- APOCALYPSE—Mahavishnu Orchestra—Col
- DIAMOND DOGS—Bowie—RCA
- GARCIA—Jerry Garcia—Round
- I WANNA BE SELFISH—Ashford & Simpson—WB
- ISIS—Buddah
- MOONTAN—Golden Earring—MCA
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- STRANDED—Roxy Music—Atco

ONE OCTAVE HIGHER/CHICAGO

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BACHMAN-TURNER OVERDRIVE—Mercury
- BACHMAN-TURNER OVERDRIVE II—Mercury
- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- DIAMOND DOGS—Bowie—RCA
- GOLDEN SCARAB—Ray Manzarek—Mercury
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- TRES HOMBRES—Z Z Top—London
- WONDERWORLD—Uriah Heep—WB

MUSHROOM/NEW ORLEANS

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BODY HEAT—Quincy Jones—A&M
- DIAMOND DOGS—Bowie—RCA
- FALL INTO SPRING—Rita Coolidge—A&M
- MYSTERIOUS TRAVELLER—Weather Report—Col
- NICKELODEON—Hudson-Ford—A&M
- OZARK MOUNTAIN DAREDEVILS—A&M
- SHININ' ON—Grand Funk—Capitol
- STRANDED—Roxy Music—Atco
- TREASURE ISLAND—Keith Jarrett—Impulse

RECORD SERVICE/CHAMPAIGN

- A NEW LIFE—Marshall Tucker Band—Capricorn
- APOCALYPSE—Mahavishnu Orchestra—Col
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- COURT AND SPARK—Joni Mitchell—Asylum
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- OKIE—J.J. Cale—Shelter
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- SHOCK TREATMENT—Edgar Winter Group—Epic

WHEREHOUSE/CALIFORNIA

- BEST OF GORDON LIGHTFOOT—UA
- BODY HEAT—Quincy Jones—A&M
- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- OZARK MOUNTAIN DAREDEVILS—A&M
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise
- SWEET EXORCIST—Curtis Mayfield—Curton

LICORICE PIZZA/LOS ANGELES

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- DIAMOND DOGS—Bowie—RCA
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MOONTAN—Golden Earring—MCA
- ON STAGE—Loggins & Messina—Col
- POSITIVE VIBRATIONS—Ten Years After—Col
- RAMPANT—Nazareth—A&M
- SKIN TIGHT—Ohio Players—Mercury
- WONDERWORLD—Uriah Heep—WB

Atlanta NARAS Names Officers

■ ATLANTA — The new board of governors and their officers have been elected by the Atlanta Chapter of the National Academy of Recording Arts and Sciences (NARAS), and installed at their June meeting at the Variety Club.

Bill Huie, director of mass media for the Presbyterian Church in the United States and former entertainer, was unanimously elected president of the Atlanta Chapter; James Philip Benton, Mastersound Studios, vice president; John Barbe of John Barbe Original Music,

secretary; and Charles Hall, RCA, treasurer.

Others on the board of governors of the chapter are: Kent Burkhart, Hugh Jarrett, Leon Walters, Gene Burleson, Tom Wells, Herb Marsh, Eddie Biscoe, Bob Edwards, Cecil Welch, Sam Wilhoit, Wendy Bagwell, Sonny Limbo, Jim Ellis, Gwen Kesler, Jerry Vandeventer, Vito Blando, Ann Tant, Hugh West, Barry Etris, Albert Coleman, Johnny Bee, Larry King and Stan Dacus.

'Rock Concert' Gala



"Rock Concert's" Don Kirshner is pictured with the multi-million dollar talent of (from left) Dionne Warwick, Helen Reddy and Olivia Newton-John at the home of Henry and Rozalind Rogers, where Kirshner celebrated the anniversary of his syndicated TV show. Other guests included personal manager Jeff Wald, 5th Dimension's Billy Davis and Marilyn McCoo, Rick and Kris Nelson, Johnny Nash, Jimmy Darren, producers Norman Lear and Alan Landsburg, and Steve Gold and Jerry Goldstein of Far Out Productions.

Capitol Sets Eight For Quad Tape Release

■ LOS ANGELES—Capitol Records will release 11 8-track quad tapes in August, including many of the label's best-selling releases, announced Charles Comelli, manager, creative products.

Included in the initial quad release are Pink Floyd's "Atom Heart Mother" and "Dark Side Of The Moon;" Steve Miller's "The Joker;" Grand Funk's "Shinin' On" and "We're An American Band;" Helen Reddy's "I Am Woman," "Love Song For Jeffrey" and "Long Hard Climb;" John Lennon's "Imagine;" and Angel Records' two Scott Joplin albums, "Red Back Book" and "Palm Leaf Rag."

Polka Album Out

■ HACKENSACK, N.J. — Thunderbird Records has announced the release of Brad Swanson's 15th organ polka album, "Dance to the Happy Time Polka Favorites."

Bridey's Maid



Al Coury, senior vice president a&R and promotion of Capitol Records, has announced the signing of Bridey Murphy, a rock group under the management of Jeff Wald Associates, to a long-term exclusive contract. A debut single is scheduled for release in late summer. Pictured (from left) are John Meyer, personal manager; in-house producer, John Carter; Bridey Murphy members Billy James and Paul Cowsill; and Coury.

Nine from Polydor

■ NEW YORK — Polydor Records will release nine albums on June 24, spanning a range of contemporary music from pop to soul to jazz to rock. Included in the release is a double album by James Brown, entitled "It's Hell," as well as a debut album by Brown's discovery, Sweet Charles, "For Sweet People from Sweet Charles." A double album, "Layla and Assorted Other Love Songs," is restored to the catalogue in tribute to Eric Clapton, on his return to public engagements and recording. Joe Simon's "Mood, Heart and Soul," on Spring, is highlighted by the current Simon hit "Best Time of my Life." From New Orleans comes a debut album, "Wild Magnolias," by the group of the same name. Atlanta Rhythm Section also debuts on Polydor with "Third Annual Pipe Dream," and from ECM is a specially-priced three-record boxed set from pianist Keith Jarrett, "Solo-Concerts." Rounding out the release are new offerings by England's Rare Bird ("Born Again") and Link Wray ("The Link Wray Rumble").

Famous Releases Five

■ NEW YORK — Tony Martell, president of Famous Music, has announced the company's June release. Leading off is r&b singer/songwriter Norman Feels with his second Just Sunshine album, "Where Or When." Also included in the release is "Sunshine," by the Philadelphia-based group of the same name, on the Crunch label.

Rounding out the shipment are "Heaven" by Arica on Just Sunshine; Alex Korner's All Stars' "Blue Incorporated," also on Just Sunshine; and "Bloody Mary," a disc from Family Productions by the band of the same name.

Scali Announces Africa Benefit

■ UNITED NATIONS — Ambassador John Scali, United States representative to the United Nations, and the United Nations Association of the United States of America, have announced plans for a series of concerts to benefit the famine-stricken countries of Africa.

Morrow Expands

■ NEW YORK — Charles Morrow Associates, New York-based music production company, has announced major expansion both within its New York office and nationally.

Morrow is remodeling his New York studio as well as expanding to Chicago. Other major city moves are contemplated in the near future.

Cash on the Line



Columbia recording artist Johnny Cash recently made a visit to Houston for a special six day engagement at the Music Theatre. Cash played seven concerts in the six days and still found time for various meetings during the week in order to promote his two latest Columbia albums, "That Ragged Old Flag" and "Five Feet High and Rising." Shown at one of these affairs are (from left): Mike Gusler, local promotion manager, Epic and Columbia Custom labels, Houston; Cash; Monument recording artist Larry Gatlin; Mike Pillot, local promotion manager, Columbia Records, Houston; and Roger Metting, branch manager, CBS Records' Houston branch.

'Billy' Boy



Michael Crawford, star of England's new hit musical "Billy," recently appeared in Chappells, one of London's major record retailers, to help promote the "Billy" cast album. The album was produced by CBS Group president Goddard Lieberman. Pictured with Crawford are (from left) Jack Foley, director of sales, and Dick Asher, managing director of CBS England.

THE R&B WORLD SINGLES CHART

JUNE 29, 1974

JUNE 29	JUNE 22
1	3
2	6
3	5
4	4
5	8
6	9
7	7
8	10
9	1
10	12

11	11	WHAT GOES UP (MUST COME DOWN) TYRONE DAVIS—Dakar 4532 (Brunswick)	45	22	HEY BABE JONSES—Mercury 7345B
12	15	I WISH IT WAS ME YOU LOVED THE DELLS—Cadet 5602	46	53	DANCEMASTER WILLIE HENDERSON—Playboy 50057
13	13	TOO LATE TAVARES—Capitol 3882	47	56	SECRETARY BETTY WRIGHT—Alston 4622
14	14	JIVE TURKEY OHIO PLAYERS—Mercury 73480	48	57	CHOOSING UP ON YOU DRAMATICS—Cadet 5704 (Chess/Janus)
15	2	HOLLYWOOD SWINGING KOOL & THE GANG—Delite 561	49	59	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT—RCA APBO-0305
16	17	WILDFLOWER NEW BIRTH—RCA APBO-0265	50	50	LONG AS THERE'S YOU (I GOT LOVE) LEON HAYWOOD—20th Century TC 2065
17	16	I'M IN LOVE ARETHA FRANKLIN—Atlantic 2999	51	62	LOVE TRAIN BUNNY SIGLER—Phila. Intl. Z57 3545 (Columbia)
18	25	I'VE BEEN BORN AGAIN JOHNNIE TAYLOR—Stax STA 0208	52	60	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC—Westbound 224
19	18	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN—Roxbury BRBO-0236 (Chelsea)	53	23	WONDERFUL ISAAC HAYES—Enterprise ENA 9095 (Stax)
20	24	MY THANG JAMES BROWN—Polydor 14344	54	65	THE BEST TIME OF MY LIFE JOE SIMON—Spring 149 (Polydor)
21	21	ARISE AND SHINE (LET'S GET IT ON) THE INDEPENDENTS—Wand 11273 (Scepter)	55	26	YOU MAKE ME FEEL BRAND NEW STYLISTICS—Avco 4643
22	30	HOW DO YOU FEEL THE MORNING AFTER MILLIE JACKSON—Spring 147 (Polydor)	56	58	WHERE DO WE GO FROM HERE TRAMMPS—Golden Fleece Z57 3254 (Columbia)
23	19	DANCIN' MACHINE JACKSON 5—Motown M1286F	57	64	KUNG FU CURTIS MAYFIELD—Curtom 1999 (Buddah)
24	20	FOR THE LOVE OF MONEY O'JAYS—Phila. Intl. Z57 3544 (Columbia)	58	28	(YOU KEEP ME) HANGING ON ANN PEEBLES—Hi 2265 (London)
25	27	BEHIND CLOSED DOORS LITTLE MILTON—Stax 0210	59	67	I'VE BEEN SEARCHIN' O. V. WRIGHT—Back Beat 631 (ABC)
26	37	MACHINE GUN COMMODORES Motown M 1307F	60	63	DO IT OVER OLYMPIC RUNNERS—London 202
27	39	BALLERO WAR—UA XW432-W	61	46	LET'S GET MARRIED AL GREEN—Hi 2262 (London)
28	36	DAMN RIGHT I AM SOMEBODY FRED WESLEY & THE J.B.'s—People 638 (Polydor)	62	—	HANG ON IN THERE BABY JOHNNY BRISTOL—MGM 14715
29	32	POSITIVE THING MANDRILL—Polydor 14235	63	29	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER—Tamla T54245F (Motown)
30	31	IT'S HER TURN TO LIVE SMOKEY ROBINSON—Tamla T54246F (Motown)	64	71	RAINDROPS BARBARA ACKLIN—Capitol 3892
31	33	IT'S BETTER TO HAVE AND DON'T NEED DON COVAY—Mercury 73469	65	—	BINGO WHISPERS—Janus 238
32	40	TELL ME SOMETHING GOOD RUFUS—ABC 11427	66	68	MUSIC MAKES YOU MOVE FUNKHOUSE EXPRESS—Buddah 412
33	44	MY LOVE MARGIE JOSEPH—Atlantic 3032	67	69	WHAT GOES AROUND (COMES AROUND) BLACK IVORY—Kwanza 7800 (WB)
34	35	I'M FALLING IN LOVE WITH YOU LITTLE ANTHONY & THE IMPERIALS—Avco 4635	68	70	GRAPE VINES WILL LIE SOMETIMES ROSCHELL ANDERSON—Sunburst 529
35	38	WHO ARE YOU B. B. KING—ABC 11433	69	—	I FEEL LIKE DYNAMITE KING FLOYD—Chimneyville CH 10202
36	45	GOOD THINGS DON'T LAST FOREVER ECSTASY, PASSION & PAIN—Roulette R7156	70	34	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513
37	47	YOU'VE GOT MY SOUL ON FIRE TEMPTATIONS—Gordy G7146F	71	—	YOU'VE GOT TO KEEP ON BUMPIN' KAY GEES—Gang 321
38	48	FEEL LIKE MAKIN' LOVE ROBERTA FLACK—Atlantic 3025	72	—	BETWEEN HER GOODBYE & MY HELLO GLADYS KNIGHT & THE PIPS—Soul S35111F (Motown)
39	43	A FUNKY SONG RIPPLE—GRC 2017	73	74	TREAT ME LIKE I'M YOUR MAN JOHNNY "GUITAR" WATSON—Fantasy 721
40	42	FUNKY PARTY CLARENCE REID—Alston 4621	74	—	BLOW YOUR WHISTLE SOUL SEARCHERS—Sussex 517
41	52	MIDNIGHT AND YOU SOLOMON BURKE—Dunhill 4388	75	—	YOUR LOVE IS PARADISE EXECUTIVE SUITE—Babylon 1113
42	51	YOU'RE WELCOME STOP ON BY BOBBY WOMACK—UA XW439-W			
43	54	TIME FOR LIVIN' SLY & THE FAMILY STONE—Epic 5-11140			
44	41	SHO' NUFF BOOGIE SYLVIA & THE MONUMENTS—All Platinum 2350			

EW&F: Active Elements

■ NEW YORK — Take a stable force such as Earth; add the mutability of Wind; then spice it up with the passionate influence of Fire: The result is Columbia recording group Earth, Wind & Fire, a potent and dynamic band, steadily garnering fans, gold records (both albums, "Head To The Sky" and "Open Our Eyes" have achieved that status), and critical acclaim.

On record their sound is tight, professional and totally vibrant. Onstage those qualities are embellished with various lighting effects, exciting theatrics and activity that never lets up, all coordinated with precision to achieve maximum musical impact. In a recent interview with *Record World*, EW&F founder/percussionist/vocalist and group leader Maurice White discussed the group's goals and the means they are employing to achieve them.

"We want to give the audience that comes to see us more than they get on record," White explained. "Earth, Wind & Fire are energy elements and we want to get that message across visually. We all sit down together and talk about what we, ourselves, would like to see onstage and how to

make it work."

Work it out they do, and the numbers of people turning out for their live appearances is constantly growing. At an upcoming Washington, D. C. date at the Capitol Center they are expected to sell-out the 20,000-seat hall for two consecutive evenings.

With the recording and live performance aspects of their collective career gaining momentum, EW&F have plans to enter Hollywood's portals, with July marking the commencement of work on a film entitled "That's the Way of the World." White will be scoring the Sig Shore (of "Superfly" fame) produced film, and the group will star. The story—well, it's the trials and tribulations of a "struggling" a&r man who finds a group that he wants to bring to the forefront. White stated that EW&F decided on this particular film "because we believe that it's an honest appraisal of the recording industry." Compound their "record" and "live" devotees with the additional votary sure to be amassed with their film debut, and those active EW&F elements are going to be kept busy for a mighty long time.

Roberta Skopp



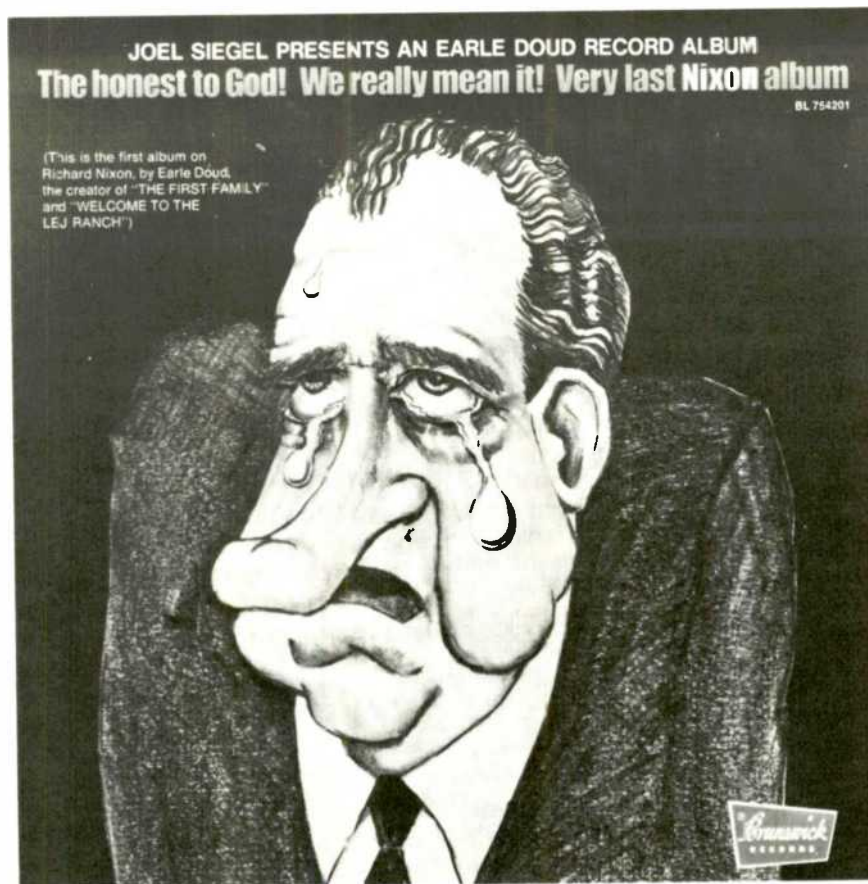
Earth, Wind & Fire

ABC Music Hot (Continued from page 6)

ABC chart songs to date this year are: "I Just Can't Get You Out of My Mind" (The Four Tops), "One Woman Man" (Lawrence Payton), "Somebody Found Her" (Addrisi Brothers), "I Like to Live the Love" (B.B. King), "This Time I'm Gone For Good" (Bobby Blue Bland), "If That's The Way You Want It" (Skylark), "I Have To Say I Love You In a Song" (Jim Croce), "This Heart" (Gene Redding), "Saxophones" (Jimmy Buffett), "Put a Little Love Away" (The Emotions), "Bad, Bad Leroy Brown" (Frank Sinatra), "Tribe (Tribe),

"Summer Breeze" (Seals and Crofts), "One Chain Don't Make No Prison" (The Four Tops), "Secret Affair" (Nature's Gift), "Circles" (Mary Travers), "Come Monday" (Jimmy Buffett), "Rikki Don't Lose That Number" (Steely Dan), "Too Late" (Tavares), "Who Are You?" (B.B. King), "Workin' At the Car Wash Blues" (Jim Croce), and "Put Out the Light" (Joe Cocker).

ABC publishing now has offices in Los Angeles, New York, and Nashville and is set up to cover artists and producers throughout the United States.



What do these people have in common?

RICHARD NIXON LARRY KENNEY
HENRY KISSINGER LARRY KENNEY
DAVID EISENHOWER LARRY KENNEY
RON ZIEGLER LARRY KENNEY
PAT NIXON LARRY KENNEY
TRICIA NIXON LARRY KENNEY

THEY ALL SOUND ALIKE!

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

JUNE 29, 1974

1. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM-1-705
2. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
3. **LET'S PUT IT ALL TOGETHER**
STYLISTICS—Avco AV 69001
4. **OPEN OUR EYES**
EARTH, WIND & FIRE—
Columbia KC 32712
5. **SWEET EXORCIST**
CURTIS MAYFIELD—Curton CRS 8601
(Buddah)
6. **CLAUDINE SOUNDTRACK**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5062
7. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
8. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
9. **LET ME IN YOUR LIFE**
ARETHA FRANKLIN—Atlantic SD 7292
10. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
11. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
12. **BODY HEAT**
QUINCY JONES—A&M SP 3617
13. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
14. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
15. **BOOGIE DOWN**
EDDIE KENDRICKS—Tamla T330V1
16. **BLUE MAGIC**
Atco SD 7038
17. **WAR LIVE**
WAR—UA LA193-J2
18. **STREET LADY**
DONALD BYRD—Blue Note BN LA040-F
(UA)
19. **WILD AND PEACEFUL**
KOOL & THE GANG—Delite DEP-2013
20. **DAMN RIGHT I AM SOMEBODY**
FRED WESLEY & THE J.B.'s—
People PE 6602
21. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PBS-2404 (Stax)
22. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
23. **FREEDOM FOR THE STALLION**
HUES CORP.—RCA APL1-0323
24. **ANTHOLOGY**
MARVIN GAYE—Motown M9 701A3
25. **GRAHAM CENTRAL STATION**
Warner Bros. BS 2763
26. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APL1-0248
27. **LIVE IN LONDON**
O'JAYS—Phila. Intl. KZ 32953 (Columbia)
28. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
29. **SUPER TAYLOR**
JOHNNY TAYLOR—Stax STS 5509
30. **THAT'S HOW LONG I'LL BE**
LOVING YOU
BUNNY SIGLER—Phila. Intl. KZ 32859
(Columbia)
31. **FINALLY GOT MYSELF TOGETHER**
IMPRESSIONS—Curton CRS 8091
(Buddah)
32. **EUPHRATES RIVER**
MAIN INGREDIENT—RCA APL1-0335
33. **TOUGH GUYS**
ORIGINAL SOUNDTRACK/ISAAC
HAYES—Enterprise ENS 7504 (Stax)
34. **FRICTION**
SOUL CHILDREN—Stax STS 5507
35. **PURE SMOKEY**
SMOKEY ROBINSON—Tamla 331S1
36. **BLACKBYRDS**
Fantasy F 9444
37. **I WANNA GET FUNKY**
ALBERT KING—Stax STS 5505
38. **COME A LITTLE CLOSER**
ETTA JAMES—Chess CH 60029
39. **BEST THING THAT EVER**
HAPPENED TO ME
PERSUADERS—Atco SD 7046
40. **COME LIVE WITH ME**
RAY CHARLES—Crossover CR 9000

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "You Ain't The Only Man (God Created)" — Jeanie Reynolds (Chess). New artist, new sound with true-to-life lyrics will deliver another smash for Don Davis and Tony Hester. Strong contender for heavy chart action.

DEDE'S DITTIES TO WATCH: "Love Is The Message" — MFSB featuring Three Degrees (P.I.R.-UPT); "How Can I Get Next To You" — George Jackson (MGM-MUPT); "City In The Sky" — The Staple Singers (Stax-UPT). **DISCO POTENTIALS:** "Love Dance" — Big City (20th Century); "The Bigger The Cushion (The Better The Pushin)" — The Gents (Paramount).

Social Happenings

A testimonial dinner will be held July 20 at the Patten Hotel, 1 E. Eleventh St., Nashville, Tenn., for David Oliver. Tickets are selling for \$25 per plate with the principal speaker being Chuck Scraggs, manager of WDIA-AM in Memphis. For tickets you may contact: Bobby Q Day, P.O. Box 461, Chattanooga, Tenn. 37401.

Plans are now in motion for another testimonial to be held Saturday, August 3 in Birmingham, Alabama. The honoree is none other than Shelly "The Playboy" Stewart, who will be celebrating his silver anniversary, 25 years in radio. This testimonial will be held at the Birmingham Hyatt House. Proceeds of the gala affair will be going to Stewart's one time dream, that being "Operation Conscience." Operation Conscience is designed to lend a helping hand to humanity. Tickets are \$50 per plate and tables \$500, seating 10. For further details you may write: The Committee For Shelly Stewart Testimonial, P.O. Box 2104, Birmingham, Alabama 35201.

Smokey Willerford, formerly with WYBC-AM in New Haven, Conn., is presently employed by the United States Air Force and is stationed at Chanute AFB in Rantoul, Ill. Willerforde has not put aside his deejay or music director know-how, as he is giving record hops at the Airman and NCO clubs. Therefore, he is asking you, the record manufacturers, for assistance in sending out product. Please send new product to Smokey Willerforde, PSC Box 581, Chanute AFB Ill. 61868.



Casablanca records has signed another artist by the name of Karen Free. Ms. Free has a single, just released on that label, produced by Clay McMurray. Shown here are McMurray, Karen Free and Cecil Holmes, Casablanca vice president.

After a couple of weeks, another change has taken place at WCHB-AM in Detroit. Larry Dixon, who was hired along with Kim Weston, is no longer there. At press-time there were no further details available.

Marc Little, public relations director of WPDQ-AM in Jacksonville, Florida has announced that there are plans for a show to be given at the Florida State Prison in Raiford, tentatively scheduled for the end

(Continued on page 121)

JUNE 29, 1974

1. **BODY HEAT**
QUINCY JONES—A&M SP 3617
2. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
3. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
4. **WHIRLWINDS**
DEODATO—MCA 410
5. **STREET LADY**
DONALD BYRD—Blue Note BN LA040-F
(UA)
6. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
7. **BIG FUN**
MILES DAVIS—Columbia PG 32866
8. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1-0454
9. **APOCALYPSE**
MAHAVISHNU ORCHESTRA—
Columbia KC 32957
10. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
11. **JAMALCA**
AHMAD JAMAL—20th Century T432
12. **LAYERS**
LES MCCANN—Atlantic SD 1642
13. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
14. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING
CHICK COREA—Polydor PD 5536
15. **DEODATO 2**
EUMIR DEODATO—CTI 6029
16. **LONDON UNDERGROUND**
HERBIE MANN—Atlantic SD 1648
17. **BRIGHT MOMENTS**
RAHSAAN ROLAND KIRK—
Atlantic SD 2-907
18. **LIVE AT CARNegie HALL**
CLEO LAINE—RCA LPL1-5015
19. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu KU 917
20. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
21. **SCOTT JOPLIN: THE RED BACK BOOK**
GUNTHER SCHULLER—Angel S 36060
(Capitol)
22. **E.H. IN THE U.K.**
EDDIE HARRIS—Atlantic SD 1647
23. **SOLAR WIND**
RAMSEY LEWIS—Columbia KC 32897
24. **IN CONCERT**
DEODATO-AIRTO—CTI 6041
25. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata East 19742
26. **VISIONS**
PAUL HORN—Epic KE 32837
27. **BLACK BYRD**
DONALD BYRD—Blue Note LA047-F (UA)
28. **SCOTT JOPLIN: PIANO RAGS, VOL. 1**
JOSHUA RIFKIN—Nonesuch 71248
29. **ENLIGHTENMENT**
MCCOY TYNER—Milestone 55001 (Fantasy)
30. **CHAPTER 2: HASTA SIEMPRE**
GATO BARBIERI—Impulse AS 9263
31. **INTRODUCING THE ELEVENTH HOUSE**
WITH LARRY CORYELL
Vanguard VSD 79342
32. **SALT PEANUTS**
SUPERSAX—Capitol ST 11271
33. **BLACKBYRDS**
Fantasy F 9444
34. **TWO GENERATIONS OF BRUBECK**
DAVE BRUBECK—Atlantic SD 1645
35. **I AM NOT AFRAID**
HUGH MASEKELA—Blue Thumb BTS 6015
36. **BLACKS AND BLUES**
BOBBY HUMPHREY—
Blue Note BN LA126-G (UA)
37. **IN THE BEGINNING**
HUBERT LAWS—CTI CTX 3+3
38. **TREASURE ISLAND**
KEITH JARRETT—Impulse AS 9274 (ABC)
39. **BUTTERFLY DREAMS**
FLORA PURIM—Milestone 9052 (Fantasy)
40. **UNsung HEROES**
CRUSADERS—Blue Thumb BTS 6007

CROSSING OVER!

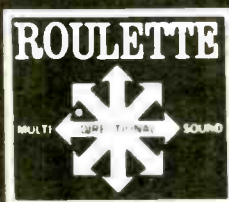


“GOOD THINGS DON’T LAST FOREVER” Ecstasy, Passion & Pain

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BOBBY MARTIN



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Bill Lowery *(Continued from page 10)*

anyone knew they were from the South. Of course, your old heritage, such as Little Richard was the South and that was a band sound.

Lowery: Yes, that's true. Little Richard came out of Macon and Otis Redding of course came out of Macon. I would like to talk about that band for a moment if I might; we have a record coming out that is really something else and it's basically southern all the way. It's by the Atlanta Rhythm Section and it's called "Jesus Hearted People." And it's like a Norman Rockwell painting that used to run in the Saturday Evening Post. And I think this is what people want to go back to. They are trying to recapture something that happened a long time ago. They are just caught up in today's world and it's moving too fast for them and they'd kind of like to go backwards in that respect and pick up the lifestyle of years ago.

Bill Lowery: "People want to go back . . . They are trying to recapture something that happened a long time ago . . . It's moving too fast for them."

RW: What do you consider is your place in Atlanta on the southern music scene?

Lowery: I am essentially a music publisher. We are more concerned with that than anything else. We were one of the early independent producers. We did that merely to assure that some of the songs that we really had faith in and believed in would be recorded. We took the artist and we did the whole shooting match. We took the song and recorded it and we have had a tremendous amount of success with that. Essentially we are concerned with songs as our main business.

RW: Atlanta is a growing recording center. Can you expostulate on where Atlanta is heading musically or creatively? Do you think it's going to be a bigger publishing town or bigger recording-wise?

Lowery: It can't help but get bigger. Atlanta is just a big city. We have the MGM South label there as you know. We believe in the South. And when we mentioned going into the publishing business 23 years ago in Atlanta, it was sort of a joke. The very idea of starting a music publishing company or a recording company in Atlanta was a little far fetched. Everything back in those days was done in New York, Chicago or L.A. and some of your country things were being done in Nashville. I don't see how Atlanta's music and recording scene can be stopped. I think it's going to be tremendous. Again, I don't think there is any particular form of music that you can say this is the Atlanta sound because we've done every type of song that you can think of: r&b, pop, country.

RW: We have a concept that there is more of the inter-city business in the South between the southern companies than there was maybe fifteen years ago or even five years ago, because of the closeness of the cities.

Lowery: Yes, take Sami Jo's record "Tell Me a Lie." We did the voices in Memphis. We wanted those particular voices and put them on in Memphis. I know the Atlanta String Section has gone to Nashville on several occasions. They would take that whole string section to Nashville and do something because they wanted that particular sound on the strings. It's amazing how often that is happening today. We were one of the first ones to go to Muscle Shoals. We cut "What Kind of Fool (Do You Think I Am)" by the Tams over there. We cut "Everybody" by Tommy Roe over there because of that inter-weaving of the cities, and we liked that rhythm section they had over there which was made up of David Briggs, Norbert Putnam, Jerry Carrigan. And now they're all over in Nashville.

RW: We were talking about the rise in southern music. Do you feel that in previous years there has been a prejudice against southern music?

Lowery: You still might have that to some extent. When I talked to the MGM people about this MGM South deal, we were really getting a little nervous as to whether we should use South or not. If you noticed on "Tell Me A Lie," it was a big hit all over the South and it was not a big hit in New York, or San Francisco or Chicago. So maybe there is still some prejudice in that area. Can you explain that?

RW: Do you think records can be broken in the South?

Lowery: Oh, all of ours have. We broke them all in the South. We're high key promotion-minded. What I hate to do is ever lose a winner. I don't mind losing the losers. I have a hard time accepting losing a winner. That's the reason it was very difficult for me to accept the Sami Jo thing. It made me think "What happened? Was it prejudice?" I don't know. I would hope not. This is the first record that we ever

(Continued on page 132)

Wesley Rose *(Continued from page 10)*

record and I don't play country music." But they are easily lying to themselves because they are playing a country artist such as Charlie Rich and they'll use the fact that Charlie is a pop artist. In other words, they'll label them what they want to label them. The Everly Brothers were a great country harmony team but in many of the big centers, they used to say to me, "Wes, they're out and out pop." They weren't out and out pop! And Presley, who started the rock thing, was oriented to a combination of pop and country and started his own medium.

RW: Do you view Nashville as country or creatively speaking, how do you think of Nashville as a music center?

Rose: I think of Nashville as a place I would record any artist. We have recorded Japanese artists here, we have recorded Spanish, German, Belgian, Mexican acts; I think in Nashville you can record any artist from any medium because the musicians accept the facts and play the natural sequence of what fits the song. Our musicians can play any type of music and most of it is not arranged, which gives them the freedom to do things that are unique. I would say that the closest thing to recording in Nashville was London, England. I've done some sessions over there.

I don't think anybody can walk out of the studio and say "I've got a hit." They've got to see what the engineer puts together. It really doesn't create positive enthusiasm. In Nashville, when a person leaves the studio, he knows what he's going to release and he's enthused because he's actually heard what will be coming out.

RW: Is it the simplicity of southern music that has brought it to the forefront?

Rose: I think that during the time since 1945 I've been in the publishing business, there has always been in any given year at least five super hits that came out of the South in one direction or another. Whether it came from a southern writer and was recorded elsewhere, or came from a northern writer and was recorded in the South or whether it came from a southern publishing company, I think somewhere along the way there is a part of the South in it. I don't like to think South, North, East and West, because it's one world; I think in terms of the entire world with our entire catalogue because any song that was a hit here should be a hit in any other country in the world if you have the creativity to present it properly and get it recorded right to fit the population of the given country.

RW: Many rock labels have production deals in various areas like Muscle Shoals and Memphis and there are other record companies located in the many cities of the South: Atlanta, Macon and Memphis. How do you view the creative centers of the South, Nashville included?

Rose: I think they are a little different. I think Memphis is oriented a little more toward r&b. Muscle Shoals is a little closer to Nashville except I think a little of their production is done California style. They do a mixture of California and Nashville. In Nashville, we try to do a session at one time. I think in Muscle Shoals those records I've heard from Muscle Shoals, are tracked. When we track it in Nashville, we start out what we call ad lib rhythm: we can lay the strings on rhythm arrangement or horns. Many times I've done horns without arrangement. But it depends how much of the Nashville sound you use. You've got to have great musicians that can play by ear to do Nashville style music. Now an arranger may be from Nashville but working in California, such as Don Tweedy has done. Jimmy Bowen has done many great songs with Dean Martin and Frank Sinatra and you can feel in his recordings the country. I'm called a vanilla producer: very simple. I try to produce something that any person walking up and down the street or driving in his car will like. I'm really not interested in whether the musicians like it because if the people like it, I'm successful; if the people don't like it, I'm a failure!

Wesley Rose: "The reason we've become one of the biggest international recording centers is that we break all the rules."

RW: But you utilize those musicians to get that simplicity?

Rose: Yes. If you give the musicians freedom, the first thing they do is something natural and then you become a traffic cop and say leave this in, take this out, etc. if it doesn't fit your image. I'm not a musician, which is a handicap in one way and an asset in another way. I don't know enough about music to hurt me.

RW: How do you view the growth of Nashville and of the South as a whole?

Rose: Well, I no longer think of Nashville as the South, and as you know, I'm not even from the South, I'm from Chicago. I think of it as a world recording center. And I think of the freedom people have of coming into Nashville and being able to express their thoughts, the

(Continued on page 123)

Recording Institute Continues Course

■ NEW YORK—The Recording Institute of America, formed nearly one year ago, is continuing its ten week course in "Modern Recording Techniques" on location at 16 track recording studios in cities all over the country. They are presently in thirty cities throughout the country and, by mid-July, plan on being in at least five more cities.

Under the guidance of qualified professional recording engineers, the students learn to operate modern state of the art equipment. This includes 4, 8 and 16-track tape recorders and their console, mixing, editing, overdubbing techniques, use of microphones, etc.

Students taking the course have the opportunity to meet with guest lecturers, producers, audio equipment manufacturers, designers, etc., and to record at Recording Institute affiliated studios throughout the country at a discount rate. The Recording Institute of America's executive offices, under the direction of Vincent P. Testa, are located at Gulf & Western Plaza in New York.

ASCAP Ups Messenger

■ NEW YORK—Gloria Messenger, senior attorney of the American Society of Composers, Authors and Publishers (ASCAP), has been named acting distribution manager, announced ASCAP president Stanley Adams. Ms. Messenger replaces Paul Strok Adler, who has been distribution manager since 1970 and has resigned to return to the practice of law as a partner in the law firm of Kurnit and Adler.

Ms. Messenger is a graduate of the Yale Law School, and has been associated with the performing rights society since 1955.

Rowles and TeNgaio Form Maori Prod.

■ LOS ANGELES — John Rowles and producer Kingi TeNgaio have announced the formation of Maori Productions, an independent motion picture-television-recording organization to be based in Honolulu.

The first acquisition of Maori is the American rights to Rowles' recent TV color special, "John Rowles on Tour," filmed during his concert tour of New Zealand for NZBC-TV of that country.

Puckett Scores Film

■ LOS ANGELES — Vocalist Gary Puckett has been chosen to write and produce the music for the forthcoming film, "Dynamite," in which he will also play the lead role.

"Dynamite," a fiction piece about a rock group, will be produced by Larry Brown and Barbara Kieserman.

Weather Report Pacts with CMA

■ NEW YORK—Columbia recording group Weather Report has signed a major pact with the CMA Booking Agency. The signing comes on the heels of the release of the group's latest album, "Mysterious Traveller".

Major Cities

The new booking arrangement will have the contemporary quintet working for promoters in every major city in the country, as well as on the college level. A tour has already been set up for the month of July and discussions are under way for a tour of Europe in late Fall.

Gettin' Gritty



After taking in the performance of UA's performance of UA's Nitty Gritty Dirt Band at Los Angeles' Troubadour (left) Bo Donaldson (of Bo Donaldson and the Heywoods), visits backstage with the Dirt Band's Jimmie Fadden.

Heartsfield to Tour With Rory Gallagher

■ CHICAGO—Heartsfield, whose second Mercury album "The Wonder Of It All" was just released, has been set to tour with Rory Gallagher. The tour was put together by Ira Blacker of ATI.

The Gallagher tour starts in Portland July 26 and ends in Tampa, Fla. Sept. 1.

Earth Shaker



Pictured above is the newest outdoor ad campaign by A&M's creative services department. The billboard, featuring Rick Wakeman's new album "Journey To the Centre of the Earth," was carefully draped in the style of a conceptual artist named Christo, known throughout the world for his extraordinary wrapping projects, such as a section of the Australian coastline, the Whitney Museum in New York and a statue in Rome. The billboard, on Hollywood's Sunset Strip, has been slowly uncovered over the last few days, to reveal the Wakeman album—and a new art form.

Stampeders Plan Tour Via Premier Pact

■ NEW YORK — The Stampeders, a Canadian rock group, have signed an exclusive booking agreement with Premier Talent and will embark on their first U.S. tour in August and September with Black Oak Arkansas. The deal was negotiated with Frank Barcelona, president of Premier, by Ron Sunshine of New Directions, which represents Mel Shaw Productions, the Stampeders' management in the United States.

UA's Art Posters

■ LOS ANGELES — United Artists Records vice president, creative services, Bob Cato, has announced an extensive program of fine art posters designed to publicize Blue Note and United Artists record product through the use of the paintings by well known and up and coming young artists.

First in this series is the "Jazz for Art's Sake" poster currently being distributed by United Artists for its Blue Note label. The poster is "Eat the Animal," by Francisco Toledo.

Island Distribbs

(Continued from page 3)

Covering the eastern regions of the U.S., Island product will be distributed by Music Merchandisers, Woburn, Mass.; Seaboard Distributors, East Hartford, Conn.; SMG Distributors, Maspeth, N.Y.; Apex-Martin, Newark; Chips Distributors, Philadelphia; Schwartz Brothers, Washington, D.C.; Heilicher Miami, Opalocka, Florida; Record Sales, Memphis; Southland Record Distributors, Atlanta; Alan Meis, Cincinnati; and Progress Record Distributors, Cleveland.

Island's first release utilizing the new distribution system is "This Town Ain't Big enough for Both of Us" by Sparks.

George Segal Cutting



Movie star George Segal strums a banjo lick for producer Bob Thiele during a break in his debut recording session at RCA's New York studios. Segal recorded an album called "A Touch of Ragtime" with The Imperial Jazz Band, featuring the music of Scott Joplin, that will be released shortly on Thiele's Signature label and distributed by RCA Records.

Sounds of the South

(Continued from page 3)

ing penetration of the contemporary music scene."

The Sounds of the South label was originally formed by Kooper in 1972 when he moved from New York to Atlanta, culminating in the success of Lynyrd Skynyrd. Kooper will continue to produce future Lynyrd Skynyrd product for Sounds of the South/MCA, but all other Kooper productions will be channeled through Polydor.

Piracy

(Continued from page 6)

though Circuit Judge Robert W. Landry found that "the pirating of records is a shabby business that offends a person's sense of fair play" and was "forally reprehensible," he ruled, however, that this practice could not be enjoined under existing state law.

In overturning this decision, the seven-man Supreme Court said: "We conclude that it is the duty of this court to act in circumstances where it is apparent that a wrong has been committed, and to furnish a remedy for that wrong when to do so is in accordance with previous statements of this court and would be fully consistent with the 'egislatively expressed policy of this state . . . We believe this court, as one of final common-law appellate jurisdiction, has the affirmative duty to protect rights that have arisen in the course of the centuries of the evolution of the common law."

The court added that, "Recognizing a cause of action in unfair competition for the plaintiffs gives the plaintiffs protection against defendant's appropriation, the largency, of plaintiffs' efforts."

Personalidad de la Semana (VIP of the Week)



Omar Marchant

■ Hombre joven, disc-jockey de excelente voz, simpática y alegre personalidad, **Omar Marchant** triunfa plenamente en estos momentos en su programa semanal de WLTV Canal 23, "Solo Para Bailadores," que se transmite los días Lunes de 8.30 P.M. a 9.30 P.M. y que es considerado como el programa de mas alto rating en la televisión latina de la Florida.

La atracción que ejerce **Omar Marchant** dentro del público de habla castellana no es cosa de suerte. Desde muy joven se inició en el mundo de la radio cubana y ya a los 19 años era disc-jockey y director de Radio-Tiempo Cadena Habana, la más importante emisora musical de Cuba.

Al salir de su país viajó a Ciudad México donde trabajó en una importante red de emisoras, pasando posteriormente a Miami donde desde 1964 es una de las personalidades de la Radio y TV mas querida. Su espacio de la tarde en WFAB, "La Fabulosa" acaparó las mas altas puntuaciones en todos los "surveys" que se efectuaron durante su permanencia como disc-jockey y programador de dicha emisora, ya sea en el "Pulse"

o "A.R.B.". Los días sábados, **Omar Marchant** tenía programación como disc-jockey en la WFAB en sus titulados "Sábados Alegres" que se transmitía de 9 A.M. a 6 P.M., programa dirigido prácticamente a los automovilistas y vacationistas. Aunque parezca increíble, Marchant logró obtener hasta "22 puntos" de rating en los días sábados, motivando esto que revistas de renombre mundial como "Vanidades" y "Bohemia" le hicieran reportajes especiales. También la TV canadiense vino a Miami para hacerle un reportaje especial.

Marchant salpicaba su programación musical con ingeniosos concursos, dando infinidad de premios y creando frases que rápidamente eran repetidas por toda la colonia latina del Sur de la Florida. Su especial concurso "Los Pegaditos" aún sigue transmitiéndose por WFAB, y los jingles que él creara para esa emisora aún se siguen escuchando.

En los arcrivos de "Southern Bell" consta la suspensión del servicio telefónico a la WFAB, suspensión que motivó Marchant con su programa, ya que al recibir tantas llamadas las líneas correspondientes al número de la Radio-estación, éstas quedaban bloqueadas. En una carta enviada por el departamento legal de Southern Bell se decía que su departamento técnico había detectado 50.000 llamadas hechas a Marchant en sólo una hora.

Cuando en Octubre de 1972 Omar anuncia su retiro de la radio para ocupar un alto puesto ejecutivo en Peer-Southern Organization, bajo lamérido de **Monique**
(Continued on page 119)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Comenzó la salida de músicos y directores de orquesta extranjeros radicados en México, ante el apoyo brindado por la Secretaría de Gobernación al pedido del comité ejecutivo del Sindicato Unido de Trabajadores de la Música (SUTEM) que dirige **Venus Rey**. El reclamo fué la salida de inmediato del país de más de cien músicos extranjeros que vienen desplazando a los ejecutantes de esa organización en los espectáculos y que no habian sido autorizados por el SUTM. **Venus Rey** pide que "no se autorice la entrada de músicos extranjeros al país con el visto bueno de sindicatos o asociaciones distintas a nuestra organización de músicos. La permanencia máxima de músicos extranjeros con el visto bueno nuestro será hasta de seis meses y sin desplazar ni a los compañeros músicos de provincia, ni a los capitalinos. Cumpliendo los seis meses deben regresar a su país de origen y no quedarse a causarnos perjuicios." Entre los primeros artistas que se han visto forzados a la salida de México se cuentan "Los Angeles Negros, Los Diablos Azules, Los Bardo y Los Corraleros de Majagual" . . . Como resultado inmediato ya comienzan a movilizarse otras asociaciones de músicos en otros países para forzar a los músicos mexicanos a retirarse inmediatamente de sus funciones y que no disfrutan ya de sus vistos buenos. Bueno, era de esperar!

Firmó **Fernando Valadez** como artista exclusivo de Musart en México. **José Arroyave**, su director artístico comenzó ya a trabajar en la clasificación de los números que en fecha próxima habrán de aparecer en el mercado . . . En extremo exitoso el viaje de **Eddie Palmieri** a California, especialmente en el Hollywood Paladium y en el Pasta House. La KSAN brindó un show radial de una hora a través de su planta localizada en Sausalito en el cual se ofreció la actuación de Eddie y su Banda . . . **Juan Mendoza** "El Tariacuri" firmó contrato de exclusividad con Discos Rex. El primer sencillo lanzado al mercado por el sello y en la voz de **Juan Mendoza** lleva los temas "Coplas de Juan Mendoza" y "Mi Tierra Caliente" . . . Los **Fania All Stars** actuarán en las siguientes fechas en: Curacao, Junio 12, Panamá, Junio 15 y Nueva York el 26 de Julio. El nuevo long playing de los **Fania All Stars** saldrá al mercado este mes.



Carbo Menendez

Recibió el compositor cubano **Carbo Menendez** su primer Disco de Oro en Nueva York, después de 34 años de dedicación al mundo de la música y composición. Actualmente su número "A Burujón Puñao" grabado por **Johnny Ventura** ha disfrutado de muy altas cifras de ventas. **Carbo Menendez** es compositor de temas de gran éxito entre los cuales se cuentan "El Baile del sillón," "Sube y Baja," "El Castigador," "Ya Mismo," "Se Murió Panchita," "Seboruco" y "Pasito Tun Tun" entre otros. A más de su Disco de Oro, **Carbo Menéndez** ha sido seleccionado en Nueva York como el "Compositor del Año 1973." ¡Felicidades! . . . Firmó Fuentes en Colombia a **Dannia**. El primer sencillo de esta intérprete lleva los números "Por tus Recuerdos" y "Amor que te Quiero Tanto" . . . Excelente la grabación larga duración de **Alcatraz** que Hispavox acaba de lanzar al mercado en España. Entre los números se destacan "El Sonido de mi Voz," (Pueyo-del Moral) "El Periódico," (Pueyo-Yébenes) y "Alcatraz." (Yébenes)



Dannia

Presentó ante la Mesa Directiva de la EMMAC (Editores Mexicanos de Fonógramas se presentó ante la Mesa Directiva de la EMMAC (Editores Mexicanos de
(Continued on page 119)



Alcatraz



el Conde

Pete Rodriguez

With The Smash Single
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LATIN AMERICAN HIT PARADE

New York (Salsoul)

By JOE GAINES—WEVD

1. **NO HAY AMIGO**
ORCH. HARLOW—Fania
2. **AVISALE A MI CONTRARIO**
ROBERTO ROENA Y SU APOLLO SOUND—
International
3. **ORGULLOSA**
ISMAEL RIVERA—Tico
4. **ASI NO SE QUIERE A NADIE**
Tipica 73—Inca
5. **MUJER MIA**
JOE BATAAN—Mericana
6. **VO SO**
WILLIE COLON—Fania
7. **MI MUJER PIDE MAS**
NACHO SANABRIA—Borinquen
8. **LA ESCALERA**
CHEO FELICIANO—Vaya
9. **NO HACE FALTA PAPEL**
THE CESTA ALL STARS—Cesta
10. **PA'LANTE OTRA VEZ**
TOMMY OLIVENCIA—Inca

Colombia

By LAZARO VANEGAS

1. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Promos
2. **BARRACUDA**
AFRIC SIMONE—BASF
3. **ESTACIONES EN EL SOL**
ANA Y JAIME—Famoso
4. **SOLEDA**
EMILIO JOSE—Belter
5. **BUSCAME**
SERGIO Y ESTIBALIZ—Novola
6. **NUESTRA HISTORIA DE AMOR**
CLAUDIA—CBS
7. **TE QUISE TE QUIERO Y TE QUERRA**
MANOLO GALVAN—Ariola
8. **DEJAME CONOCERTE**
CESAR MALDONADO—Palacio
9. **ESPERAME**
JESUS DAVID QUINTANA—Philips
10. **HOY TAN BONITA**
CLAUDIA OSSUNA—Philips

Los Angeles

By KALI

1. **MI LINDA ESPOSA**
LOS ARRIAGADA—Capitol
2. **PEDRO PARRANDAS**
FIGUEROA—Latin
3. **NO HAY AMOR**
TINI MORRIE—Hurricane
4. **SI NOS DEJAN**
HERMANAS HUERTA—CBS
5. **CUATRO ESTRELLAS EN EL CIELO**
CORNELIO REYNA—CR
6. **EL PASO**
ROBERTO JORDAN—Arcano
7. **SE CAMBIARON LOS PAPELES**
HERMINIO RAMOS—Mericana
8. **EL CHICANO**
IGNACIO LOPEZ TARSO—Caytronics
9. **CENICIENTA**
LA TROPA LOCA—Capitol
10. **CONGORE TUMBERO A LA MAR**
REVOLUCION E. ZAPATA—Polydor

Ecuador

By MARCELO NAJERA

1. **ULTIMA CANCION**
DARWIN—Estelar
2. **HOLA SOLEDAD**
ROLANDO LASERIE—Musart
3. **EL ARROPAO**
LOS JOKERS—Estelar
4. **Y TE HAS QUEDADO SOLA**
LOS IRACUNDOS—RCA
5. **ELIMINACION DE FEOS**
EL GRAN COMBO—EGC
6. **EL DIA QUE ME QUIERAS**
ROBERTO CARLOS—CBS
7. **ME ESTOY ENAMORANDO DE TI**
HILDA MURILLO—Onix
8. **LA FLOR DE PAPA**
NALDO CAMPOS—Onix
9. **VOLVER VOLVER**
CAMILO SESTO—Ariola
10. **MI AMANTE NINA MI COMPANERA**
RAPHAEL—Famoso

Phoenix

By KIFN

1. **ME GUSTA ESTAR CONTIGO**
LOLA BELTRAN—Gas
2. **EL PASO**
ROBERTO JORDAN—Arcano
3. **EL SOMBRERO**
LOS SAYLORS—Raff
4. **DEJENME SI ESTOY LLORANDO**
LA LEYENDA—Musimex
5. **ME CASO EL SABADO**
VICENTE FERNANDEZ—Caytronics
6. **QUE COSA TE HICE YO**
LUPITA D'ALESSIO—Orfeon
7. **PANCHO HOLLYWOOD**
LOS POLIFON—Musart
8. **ME VOY PAL OTRO LADO**
GERARDO REYES—Caytronics
9. **HAZLO POR EL**
EL PUEBLO—RCA
10. **VAMOS HABLANDO CLARO**
CHALO CAMPOS—Latin Int.

New York (Salsoul)

By EMILIO GARCIA

2. **BOBINE**
JOHNNY VENTURA—Mete
2. **LATIN STRUT**
JOE BATAAN—Mericana
3. **LAS CUARENTAS**
ISMAEL MIRANDA—Fania
4. **EL DIA DE SUERTE**
WILLIE COLON—Fania
5. **ASI NO SE QUIERE A NADIE**
TIPICA '73—Inca
6. **NO HAY AMIGO**
ORQUESTA HARLOW—Fania
7. **ORGULLOSA**
ISMAEL RIVERA—Tico
8. **INDESTRUCTIBLE**
RAY BARRETTO—Fania
9. **GUARAGUAO**
BOBBY VALENTIN—Fania
10. **AQUI SE PAGA**
LOS SATELITES—Discolando

Personalidad

(Continued from page 118)

I. Peer y Ralph Peer II y bajo la dirección personal de Provi Garcia, directora latina de la fuerte editora de música, recibió miles de cartas de sus oyentes en las que le rogaban siguiera en la radio. Pero Marchant estaba dispuesto a retirarse un tiempo del aire pues ya tenía proposiciones de la televisión.

La Cámara de Comercio, organizaciones latinas, y el Gobierno de la Ciudad de Miami, ofrecieron con motivo de su retiro radial una cena de despedida al popular discjockey en la cual le fueron entregados varios trofeos por el Vice-Alcalde de la Ciudad, incluyendo un "Certificate of Appreciation," firmado por el Mayor y todos los comisionados de la Ciudad como prueba de reconocimiento a Marchant por su gran campaña en pro del turismo para esta área de la Florida. "Estos premios son los mejores regalos que puedo legar a mis hijos," fueron las palabras con las que Omar finalizó su discurso de agradecimiento aquella noche de despedida radial.

Y efectivamente, el mayor orgullo de O. Marchant son sus dos
(Continued on page 121)


Nuestro Rincon (Continued from page 118)

Música para cambiar impresiones en general y provocar un mayor acercamiento y mejor comprensión a los problemas de ambas asociaciones para lograr sus más prontas soluciones. De inmediato se dieron a la tarea de planear actividades inmediatas . . . Bueno, parece que de cierto ha sido vendida la empresa Sonolux de Colombia. Su actual presidente pasará a dirigir una empresa siderurgica, después de dejar totalmente aclarada su posición en la empresa. Según se desprende de comentarios llegados a este redactor, Sonolux cambiará de inmediato de postura local a cara internacional. Bueno, me alegro muchísimo! . . . "Trabajo costó" es un magnífico título para un nuevo tema . . . Y ahora hasta la próxima desde Nueva York.

Venus Rey, head of the Sindicato Unido de Trabajadores de la Música (Musicians Union of Mexico), asked Secretaría de Gobernación their full cooperation in order to force over 100 foreign musicians to leave Mexico immediately. It seems that the union had not been authorizing musicians to stay over six months in Mexico in order to protect local musicians. Among the artists that are starting this exodus are Los Angeles Negros, Los Diablos Azules, Los Bardo and Los Corraleros de Majagual . . . On the other hand, it seems that musicians' unions from other countries are starting to initiate the same procedure against Mexican musicians that are performing in their countries without the authorized immigration permissions. Well, what can you expect?

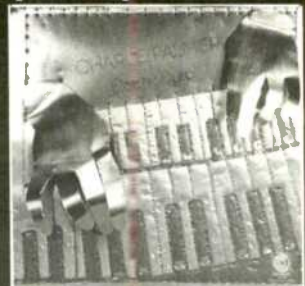
Fernando Valadez signed as exclusive artist with Musart, Mexico . . . Eddie Palmieri's trip to California was a great success for all concerned. Palmieri received an overwhelming response from audiences at both the Hollywood Palladium and the Pasta House. KSAN-FM provided an hour broadcast from their record plant in Sausalito featuring Palmieri. Other guests were Buddy Miles, Pete and Coke Escovito and other musicians from Azteca and Malo. Harvey Averde, president of Coco Records, would like to extend his thanks to Michelle Zarin who coordinated the KSAN broadcast . . . Juan Mendoza signed as an exclusive artist with Discos Rex in Mexico. His first single will contain "Coplas de Juan Mendoza" b/w "Mi Tierra Caliente" . . . Talented Cuban composer Carbo Menendez was feted in New York as "Composer of the Year." Carbo smashed recently in the city with "A Burujón Puñao,"

(Continued on page 121)



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TICO-ALL-STAR ALL STARS PRONTO LLEGARAN

Record World en Ecuador

By MARCELO NAJERA

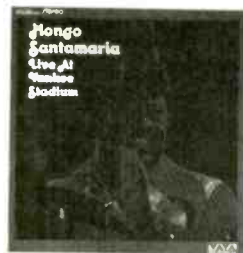
■ Que tal amigos: ya estamos con ustedes y con buenas nuevas en el mundillo del disco. Luego de descanso, las disqueras nacionales han vuelto a activar sus prensas, para brindarnos lo mejor de su repertorio . . . Los **Jokers** a petición popular lanzan su séptimo Elepé cuyos bailables temas son de mucho impacto y entre los mejores están: "Tormentos," "Cholita," "Festival Ballenato," "El Forastero;" el conjunto cuenta en este disco a más de **Pepe Cobos** con el nuevo vocalista **Lalo Medina** . . . Fadis nos brinda un verdadero recital romántico de canciones de los años idos. Voces como la de **Virginia Lopez**, **Los Tres Diamantes**, **Los Cuatro Hermanos Silva**, **Los Hermanos Reyes**, **Antonio Prieto**, amalgados en una larga duración para el sello RCA y que apareció con el título "Recordando Exitos" . . . Aunque la portada deja mucho que desear, el repertorio en sí reafirma las excelentes dotes artísticas que le han ubicado como la primera intérprete en su género del país; nos referimos al último elepé grabado por **Hilda Murillo**, para el sello Onix. Hay temas importantes como "Me Estoy Enamorando De

Ti," (Lucy Villa), "Me Muero Por Estar Contigo" (Pedro Villar), "Mi Vida Esta En Tus Manos" (Claudio Fabri). "Llorás," (Orlando Briceño) entre otros. Las orquestaciones y arreglos a cargo de **Enrique Linch** y **Claudio Fabri** . . . Desde el interior del País se da cuenta del arrollador éxito de **Darwin**, el público le obliga a permanecer en escena por más de dos horas, lo que ratifica el buen momento por el que atraviesan sus grabaciones para el sello Estelar . . . Desde la Capital nos reportan que empresarios nacionales están montando un festival artístico para el mes de Junio en el que actuará como número principal **Roberto Carlos**, hablar de él, quién no conoce su nombre y sus éxitos: para esa fecha ya estará en el mercado el último álbum del brasileño en el que se destaca la primicia de Radio Tropicana "El Día Que Me Quieras" (Gardel — Lepera). Con la aparición del nuevo conjunto **Los Ranas**, se inicia como compositor el brillante productor fonográfico **Hugo Carchi Camones**. **Los Ranas**, cinco muchachos porteños (Con una buena "Onda" en las venas)

(Continued on page 121)



LATIN AMERICAN ALBUM PICKS



LIVE AT YANKEE STADIUM

MONGO SANTAMARIA—Vaya XVS 26

Grabación en vivo de Mongo en su actuación en vivo en el Yankee Stadium. Excelente producción de Marty Sheller, en la cual Mongo luce su gran talento. Entre otras resaltan "Dr. Gasca" (Luis Gasca), "Naked" (W. Allen), "Coyulde" (M. Santamaría) y "Black Dice" (W. Allen).

■ Great live recording of one of Mongo's astonishing performances, produced by Marty Sheller. "Cousin Jody" (M. Sheller), "Leah" (M. Sheller) and "Coyulde" (M. Santamaría).



HELENO

RCA AVS 4213

Nueva grabación de Heleno lanzada en Argentina con acompañamiento de Horacio Malvicino y su Orquesta en "Me Puedo Llegar a Enamorar" (Heleno), "De Nuevo Quiero vivir" (Heleno), "Quien Sabe, Yono lo sé" (Heleno) y "Estoy Queriendo Olvidarme" (Heleno).

■ New package by the great seller Heleno. Just released in Argentina, backed with Horacio Malvicino and his Orchestra. Real good in "Pense, Cuando te Vi Partir" (Heleno), "Nunca Tuvo Novio" (A. Bardi-E. Camicamo) and "Nuestro Barco de Papel" (José L. Bordagaray).

(Continued on page 121)

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"El Día que me Quieras"

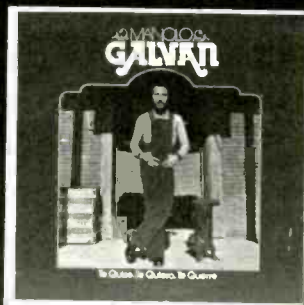


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Soul Truth

(Continued from page 114)

of August. Entertainers are needed. Please contact Little at (904) 355-9507, or write WPDQ-AM, 660 Laura St., Jacksonville, Florida 32202.

The Bottom Line is now known to many as the place to break a new artist or act. Friday, June 14 was no exception, as Sussex recording artist **Ralph Graham**



opened his show with a foot-stomping, rhythmic tune which set everyone in motion for a night to be remembered in the minds of, not only the critics, but the audience, there just to be entertained.

He had no difficulty with what he says is one of his favorite sides, "Killing Me Softly." The

ease he exhibited was accentuated by his own creative material.

This individual is the essence of versatility.

Nuestro Rincon

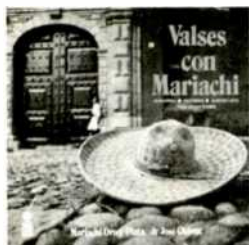
(Continued from page 119)

recorded by **Johnny Ventura** and "Pasito Tuntun." Some of his smash themes are "El Castigador," "Ya Mismo," "Se Murió Panchita" and "Sube y Baja."

Fuentes signed new singer **Dannia** as an exclusive artist in Colombia. A single, "Por Tus Recuerdos" b/w "Amor que te Quiero Tanto," will be released shortly . . . **Alcatraz**, a new group recorded in Spain by Hispavox, could make it big. Great sound! . . . The executive staff of Amprofon (Mexican Association of Record Manufacturers) got together with the executives of EMMAC (Mexican Publishing Companies) in order to consolidate efforts and actions toward a better understanding of all problems involved in their fields in order to obtain fast solutions . . . It seems that Sonolux from Colombia was already sold to a new business conglomerate.

Latin Album Picks

(Continued from page 120)



VALES CON MARIACHI
MARIACHI ORO Y PLATA DE JOSE CHAVEZ—
Capitol Pop 245

Eternos vales interpretados por el excelente Mariachi Oro y Plata. Entre otros se destacan "Cuento de los Bosques de Viena," "Danubio Azul," "Sobre las Olas," "Vals del Aniversario" y "Los Patinadores."

■ Great waltzes by one of Mexico's top mariachi. Oro y Plata beautifully performed "Sobre las Olas," "Vals de las Flores," "Ojos de Juventud," "Oro y Plata" and "Sobre las Olas."



GENESIS
Famoso ELDF 1121
La búsqueda del nuevo sonido produce a veces bellas producciones como esta. Génesis se proyecta genialmente en "Manos de Hombre" (H. Monroy), "Sueñas, Quieres, Dices" (H. Monroy), "Vasija de Barro" (G. Benitez-L. Valencia) y "Señora del Silencio" (H. Monroy). El sufrido sonido de la flauta de barro obra encantamiento. También guitarra de 12 cuerdas y armónicas.

■ When looking for new sounds, productions like this could emerge as great creations. New and strange sound of flutes. Astonishing! "Piel de mandarina" (H. Monroy), "Reconfortame" (H. Monroy) and "Quiero Amarte" (H. Monroy). Also twelve string guitars and harmonicas.

Famous Pubberies See Strong Summer

■ NEW YORK — Marvin Cane, chief operating officer of the Famous Music Publishing Companies, has reported a strong summer release roster of singles and albums featuring Famous Music copyrights. Topping the list is the new Terry Sylvester Epic single and lp, which features ten Famous songs. Sylvester is a member of the Hollies. Also due out shortly are Three Dog Night and David Clayton Thomas singles of "Anytime Babe," on ABC Dunhill and RCA respectively. Famous writers Lambert and Flax have had three songs recorded by Buddah artists: "Another Love" by Stories, "Making Love in My Mind" by Vickie Britton and "If You're Gonna Tangle" by the Cats.

Famous songs are also due for release shortly by Vickie Lawrence on Bell, Pet Clark on MGM, Jim Stafford on MGM, Lobo on Big Tree (distributed by Atlantic), Cha Ka Chas on Janus, Billie Joe Royal on MGM, Vikki Carr on Columbia, and by numerous other artists including Peter Nero, Andre Previn, the Bells, Henry Mancini, Dionne Warwick, Mantovani, Chris Montez, Al Martino, Larry Weiss and Trini Lopez.

En Ecuador

(Continued from page 120)

prometen ir lejos con su arte. Sus primeras grabaciones: "Tienes Que Volver Este Verano," "Dime Donde Estás," "Recuerdo De Verano" y "Pensando En Tu Amor." ¡Que haya muchos triunfos! . . . Para el 20 de Junio se anuncian las presentaciones del famoso Organista Azteca **Juan Torres**, acompañará a las hermosas beldades americanas que se darán cita en esa fecha para un galante certamen turístico organizado por **Festur**. ¡Bienvenido con su música Maestro! . . . Los títulos de más impacto en las últimas semanas son: "Hola Soledad" (P. Ortega), por el "De Película" "**Rolando Laserie**" (Musart) y también por Rodolfo (Fuentes). "Mi Amante Niña Mi Compañera" (L. Favio) La mejor interpretación con "El Niño" **Raphael**, la versión original por Leonardo Favio ambos con licencias para la etiqueta Famoso . . . **Los Iracundos** reclaman el primer lugar con "Y Te Has Quedado Solo" (E. Franco-C. Valdez). Adelantándose al larga duración buena suerte "Y Te Recuerdo Siempre" (Gustavo Pacheco) por el grupazo **Bodega** . . . Para finalizar Fediscos incorporó a su personal a "**Antoniano**" **Gavilanez**. Conocemos su trayectoria dentro de la industria del disco, su aporte será valioso. ¡Felicitaciones! . . . ¡Y con esto amigos nos despedimos hasta nuestra próxima nota . . . !

A 'Kool' Million



There was gold galore as **Kool & the Gang**, **De-Lite** recording artists (distributed by PIP), celebrated the group's first million-dollar album, "Wild And Peaceful," and their first million-selling single, "Jungle Boogie," with a lively party at Jilly's in New York City. Seen above (from left): **Red Schwartz**, in charge of west coast promotion for **De-Lite Records**, with **Bugs Bower**, vice president of **PIP Records**.

CBS Names Parish

■ DENVER — Al Bergamo, branch manager, CBS Records' Denver branch, has announced the appointment of **Penn Parish** to the position of local promotion manager, Columbia Records, Denver.

In his new capacity, Parrish will be responsible for the promotion of all Columbia products and the coordination of artists' appearances in Denver marketing area. He will report directly to Bergamo.

Personalidad

(Continued from page 119)

hijos. **Madelín** de 13 años y **Omar**, de 9. Ambos estudian en la escuela **Bautista** de North Miami, siendo **Madelín** una de las primeras alumnas de su clase y una excelente pianista.

Actualmente, además de su popular programa de televisión "Solo Para Bailadores," **Marchant** está filmando una serie de programas que serán vistos en mas de cinco ciudades de USA de población latina, Puerto Rico y Venezuela. Este nuevo programa se titula "No Diga No." Al mismo tiempo sigue al frente de **Peer-Southern Organization** como su Gerente General para la Florida, promoviendo a los mas importantes artistas de habla castellana.

Al preguntarle a **Omar** cuál es la clave de su éxito en cada nueva empresa que el inicia, nos dice: "Ante un micrófono trato de decir las cosas positivas que el público quiere oír. Frente a las cámaras de TV trato de llegar a los hogares pensando que estoy en mi propia casa. Estas dos actitudes las fundo en una sola cuando estoy desenvolviéndome como ejecutivo y en mi vida diaria."

Listening Post

(Continued from page 24)

performing. The station, in addition to broadcasting the concert also interviewed the artists and Cameron feels that similar events may have accounted for some of the good numbers in not only the Long Island ARB, but the New York ARB as well, especially in 7-midnight.

WKLO (Louisville) . . . With **Dan Mason** going to Z93 (Atlanta), and **Ron Lake** leaving radio, PD **Robin Walker** has brought in **Chuck Diamond** from WIRL (Peoria) to do 10 p.m.-2 a.m. and **Fleetwood Gruver III** (his real name, folks) from WNOX (Knoxville) to do 2-6. **Ty Meredith** has also gone to Z93 and **Eileen Douglas** has been named news director.

Washington, D.C. . . . The latest ARB figures show in the total ¼ hr. average shares (figures in parentheses are corresponding 1973 results) show **WMAL** 10.0 (11.9) . . . **WPGC** 7.5 (9.7) . . . **WGAY** 4.5 (8.7) . . . **WTOP** 6.9 (6.0) . . . **WJMD** 5.2 (5.5) . . . **WRC** 5.3 (5.1).

WTIK (Durham) . . . **Brad Carver** writes to inform his friends that he's the new production manager at the 5000 watt fulltime modern country station.

KLAK (Lakewood, Colo.) . . . **Phil Murphy** has joined the line-up as the 7 p.m.-midnight air personality. Murphy was most recently at **WSPT** (Stevens Point, Wisconsin).

San Diego . . . With the warning stickers firmly pasted on the front reminding all of the promotions of **KGB-AM-FM** and **KSON**, the ARB figures are out, showing **KGB** making strong gains in men 18-49 and adults 18-34, **KPRI-FM** making gains in teens and **KCBQ** dipping a bit in teens.

Monday-Sunday, 6 a.m.-midnight, ¼ hr. shares:

	Men 18+	Women 18+	Teens
KCBQ	4.7	7.2	36.6
KGB-AM	5.3	2.1	7.2
KGB-FM	4.8	1.9	5.2
KOGO	12.1	8.4	5.7
KPRI-FM	4.1	2.0	13.4
KSEA	3.1	1.5	7.7
XTRA	9.1	12.5	2.6

99X (New York) . . . The call-letters in last week's Listening Post were erroneously printed as **WXYO** and **KXLO**, instead of consistently as **WXLO**. Once again, **Jerry Clifton**—forgive us.

Los Angeles . . . Earfull Productions, a division of **Flo & Eddie, Inc.**, has announced the availability of the **Flo and Eddie** by the Fireside radio show for immediate syndication. The 1½ hour show had been on in the L.A. market for the past 17 weeks, and is hosted by **Flo & Eddie** (a/k/a **Mark Volman & Howard Kaylan**, a/k/a the **Turtles**) and has featured such weekly guests as **Alice Cooper**, **Ringo Starr**, **David Cassidy**, **America** and **Keith Moon**. Contact Earfull at (213) 467-7703, 8380 Melrose Ave., Los Angeles 90069.

Chicago . . . Latest ARB total metro survey area figures continue to roll in . . . Jan./Feb. figures are in parentheses . . . **WLS** 8.7 (7.8) . . . **WCFL** 6.7 (6.5) . . . **WIND** 4.5 (4.2) . . . **WVON** 3.8 (4.1) . . . **WDAI** 2.9 (3.6) . . . **WBBM/FM** 2.3 (3.0).

Detroit . . . ARB results Monday-Sunday 6 a.m.-midnight average ¼ hr. share . . . **WJR** (MOR) 14.6 . . . **CKLW** (rock) 7.9 . . . **WWJ** (news/talk) 7.1 . . . **WXYZ** (MOR) 5.7 . . . **WDEE** (country) 5.2 . . . **WWJ-FM** (good music) 5.2 . . . **WJLB** (soul) 5.0 . . . **WRIF** (progressive rock) 4.0.

The Coast (Continued from page 8)

for a series of dates, the first in Oslo the 29th. He'll also play London's **Rainbow** . . . The **Marquis De Sade** will headline at the **Starwood's** first concert night here on the 26th . . . The **Osmonds** open July 12 at **Vegas' Tropicana**, in a **Chris Bearde** and **Allan Blye**-produced show . . . In England, **Savoy Brown** (feted Japanese-style while here a few weeks back) are readying a tour of the Continent . . . And back here, lotsa folks showed up on stage a week ago this past Saturday during the **Nitty Gritty Dirt Band's** Troubadour stand, including **Billy Ray Latham**, **Linda Ronstadt**, **Doug Dillard**, **Byron Berline**, **Chris Darrow**, **Don Henley**, **Glenn Frey**, **Vassar Clements** and **John Hartford** . . . In literati: **Sh. Na Na's** **Denny Green** is writing a book about black songwriters, with **Billy Eckstine**, **Errol Garner**, **Ornette Coleman**, **Al Green** and **Chuck Berry** among those covered. Who has suggestions of black women songwriters? Green wants to know . . . And in nuptial news: Somewhat late comes word that **Stan Bly**, Mel's brother and Mercury's national promotion director, was married in nearby **La Jolla** June 1. The former **Ms. Mia Fortescue** is his bride.

Casablanca Inks T-Rex

(Continued from page 8)

August, the untitled lp having already been recorded.

The group will embark on its first major tour of the United States in late September, with **Jeff Franklin** of **ATI** in New York handling the bookings. **Gibson Stromberg**, **Jaffe & Associates** of Los Angeles and New York will handle public relations.



Marc Bolan of T-Rex (left) and Neil Bogart (right).

CLUB REVIEW

Riley Rides High In Atlanta

■ ATLANTA — **Jeannie C. Riley** (MGM) has gone through a major change in updating her stage performance. The Texas lass has left mini-skirts in her past, and the hip updating saw a fast-paced workout at the **Southernaire**.

Ms. Riley's choice selection of material covers the gamut of the country. A string of her own hits highlighted the beginning of the show, featuring "The Girl Most Likely," "Things Go Better With Love," "Good Enough To Be Your Wife" and capped by her own personal favorite, "Oh, Singer."

Jeannie's young and progressive denim jacket-and-jeans outfit that matched well with the informal but precise set. Her newsboy hat, cocked just right on her long locks, was a visual reminder that she hasn't lost a bit of her sexy sparkle.

Jeannie's young and progressive nine-piece band showed their salt particularly well with **Ms. Riley's** interpretation of several country standards. Of course, the capacity house got what they came for when **Jeannie C.** finally got to "Harper Valley, P.T.A.," but the build-up to the smash hit was tantalizing as she sang "Sippin' Sally" to let the folks know what was coming.

Ms. Riley concluded a very fine performance with "My Life Line," an incisive taste of her own writing, and the final close came with "Why Me." The evening was a complete delight, as the young star demonstrated a marvelous style that shows wide appeal. She brings the entertainment to the audience as crisply as a Vegas show, and certainly with the finesse to take country to the campus.

Dan Beck

'Kiss-Off' Ends

(Continued from page 24)

tests hosted by the following stations: **WPIX-FM** in New York, **WCFL** in Chicago, **CKLW** in Detroit, **WOYS** in Charlotte, **KILT** in Houston, **WIXY** in Cleveland, **KJR** in Seattle, **WSAI** in Cincinnati, **WOKY** in Milwaukee, **WQXI** in Atlanta and **WMAK** in Nashville.

'Human Touch'

The "kissathon" had a human touch in the final hours when **Doris and Duane Boudreaux** of **Houston** dropped out after learning that **Toro and Heath** wanted to win the cash rather than the trip to **Acapulco** to help the family of a friend that had been killed in a fire only a few days earlier. Upon hearing this, **Kiss** group members and **Neil Bogart**, **Casablanca** president, agreed to donate a \$500 check to the runner-up couple. Also, **WCFL**, who hosted the contest, offered the **Acapulco** trip to **Toro and Heath** along with the money.

Hospital Fund

In addition, **Kiss** members were on hand at the outset of the contest and presented a check for \$1,000 to the **St. Jude Childrens Hospital** fund on behalf of themselves and **Casablanca**. The musicians then went through the shopping mall (where the marathon was held) and collected another \$5,000 from merchants and shoppers. Merchants also donated merchandise to be auctioned off, and the new **World Football League's** **Chicago Fire** gave a check for \$5 for every hour of the kissathon.

KPKF's Lewis Jailed

(Continued from page 24)

court on what information the station could give to the press. However, he emphasized the issues that **KPKF** feels are at stake. Firstly, the station want to air the issue of freedom of the press in the courts, feeling that legally it remains very vague as to what the rights of the media are in this matter and that the station has no wish to put themselves above the law. Secondly, the **FBI** not only wanted the tape and letter but also wanted **Lewis** to answer questions about the station's internal operations of news gathering and news processing which, in a prior legal battle, had been ruled illegal by the courts. Thirdly, **KPKF** had never been officially notified of the court's gag rule on information and felt that it was an unfair effort to stifle **KPKF** in disseminating its position.

SUBSCRIBE TO RECORD WORLD

Chappell Taps McNeal For N.Y. Workshop

■ NEW YORK — Producer and writer Landy McNeal has been named to head Chappell Music's New York Songwriters Workshop, announced Norman Weiser, president of the publishing company.

McNeal has written such songs as the Fifth Dimension's "On The Beach," "One Light, Two Lights" and "Brand New World," and has produced such acts as We The People, the Satisfactions and Dee Clark.

Under McNeal's direction the New York Workshop will become more heavily production-oriented. In addition to placing masters, the workshop will be producing its own product. To this end, a four-track demo studio is being planned for the premises.

The New York Workshop is open to creators of all kinds of music. Auditions are held by appointment which can be made by calling Terry Trindell, Monday-Friday between 10 and 6 p.m. at (212) 675-0376. The workshop is located in a loft at 13 East 16 Street in New York's Chelsea district.

Savalas, Diamond Host Tennis Gala

■ PALM SPRINGS—The music industry's first annual tennis tournament took place over Memorial Day weekend at the Balboa Bay Club in Indian Wells. The tournament was chaired by Beverly Hills Records president Morris I. Diamond, and co-hosted by television personality Telly Savalas. Dinner and entertainment accompanied the tournament, and plans are already underway for a repeat performance next year.

Isis Ices the Bottom Line



Buddah recording artists Isis introduced themselves to the New York press at a gala Egyptian-style party at the Bottom Line. Muscular Nubian slave-men, palms, an exotic/erotic slide show and an authentic Egyptian supper preceded the group's appearance on stage, where the band of eight women performed songs from their acclaimed debut Buddah album, "Isis." Among the celebrities who attended the party were Elliott Gould, Jennifer O'Neill, Yoko Ono, Sylvia Miles, Joan Hackett, Nona Hendryx of Labelle, Jocko, Denny & Scott Powell from Sha Na Na and Gene Cornish of Bulldog. Pictured above is Isis performing.

Sahm to Warners



Mo Ostin (center), chairman of the board of Warner Bros. Records, is pictured with Doug Sahm (left) and his producer, former Creedence Clearwater Revival drummer, Doug Clifford, after finalizing an exclusive contract with Sahm. Sahm's first release for the label will be "Groover's Paradise."

Album Increases

(Continued from page 3)

- Sussex Records has raised the list price on their 7000 and 8000 album series from \$5.98 to \$6.98.
- Vanguard has increased the price of their HM series from \$3.50 to \$3.98.
- Fantasy / Milestone / Prestige have announced one dollar increases in list on a large portion of their catalogue. Fantasy 8000, 9000, 85000, 86000, 7000 & JWS go from \$5.98 to \$6.98, and 79000 goes from \$7.98 to \$8.98. Milestone 2000, 3000, 9000, and 73000 go from \$5.98 to \$6.98; 55000 goes from \$7.98 to \$8.98. And Prestige 7000 and 10000 go from \$5.98 to \$6.98, while the 66000 series increases from \$7.98 to \$8.98. In a related development, Fantasy has cut out their Galaxy 8200 line, effective June 1.

All of the increases are effective immediately, with the exception of the London and RCA increases, which go into effect July 1.

Wesley Rose (Continued from page 116)

opportunity here to a writer as almost every record company and practically every publishing company is here.

There aren't any ground rules as to what is a good song, what is a good record. It's in everybody's mind, that's why all producers cut different, that's why all record company salesmen sell different. That's why country suffered because a good many of the record salesman haven't accepted the fact that country is big because of the actual splitting up of country sales into the pop idiom. I don't believe that when you sell 2 million records, that you're selling to pop people. I don't think those people go in and say, "I want a country record, I want a pop record, I want a rock record." They come in and ask for an artist or a song. They don't know record numbers; in fact they don't know labels.

I think Nashville is probably the biggest international recording center in the world, because as you travel all over the world, they all seem to know where Nashville is and what's cut here and what comes out of here. They really don't know where Tennessee is, when you mention Tennessee—much like I don't know where Manitoba is in Canada—but certain cities have a direct influence on the people and the musicians and the record companies in the various areas that are successful. Now I still say that the reason we've become one of the biggest international recording centers is that we break all the rules. I'm not talking about union rules, I'm talking about music rules. There aren't any rules that a waltz can't go, this kind of song can't go—if a fellow here thinks he has a great idea, he does it. I shudder to think of "Harper Valley PTA" being cut up in New York City by a New York producer because I think he was never in contact with the small town influence. You're a prisoner of where you were born and raised and the influences that are around you. Many of them probably haven't even been in a saloon. It's a totally different world in each city but in Nashville, everything is low key, soft sell. You can go into a studio and do anything.

RW: Where do you see us taking this music and how are we going to expand?

Rose: I think we're going to expand more as soon as we've taught the merchandising people to sell what the people want in this country. And the next step is that the people who are leaders in music must learn that it's all one big world rather than just the United States. They must spend some time in these countries, and learn their habits. That's why we're fortunate to have hits in Belgium, England and three hits in Germany; and we've got one in Japan. I think more effort and education in the music industry and more people who are dedicated will make it better and better. It's a long way from its peak.

Cost Increase Analysis

(Continued from page 3)

cost has come in record pressing, having risen three times in the last three months, from \$.09 a record, to \$.12 a record. While the \$.04 increase does not appear on the surface to be significant, if an independent record company had been selling singles to their distributors for \$.40, and was working on a 10 percent gross profit, their entire profit margin would have been wiped out by the increased cost of pressing alone. Future increases in pressing cost will be tied to increases in the cost of raw materials, such as vinyl, styrene, etc.

The following is a breakdown on costs and increases in the past few months:

- Pressing: from \$.09 to \$.13.
- Sleeves: up to \$.01 from a fraction of a penny.
- Publishing royalties: two cents per side, with an increase in royalty payments to publishers expected.
- Union fund contributions: have gone up recently, now around \$.03.
- Increases in artist and producer royalties: ranging from 11 percent to 13 percent in the past year. On singles, royalties can be figured at an approximate 10 percent, or \$.10 per record.

The subtotal of this figure is \$.31, which does not include promotion, rent, telephone, freight and shipping (air freight has risen 30 percent since January), postage (mailing one record by first class mail has risen from \$.24 to \$.30), cardboard (up 20-50 percent if you can obtain it). In addition, money has to be set aside to process returns and to build up a fund for returns—a cost that comes right off a company's bottom line.

While the figures supplied varied from label to label, the consensus was that most labels were just breaking even on singles, making a little or losing a little. Other labels did not have specific profit and loss breakdowns on singles sales.

In view of these facts, it can be expected that if a few manufacturers increase their prices and the retailers decide to raise their store prices, prices will most probably rise across the board. Therefore, even those companies that have adopted a "wait and see" attitude with regard to raising their own prices, will find that at the retail level their records are being sold at the higher price, with all of the increase going to the retailer.

ENGLAND

By **RON MCCREIGHT**

■ LONDON—More major summer festivals have been planned and there are also rumors that the **Stones** may follow **The Who's** example and appear at the Charlton Soccer Grounds in August. The two day Buxton festival overlaps with the Pop Proms to be staged at Olympia on July 6 and 7. July 5 gives the opportunity of seeing **Man**, **Lindisfarne** and **Mott the Hoople** at Buxton, with, on July 6, the **Faces** and **Humble Pie** competing with a heavy Olympia bill which will be headlined by **Stomu Yamashta**, **Soft Machine**, **Isotope**, **Chris Stainton Band** and **Kevin Ayres** (again joined by **Nico**, **Eno** and **Robert Wyatt** following their recent success together at the Rainbow) who also play a Hyde Park show on June 29. **Robin Trower**, **Fairport Convention**, **Capt. Beefheart** and **John Martyn** share the bill on day two of the Proms. The Ayres "extravaganza" will issue a live album on Island of the Rainbow event titled "June 1, 1974" to coincide with their new dates. Newcomers to both singles and album charts, **Cockney Rebel** are packing halls all over the country and have added 13 dates to their current tour which includes a concert at the Victoria Palace on June 23. **Rebel** follow up their "Judy Teen" smash with "Mu Soft" (EMI) shortly and plan a Stateside tour in the Fall.

Irv Biegel in town recently seeking a replacement for **Dick Leahy** as Bell U.K. chief; **Anchor's Colin Hadley** visits America shortly for meetings with ABC-Dunhill; and **Irving David** has been appointed head of business affairs for the Gem-Toby Organization.

Hollies' vocalist **Terry Sylvester**, with manager **Robin Britten**, will attend the CBS convention on June 28, where his first solo single, "For The Peace Of All Mankind," and album "Terry Sylvester," will be launched by Epic. The single, a **Hammond Hazlewood** title (composers of the Hollies' world-wide hit "The Air That I Breathe"), will be issued here a week later by Polydor, with the **Ron Richards**-produced and **Chris Gunning**-arranged album, featuring mainly Sylvester songs, following in August.

Former CBS producer and a&r man **Mike Smith** has signed a long-term production agreement with RCA for his newly formed company, Myth Productions. Smith, who has enjoyed a chain of hits over the past ten years with such artists as the **Tremeloes**, **Marmalade**, **Love Affair**, **Georgie Fame** and **Christie**, has his first RCA single released shortly—"The Great Gatsby" by **Burlington Arcade**.

Capital Radio is going through several deejay changes with two top regulars, **Tony Myatt** and **Sarah Ward**, out of action for several weeks due to illness, and both **Tommy Vance** and **Roger Scott** away on

(Continued on page 125)

ITALY

By **ALEX E. PRUCCHINI**

■ Stax recording artist **Rufus Thomas** is expected to be in Italy some time in June for TV and live dates to coincide with his latest release here, "Funky Robot." No venues have been fixed as yet, although Milan is definite . . . Phonogram's executives and sales force gathered at **Castrocaro Terme** this week for their annual convention . . . **Durium's Mino Reitano** has a new single out entitled "Amore a viso aperto" . . . **CGD/Sugar** recording artist **Gigliola Cinquetti** off to London again to tape 'Top Of The Pops' where she'll be performing her top ten (in Britain) single, "Go" . . . Sophisticated songstress **Ornella Vanoni** is debuting on her own label (Vanilla) this week with an album release . . . **Michele** back in the studio after a lengthy absence, to be produced by **Shel Shapiro** . . . Veteran Italian singer **Claudio Villa** has recently recorded an album consisting of Roman underworld songs . . . **UA** headquarters in top shape here with the super-success of **Ike & Tina Turner**. **Jan Borasi** of UA is taking great pains to try and get the couple here for the forthcoming Juke Box Festival competition, at which "Sweet Rhode Island" by the duo is an entry . . . **EMI's Suzi Quatro** to come here for the competition as well . . . **Paul Simon's** magnificent "Live Rhymin'" released this week on CBS . . . Ciao!

GERMANY

By **PAUL SIEGEL**



■ BERLIN—NEWS OF THE WEEK: Shooting of Professor **Robert Stolz'** operetta, "Whirled Into Happiness" has started in Vienna. The operetta has already been a stage success in America and England, with this version set for German and Austrian TV.

SINGLES OF THE WEEK: "Ask Your Heart Again," written by **Al Jordan** is slated for release here by **Mario Fusco** on BASF. **Maria Callas** has described Fusco as possessing "the power of **Caruso** and the beauty of **Gigli**" . . . **Telefunken-Decca** has released **Werner Muller's** "The FIDOF Fanfare." The group will open the Tokyo Music Festival on June 29 and 30, featuring **Frank Sinatra** and **Shirley Bassey**.

ALBUMS OF THE WEEK: New release from **Erika Pluhar** entitled "So Oder So Ist Das Leben" will stir some sales . . . **Ariola** recording star **Alvin Stardust** out with a rocking winner, "The Untouchable."

TRADESTERS CORNER: **Peter Kirsten** is moving from Stuttgart to Munich and can be reached at **Global Musik**, **Nederlingerstrasse 21**, **8 Munich 19**, telephone 151060-68 . . . **Hank Kushmier**, head of **Kangi Records**, has a hit on his hands entitled "I'm Walkin'," by **Tim Daniels** . . . **Magazine Music's** new address is **Hochallee 80** in **Hamburg 13**, telephone 41182105 . . . **David Cassidy** looks like he might hit here with his latest, "If I Didn't Care" . . . **April Music** in **Frankfurt** is hot with **The Sound Of Philadelphia** . . . **Trumpet man** and arranger **Carmen Jones** is building a new recording studio called **Zero Studios**.

LETTERS TO MY BERLIN DESK: Thank you to **Lief Kenis**, doing p.r. in **Beerse, Belgium** . . . And good-luck wishes to **Katsuhisa Hattori** in **Tokyo** . . . Auf Wiedersehn 'til next week!

BORDER LINES

By **LARRY LeBLANC**



■ TORONTO—**Lorence Hud** to record at **Eastern Sound** in mid-August for **A&M**. He'll produce himself. New **Wednesday** single for **Ampex** is a remake of "Roses Are Red" . . . **Concept 376** booking agency has released its 2nd packaged lp spotlighting some of Canada's top bands . . . **Steppenwolf** set for a summer tour here with 20 cross-country dates . . . **Five Man Electrical Band** with leader **Les Emerson** will also likely tour here in the summer months . . . Due in early July is a remake of "Jimmy Mack"

by **A&M** artist **Charity Brown**.

Debut single for the **Munch Brothers** is a **Stax** release "I Need Some Rock and Roll" . . . **WEA** of **Canada** will re-release the three **Deep Purple** lps from the **Tetragrammaton** label . . . **Shirley Eikhard** at **The Riverboat**, **Toronto** July 2-14 . . . **Ian and Sylvia** broke house records during their stint at **The Horseshoe** . . . Producer **Greg Hambleton** putting finishing touches on **Gary & Dave** lp for **Axe**. The duo and **Hambleton** flew to **L.A.** last week to set up ties with **16** magazine.

Capitol Records-EMI Inc. held its 1st meeting in **Canada** recently at the invitation of **Arnold Gosewich**, president, **Capitol-EMI Canada**. Among those attending were **Bhaskar Menon** (pres.), **John Read** (deputy chairman of **EMI**), **Robert E. Carp**, **Charles Fitzgerald**, **Chuck Tillinghast**, **Tom Coughran** and **Richard Karrenbrock** . . . **A&M** staff heads have gone to **L.A.** for the company's annual meeting . . . New **Scrubbae Caine** bassist is **Gary Stefaniuk** . . . **Painter** has been recording at **Kaye-Smith Productions** in **Seattle**. On July 1 **Bachman-Turner Overdrive** begins its 3rd album there with **Randy Bachman** producing and **Buzzie Richmond** engineering . . . **King Biscuit Boy** completed sessions with the reformed (sic) **Electric Flag** and with **Aretha Franklin**.

WEA of **Canada** has unleashed its new promo sheet named "Soft-
(Continued on page 125)

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. ALWAYS YOURS
GARY GLITTER—Bell
2. THE STREAK
RAY STEVENS—Janus
3. HEY ROCK AND ROLL
SHOWADDYWADDY—Bell
4. THERE'S A GHOST IN MY HOUSE
R. DEAN TAYLOR—Tamla/Motown
5. JUDY TEEN
COCKNEY REBEL—EMI
6. JARROW SONG
ALAN PRICE—Warner Bros.
7. LIVERPOOL LOU
SCAFFOLD—Warner Bros.
8. TOUCH TOO MUCH
ARROWS—RAK
9. THIS TOWN AIN'T BIG ENOUGH
FOR BOTH OF US
SPARKS—Island
10. I'D LOVE YOU TO WANT ME
LOBO—UK

GERMANY'S TOP 10

1. SEASONS IN THE SUN
TERRY JACKS—Bell
2. WATERLOO
ABBA—Polydor
3. DU KANNST NICHT IMMER
SIEBZEHN SEIN
CHRIS ROBERTS—Jupiter
4. THEO, WIR FAHR'N NACH LODZ
VICKY LEANDROS—Philips
5. THE CAT CREPT IN
MUD—RAK
6. THE AIR THAT I BREATHE
THE HOLLIES—Polydor
7. TSOPI (THE SOUND OF PHILADELPHIA)
MFSB—Philadelphia
8. SUGAR BABY LOVE
THE RUBETTES—Polydor
9. JUANITA
NICK MACKENZIE—EMI, Dt. Aufnahme
10. BE MY DAY
CATS—EMI

FRANCE'S TOP 10

1. SWEET WAS MY ROSE
VELVET GLOVE—Phonogram
2. SEASONS IN THE SUN
TERRY JACKS—Polydor
3. MON VIEUX
DANIEL GUICHARD—Barclay
4. WATERLOO
ABBA—Vogue
LA VIEILLE DAME
SACHA DISTEL—Pathe Marcone
5. JE T'AVAIS JURE DE T'AIMER
SANTIANA—Carrere
6. JE VEUX ETRE UN HOMME
ROMEO—Carrere
7. MY LOVE IS LOVE
LES ENFANTS DE DIEU—Phonogram
8. THE MOST BEAUTIFUL GIRL
CHARLIE RICH—Epic/CBS
9. ACCEPTE-MOI
RINGO—Carrere
10. THIS TOWN AIN'T BIG ENOUGH
FOR BOTH OF US
SPARKS—Phonogram

ITALY'S TOP 10

1. A BLUE SHADOW
BERTO PISANO—Ricordi
2. ANIMA MIA
CUGINI DI CAMPAGNA—Fonit
3. NON GIOCO PIU'
MINA—PDU
4. ULTIMA NEVE
SOUNDTRACK—FCA
5. ALTRIMENTI CI ARRABBIAMO
SOUNDTRACK—RCA
6. RIMANI
DRUPI—Dicordi
7. PRESINCOL
ADRIANO CELENTANO—Clan
8. UN'ALTRA POESIA
ALUNNI DEL SCLE—PA
9. NUTBUSH CITY LIMITS
IKE & TINA TURNER—UA
10. LOVE'S THEME
BARRY WHITE—Phillips

Savoy Savors Success



London Records recently held a luncheon for Savoy Brown celebrating the close of the group's concert tour of the U.S. and the release of their new London lp "Boogie Brothers." Seen enjoying the festivities are (top row—from left) Jack Welfeld (London's special projects manager), Stu Marlowe (London's L.A. branch sales manager), Godfrey Dickey (London's L.A. branch manager), David Gest (London's national publicity director), Mel Turoff (west coast promotion). Members of Savoy Brown sitting around the table (from left) are Kim Simmonds, Eric Dillon, Jimmy Liverton, Miller Anderson and Stan Webb.

England (Continued from page 124)

vacation, making room for new man **Greg Edwards**, who doubles as Philadelphia International label manager for CBS.

Ray Stevens came in for a three day promotional visit and celebrated getting to no. 1 with "The Streak" with a whirlwind tour of press conferences, promotional interviews, radio sessions and TV appearances, including BBC-TV's "Top Of The Pops," which CBS and publishers KPM organized.

Interesting releases this week, with certain hits coming from **Suzi Quatro** ("Too Big"—Rak), **Argent** ("A Man For All Reasons"—Epic) and **Albert Hammond**, whose "It Never Rains In Southern California" is reissued on the Mums label through CBS. **Jeff Kruger's** Ember label issued the theme song from the new **Peter Fonda/Susan George** movie "Dirty Mary, Crazy Larry," "Time," which has been recorded by **Susan Maughan**, and DJM issues two promising new singles by **Hector** ("Bye Bye Bad Days") and **Paul Osborne** ("Ice"). Only one album of note, which is **Jim Capaldi's** second solo lp on Island, "Whale Meat Again."

Border Lines (Continued from page 124)

ware," a monthly follow-up to "The 90 LB Weakly" . . . The **Stampeders** pulled in a crowd of 10,000 to Ontario Place on a rain-threatened night . . . New **Mahogany Rush** lp, "Child Of The Novelty," has been released on the Kot'ai label. The single is "A New Rock and Roll" . . . WEA has sent copies of the **Richard and Marie-Claire Sequin** single "A Ce Moment Là" to stations across the country . . . Due in the summer months are albums by **Jesse Winchester** and the **Sequins**.

Craig Ruhnke, now signed with UA, has released a new single titled "Summer Girl" which he produced at Eastern Sound with **Ken Friesen** . . . **Aquarius Records** will record **April Wine** during their performances at Queen Elizabeth Auditorium in Halifax on June 26 for release as the group's next lp. The concert, being produced by **Donald K. Donald** in association with CJCH, will be recorded by the number 1 mobile unit of Fedco Audio with **Dave Palmer** (The Electric Lady Studios) engineering and **Gene Cornish** and **Dino Danelli** producing.

CBC-TV's "Flipside" pop program makes its debut June 29 with **Jim McKenna** hosting. Guests for the premier include the **Stampeders**, **Murray McLauchlan** and RPM publisher **Walt Grealis**. The following week includes performances by **Jack Cornell**, **Robert David** and 18-piece **Ville Emard Blues Band** with an interview with ex-Guess Who member **Jim Kale** . . . New **Susan Jacks** release on Goldfish label is "I Want You To Love Me."

Maitland on the Move



MCA Records' president J. K. "Mike" Maitland hosted a cocktail party in London for British press and artists. Pictured from left are **Andy Powell**, **Wishbone Ash**; a friend of one of the other fellows; **Maitland**; **Bernie Taupin**; and **Steve Upton**, also of **Wishbone Ash**. Maitland was in London for a foreign licensee meeting.

CBS Restructures Masterworks; Myers, Saines to Key Posts

(Continued from page 3)

director of Masterworks, U.S.A. In his position, he is responsible for all Masterworks product in the U.S.A. and is reporting to Bruce Lundvall, vice president, marketing, CBS Records. Working with Saines will be Tom Frost, who remains as director, a&r Masterworks, U.S.A., and Pierre Bourdain, director, classical merchandising and product management.

Myers' Background

Myers joined CBS in 1962 as an a&r producer in Masterworks. In 1968, he moved to England as a&r producer for CBS Records, U.K. and later was promoted to director of Masterworks, Europe. In addition to his new responsibilities, Myers will also continue as director of Masterworks, Europe, and will report to the vice presi-

dent, European operations for the marketing of Masterworks records in Europe. Myers will remain headquartered in London.

Saines' Job History

Prior to his appointment, Saines was vice president of Discount Records. In his new position, he will work closely with Frost and Bourdain in developing market-oriented product and sales promotion and merchandising programs for the Masterworks catalogs.

Frost will work with Saines in the development of product unique to the U.S.A. On international a&r determinations, he will be responsible to Myers.

Similarly, the directors of classical a&r of CBS Records International subsidiaries will be responsible to Myers on the planning and production of all classical recording activities.



Paul Myers



Marvin Saines

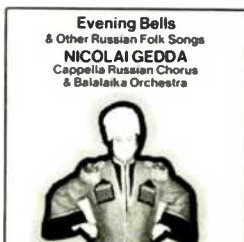
Classical Album Picks

MOZART: SIX GREAT PIANO CONCERTOS
Casadesus, Cleveland, Columbia Symphony, Szell—
Columbia D3M 32796

The combination of Robert Casadesus and George Szell makes for some extraordinarily exciting Mozart. Lyricism is not sacrificed, however, and the themes pour forth with passion and abandon. These records sound as personal and individual as was the talent of their two great interpreters.

NICOLAI GEDDA: EVENING BELLS AND OTHER RUSSIAN FOLK SONGS
Seraphim S-60225

A reissue of one of Gedda's best records. His high notes, often softly produced, the bounce and vigor of his attacks, the superb Cappella Russian chorus and Balalaika Orchestra make this an essential record for anyone's shelf.



JUNE 29, 1974

CLASSIC OF THE WEEK



BERLIOZ
SYMPHONIE FANTASTIQUE
SOLTI
London

BEST SELLERS OF THE WEEK

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
DELIUS: KOANGA—Groves—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Giaiotti, De Almeida—RCA
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

SAM GOODY/EAST COAST

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
BACH: SIX SUITES—Casals—Angel
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
MONTSERRAT CABALLE & PLACIDO DOMINGO IN GREAT LOVE DUETS—Angel
DELIUS: KOANGA—Groves—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Giaiotti, De Almeida—RCA
HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
SCHUBERT: TROUT QUINTET—Collegium Aureum—BASf

FRANKLIN MUSIC/PHILADELPHIA

BACH: DAS KANTATEN WERK, VOL. VIII—Concentos Musicus Wien—Telefunken
BACH: TRANSCRIPTIONS—Stokowski—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
THE ART OF JUSSI BJOERLING, VOL. II—Seraphim
DELIUS: KOANGA—Groves—Angel
EVENING BELLS—Gedda—Seraphim
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Giaiotti, De Almeida—RCA
SAINT-SAENS: SYMPHONY NO. 3—Fox, Ormandy—RCA
TIPPETT: VISION OF ST. AUGUSTINE—Tippett—RCA

RECORD & TAPE COLLECTORS/BALTIMORE

BETHOVEN: PIANO CONCERTO NO. 5—Eschenbach, Ozawa—DG
BETHOVEN: ROMANCES—Suk—Klavier

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BERNSTEIN: CANDIDE—New Broadway Cast—Columbia
BRUCH: CONCERTO FOR TWO PIANOS—Twining, Berkofsky—Angel
CRUMB: MADRIGALS—Sudenberg—Turnabout
HANDEL: ROYAL FIREWORKS AND WATER MUSIC—Ormandy—Columbia
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
MOZART: EARLY SYMPHONIES—Marriner—Philips
TOMITA: SNOWFLAKES ARE DANCING—RCA Red Seal

DISCOUNT RECORDS/ATLANTA

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
DELIUS: KOANGA—Groves—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Giaiotti, De Almeida—RCA
MARILYN HORNE SINGS FRENCH AND SPANISH SONGS—London
JOPLIN: RED BACK BOOK—Schuller—Angel
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Wixell, Davis—Philips
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

WHEREHOUSE/CALIFORNIA

ALBENIZ: IBERIA—De Larrocha—London
HOLST: THE PLANETS—Bernstein—Columbia
JOPLIN: PALM LEAF RAG—Southland Singers—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
ZUBIN MEHTA'S GREATEST HITS—London
TOMITA: SNOWFLAKES ARE DANCING—RCA Red Seal
VAUGHAN-WILLIAMS: DONA NOBIS PACEM—Boult—Angel
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

VOGUE RECORDS & BOOKS/L.A.

BACH: DAS KANTATEN WERK, VOL. VIII—Concentos Musicus Wien—Telefunken
BETHOVEN: SYMPHONY NO. 9—Weingartner—Japanese Angel (Import)
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
DELIUS: KOANGA—Groves—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Giaiotti, De Almeida—RCA
JOPLIN: MORE RAGS—Schuller—Golden Crest
LAMBERT: THE RIO GRANDE—Previn—Angel
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
RAVEL: DEBUSSY: 4 HAND MUSIC FOR PIANO—Kontarsky Brothers—DG
WAGNER: SIEGFRIED—Hunter, Remedios, McIntyre, Goodall—EMI (Import)

Chappell Exits UA To Co-Publish Mag

■ LOS ANGELES — Bill Chappell, manager of artist relations at United Artists Records, has exited his post at that company to become co-publisher of Soul & Jazz Record Magazine.

Chappell will now co-publish Soul & Jazz along with Martin R. Cer, publisher of Phonograph Record Magazine, distributor of Soul & Jazz.

Vanguard Releases 7

■ NEW YORK—Vanguard Records has announced a seven-album June release, highlighted by specially-priced two-fers "George Feyer Plays the Essential George Gershwin," "The Essential John Fahey" and "The Essential Sandy Bull."

Classical

Classical offerings include Musorgsky's Pictures at an Exhibition and Prelude to Khovenshchina, with the New Philharmonia Orchestra led by Charles Mackerras; two volumes in pianist Bruce Hungerford's ongoing series of the complete Beethoven Sonatas; and Dvorak's Serenade for Strings coupled with Arensky's Variations on a Theme by Tchaikovsky, Johannes Somary conducting the English Orchestra.

Pincus Goes Hollywood

■ NEW YORK — George Pincus, independent publisher and head of Gil/Pincus group of firms, is in Hollywood meeting with recording and film industry people concerning current activities, including: Still Creek Band's "Can I Move You" (MCA); Mo McGuire's "Saturday Night In The Summer Time" (Wooden Nickel) the Newbeats' "Sherry Babe" (ABC/Dunhill); Troy Shondell's (Unity Music head) "Deeper and Deeper In Love" b/w "Love Stuff" (Brite Star); and Chuck Wadley's "Backseat Country Road" (Brite Star).

ASCAP Fetes Writers, Publishers



ASCAP recently hosted an awards reception for the writers and publishers under their wing. Pictured above at the festivities (from left) are: ASCAP director of operations Paul Marks presenting songwriter Mitch Murray with an ASCAP award plaque for his hit tune, "Billy, Don't Be A Hero;" 20th Century recording artist and ASCAP writer Harriet Schock, Irwin Shuster of Colgems Music, RW's Roberta Skopp and Paul Marks.

Ramifications of Singles Price Increases

(Continued from page 3)

The new prices for \$1.29 singles, as indicated previously (*Record World*, June 15), are in the high 50s for subdistributors, mid-60s for retailers who buy their singles direct from manufacturers on an individual store level, and around the 50 cent mark for independent distributors. Increases, then, are approximately 13 cents on the rack jobber/one-stop level, 15 cents (or more) on the retail level and roughly a 10 cent increase in the prices being paid by independent distributors. Furthermore, it is now understood, retailers buying their singles from rack jobbers will experience a 20 cent increase in the price that they pay for singles, from 60 cents previously to 80 cents now. Those retailers who had previously been paying "bargain basement" prices of around 51 to 54 cents (with credit and returns allowed) will probably see the price they pay jump 15 to 18 cents, to 66 to 70 cents. The smallest ultimate cost to retailers will come from those who had been purchasing their singles from one-stops on a COD basis; their prices, presently under 50 cents (as low as 48 cents), will probably go to 65 cents or slightly over. Obviously, supply and demand and competitive market situations will play a significant role on where the prices of singles ultimately settle.

Consumer Cost

What price consumers will ultimately pay for singles, or in more concrete terms, whether the price paid by consumers goes over a dollar, evokes a wide range of reaction, from speculation to controversy and even indifference. The latter response, seemingly the most emotional, is that record prices are too cheap, inflation has affected prices of everything else, the price of singles hasn't risen in about 20 years, records are the cheapest form of entertainment and consumers will pay whatever is being

charged anyway. They scoff at the idea of "the magic dollar figure" beyond which consumers will not go, and cite the increases in album prices from \$3.98 to \$6.98 as historical proof that there is no such thing as a "magic dollar figure." Furthermore, they add, with tax, singles in many areas are already over a dollar, at \$1.03 or \$1.05.

On the other side are retailers who have traditionally viewed singles as a way of gaining store traffic, and have kept the price at under a dollar (tax included) in numbers that ended with nine (69, 79, 89). That, of course, is an old merchandising trick that says consumers will believe a price is cheaper than it seems if it doesn't go to the next round number—e.g., \$399.99 sounds a lot cheaper than \$400. These retailers will still try and keep their singles under a dollar to build not only traffic but album buyers in the future, and this will be especially true for retail chains that one-stop their own singles.

But those retailers who get their singles from higher-priced one stops or from rack jobbers will be faced with working on only a 25 percent markup — taking a record that will cost 80 cents, and putting it out for 99 cents. Rack jobbers have indicated in private conversations that they are recommending to their accounts that they charge from \$1.05 to \$1.09 in order to keep the same gross profit margin. Whether the retail accounts do or not is up to them.

There are still other nuances in the singles price situation. Some retailers predict a gradual rise in price to \$1.19 or so, because retailers will still have some singles at the old price, and therefore may tend to average their prices gradually up to \$1.19. In fairness, there are others who totally discount this theory, saying that singles must be turned over constantly, and if most singles released after July 1 are at the higher price, the retailers' cost will be going up immediately, not over a few month period, and that selling price should similarly go up immediately.

The shift to \$1.29 singles will undoubtedly cause some technical problems that still have to be ironed out. First on the list is a request from all segments of the retailing and distributing communities to clearly differentiate between \$.99 singles and \$1.29 singles. Jobbers and one-stops especially that used to credit returns from their accounts simply by quantity (217 45's from this account, 188 from that), will now have to break down each return into lower and higher priced singles. Obviously, the manufac-

turers will credit their accounts in the same way; nobody sees granting credit for lower priced singles at the higher prices, as the cost of such a move would be prohibitive.

That is why the jobbers and retailers are asking for clear markings, a color change, a star or even a label change, to indicate the difference, and not just a change in prefix or record number. This will also be important for clerks in record stores during the interim period until all singles prices are increased across the board. If a store keeps its old singles price (at 89 cents, for example), except for the handful of titles at the new price (say \$1.05), there must be distinguishable marks for checkout clerks and cashiers to determine whether the customer is purchasing a higher priced single or not. Even this, it is believed, will still cause confusion and lead to undercharging and overcharging at the retail level. Better off, it is said, for retailers to hold the price or raise it, but not to charge different prices for different records.

What the effects of the increase will be on the singles business, and on the record business in general, are too early to determine. Obviously, the facts and figures contained herein will have to be digested by manufacturers and retailers, who will come up with their own prices and procedures. Assessments of the price increase action should be available in the next few months.

Burgan to Blue Thumb



Blue Thumb chairman Bob Krasnow (left) welcomes new artist Ken Burgan to the label, just prior to the release of the artist's debut album, "The Big Bow-Wow Strain." Burgan is presently preparing for a national tour to begin in late July.

Lee Forms Honk

■ NEW YORK—The formation of Honk Records has been announced by J. Silvia, with a first release by 10 year old Joshua Lee, "The Things You Give Away In Life."

The label will concentrate on singles, with album releases dependent directly on the success of the singles.

CONCERT REVIEW

Righteous Bros. Thrill Schaefer Fest Crowd

■ NEW YORK—In what may have been one of the major performance coups of the year, the original Righteous Brothers (a/k/a Bill Medley and Bobby Hatfield) returned to the stage together for the first time in some six years, thoroughly (and somewhat surprisingly, even to themselves) devastating a good-sized Schaefer Festival crowd with their inimitable vocal prowess.



Bobby Hatfield, Bill Medley

The duo warmed the audience up with their current hit single "Rock and Roll Heaven" (bulleted at 22 on the **RW** Singles Chart), but the real action began as they jumped into a medley (no pun intended) of the first three songs they ever recorded as a twosome — "Little Latin Lupe Lu," "Ko-Ko Joe" and the ultra-superb "My Babe." The nervousness they espoused during a visit to **Record World** earlier that same week quickly disappeared, and the powerful pair had it all well in hand from that point on.

Although a few unfamiliar tunes found their way into the repertoire, the sounds of old gold were what sent the evening's energy level soaring. Medley soloed on "Brown Eyed Woman," eliciting voluminous applause from his fans, but the truly grand finale of ("You're My) Soul and Inspiration" and "You've Lost That Lovin' Feelin'" was the piece de resistance. From the opening notes to the final chorus, the twosome had the audience in sheer ecstasy, as Medley (his deep voice now having an added rough, but pleasing edge) intoned sensuous bass lines and Hatfield hit high notes that defy description.

Opening the show was comedian Gabriel Kaplan (ABC), whose Gotham-bred humor is thoroughly entertaining and often side-splitting. Kaplan's "rank" routine must be numbered among the funniest bits of recent years (for those able to identify with the now defunct art) and his demeanor immediately sets one at ease. The audience fairly ate up Gabe's humor (with the exception of a few loud mouth hecklers, who Kaplan dispatched by informing them that they "ought to go out to 6th Ave. — there are lots of parking meters—you can violate yourselves"), indicating a more-than-moderate amount of future success.

Howard Levitt

'That's Entertainment' Sparks 3 New Albums

■ LOS ANGELES — Three major new albums inspired by the MGM movie "That's Entertainment!" are being released this month in conjunction with the current engagements of the picture, which is being distributed by United Artists, an entertainment service of Transamerica Corporation.

The new albums are: a Sammy Davis Jr., disc titled "That's Entertainment!" on the MGM label, produced by Mike Curb and Don Costa and arranged and conducted by Nelson Riddle; a Lawrence Welk album titled "Lawrence Welk Plays His Favorites From 'That's Entertainment!'" on the Ranwood label; and an Andre Kostelanetz "That's Entertainment!" album on the Columbia label.

Big Tree Inks Lavoie

■ NEW YORK—Big Tree Records, distributed by Atlantic Records, has announced that Roger Lavoie has been signed to an exclusive, long-term contract. The announcement was made co-jointly by Doug Morris, president of Big Tree Records, and Dick Vanderbilt, vice president of Big Tree Records.

Lavoie's first single, "On The Mississippi," produced by Lobo, is being readied for release. A solo album is slated for later this year.

CONCERT REVIEW

Melanie's Candlepower Still Glowin' Strong

■ SCHAEFER FESTIVAL IN CENTRAL PARK, NYC—Beginning her annual Central Park concert (15) with "Ring the Living Bell," Melanie (Neighborhood) chimed out in a fresh, yet familiar way. It was as if she was telling all that while the world is changing, her music remains a timeless continuum of peaceful message and loving mis-sive.

But there is still room for growth, and Melanie is finding new ways of reaching her audience. Pianist Ron Frangipane loaned two nimble hands to four tunes, allowing her to rise from the typical guitar-and-chair pose to assume a standing-at-the-mike chanteuse role. It worked perfectly, from "Holdin' Out" to an as yet unrecorded song, "Jason."

The crowd was a reflection of her music. They greeted each song warmly, being particularly responsive to her just-released single, Jim Croce's "Lover's Cross." Two encores later, she left the stage feeling as comfortable with her "Madrugada" album material as with her early standards like "Beautiful People." And only then did her audience pick themselves up to go from one home to another.

Robert Adels

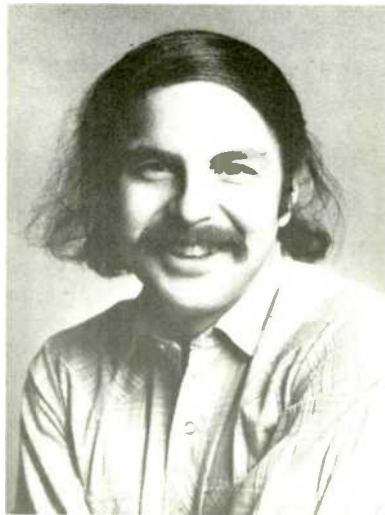
At B'nai B'rith Dinner



Pictured at the tenth annual dinner dance of the Music and Performing Arts Lodge of B'nai B'rith June 8 are, from left: Milt Suchin, IFA; Ed Vane, vice president, ABC Records; Toby Pieniek, RCA Records; Dick Clark, creative achievements award winner; Geraldo Rivera, humanitarian award winner; Don Imus, WNBC radio personality and master of ceremonies for the evening; Ira Moss, president, Pickwick International and Lodge president; and Ken Rosenblum, Shorewood Packaging Corporation. Pieniek and Rosenblum were the dinner co-chairmen.

CBS Promotes Steiger

■ NEW YORK — Arnold Levine, vice president, advertising and sales promotion materials, CBS Records, has announced the promotion of Joel Steiger to the position of associate creative director, advertising and sales promotion materials, CBS Records.



Joel Steiger

In his new capacity, Steiger will be responsible for the preparation of all advertising materials on the trade and consumer levels, including print, radio and television ads. He will oversee all visual concepts and direct all copy assignments. He will also prepare various promotional radio shows and convention presentations for Columbia, Epic and Columbia Custom Label projects. He will report directly to Levine.

Steiger first joined CBS Records in 1968 as a freelance advertising writer and soon after became a permanent member of the staff as a writer. After being promoted to assistant copy director, he was moved up to copy director in 1971, a position he had held until now.

Bernstein Pacts Morrow

■ NEW YORK—Sid Bernstein Enterprises has come to agreement with disc jockey Bruce Morrow for personal management in all areas. Bernstein will be guiding the career of Morrow, who is better known as "Cousin Brucie," a disc jockey for New York's WABC for 13 years.

In addition to his nightly chores at WABC, Morrow recently produced and hosted a Central Park free concert on behalf of the March of Dimes, featuring the Raspberries, the Chambers Brothers and the Brooklyn Bridge. Alice Cooper, Harry Nilsson and John Lennon also made surprise appearances.

Discotheque

Morrow is also opening a discotheque within the Monticello Race-track on July 5 called "Big Brothers." The club will have a full bar and no menu and will feature music for dancing programmed by Morrow himself. The club is so named because a feature will be dozens of television sets around the club, all part of a closed circuit system of infrared TV cameras that will observe and transmit goings-on around the club.

Audio Dev. Campaign

■ GLENBROOK, CONN. — Audio Devices Inc., a subsidiary of Capitol Industries-EMI, has announced a major marketing campaign for its line of blank recording tape, called "The Music Tape by Capitol." The tape, available in 8-track, reel-to-reel and cassette configurations, was exhibited at the June Consumer Electronics Show, June 6-9 in Chicago.

Survey

An Audio Devices survey has found that the blank recording tape market will exceed \$400 million at retail in 1974.

Butler to UA Country Post

■ LOS ANGELES — Michael Stewart, president of United Artists Records, has announced the appointment of Larry Butler to the post of creative director of country product. Butler will be headquartered in the United Artists Nashville office, and will report directly to Stewart.

Butler replaces Kelso Herston, who recently left UA to pursue his interests in the commercial jingle field and to continue and broaden his activities in independent production. He will continue to be associated with the label, producing country artists on an independent basis.

Hurley and Cooper Form Flame Inc.

■ NASHVILLE—Jim Hurley has resigned his position as executive producer for Royal American Records, Inc., and terminated his writing contract with Jim Reeves Enterprises, to take the position of president and executive producer for Flame, Inc., a new conglomerate formed by Hurley and his associate Wendell Cooper of Cooper Reality here in Nashville.

Flame, Inc. consists of two record labels, Flame and Spark Records; two publishing companies, Aflame Music-ASCAP and Brushfire Music-BMI; a promotion company, Flaming Star Promotions; and a distribution company, F.I.D. (Flame, Inc. Distributors).

Flame Staffers

Vi Hurley, former secretary for Fireside Studio, and Maxine Cothran, former secretary for Royal American Records, Inc., have resigned their positions to take up new ones with Flame, Inc.

The new offices for Flame, Inc. are located at 824 19th Avenue, South, Nashville, Tennessee 37203.

RCA Red Hot

■ RCA Records is currently riding high on the Record World Country Singles Chart, holding the top four positions and seven of the top 20. Charley Pride, Waylon Jennings, Bobby Bare and Charlie Rich are 1 through 4 respectively on this week's chart, while Dolly Parton ranks 13, Jim Ed Brown 15 and Jim Reeves at 16. RCA also placed 3 albums in the top five and seven in the top 20 country album charts.

Sanjek Exits Atlantic; Forms Own Company

■ NASHVILLE—Rick Sanjek has left his post as director of country a&r for Atlantic Records to form his own production and publishing companies.

He has already started negotiations with several artists and writers and plans to make major announcements soon. The new companies include Otsego Productions, Otsego Music (BMI) and Wyondot Music (ASCAP). He will continue to produce Chill Wills for Atlantic. At press time, no successor had been named by Atlantic.

Chellman/Twitty Golf Planned for October

■ NASHVILLE—The 2nd Annual Chuck Chellman/Georgia Twitty Radio Golf Invitational has been set for October 16, 1974, at Crockett Springs National Golf and Country Club in Nashville, Tenn.

The tournament, which is held on the Wednesday preceding the Annual Disc Jockey Convention, is sponsored by Chuck Chellman, president of Chuck Chellman Co., a record promotion firm, and Georgia Twitty, the voice of the Music City Hotline, a syndicated radio program and newspaper column.

Third Annual Fan Fair Sets New Attendance Records

■ NASHVILLE — The third annual Fan Fair, featuring a wide variety of country music and general entertainment, took place here, culminating June 16. With live performances by hundreds of the field's top artists, a softball tournament, a Grand Master's Fiddlin' Contest and side-trips to Opryland and the Grand Ole Opry, the week-long affair attracted a record 10,000 fans who registered for the full schedule, and an additional 5,000 who took advantage of one-day tickets. Last year's attendance was almost 10,000.

Fans streamed into Nashville from every state in the nation and from countries like Finland, Australia, Germany, Canada, England and Japan. 54 organized tours arrived in buses that literally circled the Municipal Auditorium where most of the week's events took place.

Official Fan-Fair activities began on Wednesday, June 12, with a

star-studded bluegrass concert at the new Opry House. The five-hour event featured such greats as Lester Flatt, Bill Monroe, Jim & Jesse, the Country Gentlemen and Mac Wiseman.

Later, that evening, a sellout crowd of over 1800 fans attended the International Fan Club Organization's (IFCO) dinner and show. During the show, which featured Conway Twitty and Loretta Lynn, Mother Maybelle Carter was presented with the Tex Ritter Memorial Award. On hand to congratulate her and sing several songs was the Carter Family, as well as Johnny Cash.

Thursday's show got underway with an all-girl combination show hosted by Lynn Anderson. Joining Lynn were Tanya Tucker, Diane Sherrill, Connie Smith, Melba Montgomery, Roni Stoneman and Barbara Fairchild. The "combo" show was followed by shows by Dot Records, MCA Records and
(Continued on page 131)

NASHVILLE REPORT

BY RED O'DONNELL



■ Talk of the town is that Gibson Guitar is going to construct a body-building factory and warehouse in Nashville . . . The project reportedly is to cost \$1 million . . . Kris Kristofferson and Jerry Wexler co-produced pianist Donnie Fritts' lp for Atlantic at Muscle Shoals, Ala. . . Dennis Linde headed to England to spend three weeks working on an album with a new British group called Decameron . . . Tony Joe White, Combine Music staffer, wrote two of Elvis Presley's very latest songs, "For Old Times Sake" and "Got A Thing About You" . . . White has resumed recording and Billy Swann is his producer . . . RCA's local office signed two new pop acts: Helix (Allen Rush, Randy Cullens and Bobby Ogden) and Rob Galbreath.

Although he signed a recording contract with Hickory Records, Carl Smith is sticking to his pledge not to do any personal appearances "for a year or two."

(Continued on page 133)

COUNTRY PICKS OF THE WEEK

SINGLE **JOHNNY PAYCHECK, "KEEP ON LOVIN' ME"** (Danor, BMI). The song and dance man grabs this vivacious Troy Seals/Waylon Jennings number and doesn't let go. Paycheck provides the energy for the uplifting lyrics while producer Billy Sherrill lays down an incredibly funky rhythm wing with dobro, guitar, bass and horns. Programmers will be delighted with this brilliant boogie song that says "keep on playing me"! This one's heading for the top. Epic 5-11142.

SLEEPER **JOHN WESLEY RYLES, "A SATISFIED MIND"** (Jack & Bill, ASCAP). This is Ryles' debut record on RCA and it has the makings to be as big as his "Kay" hit of a few years back. His soaring vocals are used to best advantage by Roy Dea, as he backs him with a glossy production. This sensitive builder plays through delightfully and will brighten the airwaves at 2:11. Ryles is back, big! RCA APBO-0320.

ALBUM **"COUNTRY PARTNERS," LORETTA LYNN/CONWAY TWITTY.** The highly successful twosome weave their brand of country excellence once again. Conway & Loretta give another compelling performance that's sure to garner big sales and airplay. Both are in total control throughout, with special sparklers like their single release "As Soon As I Hang Up The Phone," and "Spiders and Snakes," "I'm Getting Tired Of Losing You" and "Two Lonely People." That's country, partner! MCA MCA-427.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUC, San Antonio	WBAM, Montgomery	WKDA, Nashville
KCKC, San Bernardino	WCMS, Norfolk	WMC, Memphis
KENR, Houston	WBAP, Ft. Worth	WMNI, Columbus
KFDI, Wichita	WENO, Nashville	WMQM, Memphis
KKYX, San Antonio	WGBG, Greensboro	WPIK, Washington
KRAK, Sacramento	WHN, New York	WTUU, Toledo
KTTS, Springfield	WINN, Louisville	WUBE, Cincinnati
KWMT, Ft. Dodge	WIRE, Indianapolis	WUNI, Mobile
WAME, Charlotte	WITL, Lansing	WWVA, Wheeling

Connie Smith is rapidly moving toward her biggest in some time! "I Never Knew" is heavy with those in the know all over the country!

Look for another chart topper from Johnny Paycheck! His "Keep On Loving Me" is already a fast mover in New York, Wichita, Norfolk, Louisville, Springfield and Toledo.

Showing big sleeper possibilities is Frank Myers' "Hangin' On To What I've Got" on Caprice. New believers are WBAM (Pick), WUBE, KFDI and KCKC.

There's a lot of conversation these days about "The Old Home Filler Up An' Keep On Truckin' Cafe"! C. W. McCall's record has been out several weeks now, the master was picked up by MGM and it's going great guns in the midwest (particularly WHO, KWMT, WUBE). Warner Brothers Records is rushing a version by Merle Kilgore that's this week's pick at WENO. Both are playing at WKDA.

Country action is building with the established pop act, the Pointer Sisters. Their "Fairytale" on Blue Thumb is a hot charter in Louisville; heavy requests in Cincinnati, Memphis, Nashville and Lansing.

Building into a national chart item is Red Sovine's "It'll Come Back" on Chart!

Hank Williams, Jr. has a hot entry in "I'll Think of Something." Picks at WCMS, WIRE, WMQM; added in New York.

KLAK in Denver has announced the addition of Phil Murphy in the 7-midnight slot. Murphy comes from WSPT in Stevens Point, Wisconsin.

Left Field Likely: Porter Jordan's "Linda Mae" on MGM is generating interest in Louisville and Washington.

Dave Loggins getting country reaction to "Please Come To Boston" in the Louisville-Cincinnati area.

Harrison Jones' "Tonight I'm Gonna Love You" seeing renewed action following the re-release on GRT. It's #6 at WUBE; playing at WENO, WKDA and WMC.

With "As Soon As I Hang Up The Phone" going hog-wild for Conway & Loretta, interest and action is also building on a cut from their latest lp called "Spiders and Snakes." Memphis and Nashville list it as one of their most requested songs!

Some split attention on Barbara Mandrell; WBAM and WCMS are on "This Time I Almost Made It," while Jack Reno at WUBE is getting great reaction to the uptempo flip, "Son of a Gun."

Notes on the New: Jim Dawson's "Oh No, Mercy Me" on RCA getting heavy requests in Mobile; Charlie Daniels' "I'll Always Remember That Song" playing repeatedly from his new Kama Sutra album at WUBE; Roy Acuff, Jr.'s "California Lady" added at KKYX; Nick Nixon's "I'm Turning You Loose" is hot in Houston; Hugh King's "I'd Just Be Fool Enough" spinning at WGBG; Dianne Sherrill's "Lucky Ole Me"

(Continued on page 132)

Hall of Fame Walkway Inducts 8 New Members

■ NASHVILLE — Eight recording artists and one retired performer were featured in a presentation ceremony and reception in honor of new members of the Country Music Hall of Fame Walkway of Stars exhibit. Penny DeHaven, Johnny Dollar, Barbara Fairchild, Ray Griff, Melba Montgomery, Anne Murray, Charlie Rich and Johnny Rodriguez comprise the most-recent group of Walkway inductees.

During the same ceremony, a special plaque was presented to Connie Hall in appreciation of her donation of 14,000 historical country recordings from her personal collection. Miss Hall, a former Decca and Mercury recording artist, gathered her vast private collection during some thirty years service to the music industry as an entertainer and radio personality.

Frank Jones, vice president and general manager of the country division of Capitol Records and chairman of the board of the Country Music Foundation, presented the individual plaques to each new Walkway member. Jones stressed the importance of the Walkway of Stars, noting that "the Walkway gives the Founda-

tion an opportunity to honor country artists, and it also provides the artist with an opportunity to support the Country Music Foundation."

Hickory Signs Smith



After a 24-year tenure with Columbia Records, Carl Smith (right) has signed a recording contract with Hickory Records. Acuff-Rose president Wesley Rose (left) will be producing Smith's first session for Hickory, scheduled for early July. Roy Acuff announced the signing during the Hickory show at the recent Fan Fair.

Vegas Gets Rich

■ LOS ANGELES—Grammy award winner Charlie Rich, "The Silver Fox," opens his two week Las Vegas debut July 2 in the main showroom of the Las Vegas Hilton.

COUNTRY ALBUM PICKS

COUNTRY BUMPKIN

CAL SMITH—MCA MCA-424

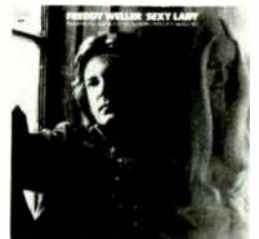
Cal is riding high after his number one single that's the title cut of this stylish album. This one's chock full of songs that could be as big. The material varies from recent hits like "I Love" and "Amanda" to strong new material: "Jesus Is A Good Ole Boy," "Between Lust And Watching T.V." (look for this act as the next single). Steady country with flair.



SEXY LADY

FREDDY WELER—Columbia KC 32958

"The Roadmaster" is up to his old tricks again, writing those tunes that are so real they almost jump off the turntable at you. Nine of eleven cuts were written or co-written by the former Raider. Potent offerings include "I've Just Got To Know (How Loving You Would Be)," "Scarlet Water" and "Are We Making Love?" Packed with pleasure.



JEANNE PRUETT

MCA MCA-388

Jeanne has blended in all the necessary ingredients for a tremendous sales and airplay album. She sprinkles the perfect touch of spice into a stunning group of tunes. Feast on tasty items like "Everybody Has A Love Story," "Come To Me," "Oh, So Good," "One More Time" and "Nobody's Baby But Mine." Jeanne's uncanny ability to interpret shines brightly on this gem. Intrinsic stylishness.



At Fan Fair ...



All during Music City's Fan Fair festivities, major country recording artists and key Nashville executives paid visits to Record World's booth. Pictured top row (from left): Donna Fargo (Dot) with RW's southeastern manager and VP John Sturdivant; Bill Anderson (MCA) with RW staffer Ellen Wood; Tanya Tucker (Columbia); RW's Marie Ratliff with Dickey Lee (RCA); Conway Twitty (MCA) and Sturdivant. Seen in the middle row (from left): Jeanne Pruett (MCA); a quick visit for the Sturdivants (senior and junior) to catch Charley Pride at RCA's booth; back to the RW booth for Freddie Hart (Capitol); label execs Gene Kennedy (Ace of Hearts), Bob Harrington, Wally

Cochran and Leon Walter (GRC) along with artists Eddy Raven (ABC) and Dickey Lee (RCA); Billy "Crash" Craddock (ABC) with Sturdivant. Shown bottom row (from left): Loretta Lynn (MCA) greeting John Sturdivant Jr.; Ace Cannon (Hi) with Sturdivant; a quick trip over to catch the quartet of lovelies at the first prize-winning booth of Monument artist and session living legend Charlie McCoy; back to RW's booth with execs Leon Walters (GRC), Hutch Carlock (Music City One-Stop) and Wally Cochran (GRC); exec line-up Charles Scully (SESAC), Jo Walker and Ray Pradines (CMA). The jukebox seen in the above pictures is the "TI-2 Rhapsody" by Rowe.

Fan Fair (Continued from page 129)

GRT/Barnaby. On Friday, fans were treated to shows put on by Hickory Records, RCA Records, Capitol Records and Cinnamon Records.

Another "combo" show on Saturday was hosted by David Houston, and included Ace Cannon, Shedwin Linton and Demetriss Tapp. This was followed by an hour-long crowd-pleasing performance by George Jones and Tammy Wynette, with Patsy Sledg and Harold Morrison.

Saturday afternoon's Reunion Show was an event to remember. Young and not-so-young alike enjoyed performances by Minnie Pearl, Hiram Higsby, Roy Acuff, Pee Wee King, Ethel Delaney, Floyd Tillman, Patsy Montana, Lulu Belle & Scotty Wiseman, Doc &

Chickie Williams, Del Wood, Lonnie Glosson, Redd Stewart, the Jordanaires, Webb Pierce and Billy Sage.

Fan Fair came to a fitting close on Sunday, June 16, with a Grand Master's Fiddling Contest held at the Theater by the Lake at Opryland. Twenty contestants fiddled away the afternoon in grand style, hoping to take home the top prize of \$1,000. The winner was Herman Johnson of Shawnee, Oklahoma (Herman placed third in last year's competition); Terry Joe Morris of Decatur, Texas, took second place and won \$300; Vernon Solomon of Rhome, Texas was third and picked up \$275.

Throughout the afternoon, fans were also entertained by Porter

Wagoner and Dolly Parton, Sam & Kirk McGee, Johnny Gimble, Howdy Forrester, Ramona Jones and Roy Acuff, among others. What's more, those who attended the contest witnessed country music history: the last performance by Dolly and Porter as a duo. To mark the occasion, Dolly dedicated her last song to Porter. The contest was also highlighted by an unexpected visit by former Beatle and country music fan, Paul McCartney.

On Thursday, Friday and Saturday, the lower level of the Municipal Auditorium was packed with country music fans visiting 186 booths and displays occupied by various fan clubs, record companies, travel agencies, publications and other

country music oriented businesses.

Prizes were awarded to fan clubs with the most meaningful exhibits, and first place (\$300) was awarded to the Charley McCoy fan club. Jeannie C. Riley's group took second place (\$200) and Barbara Mandrell's following placed third (\$100).

All of what took place during Fan Fair was summarized in a brief statement made to the Reunion Show audience by the chairman of the board of the Country Music Association, Joe Talbot, just before he announced the booth winners. He said that "Country music is the only one (type of music) with a gathering like this . . . people like you have a feeling for people up here."

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOHNNY RODRIGUEZ—Mercury 73493
DANCE WITH ME (JUST ONE MORE TIME) (Hallnote, BMI)
FADED LOVE (Hill and Range, BMI)

Johnny delivers this self-penned number with chart-busting style. A mellow waltz tempo tune that's enhanced by its hypnotic quality.

DOTTIE WEST—RCA APBO 0321
HOUSE OF LOVE (House of Gold, BMI)

This song has the feel of an instant classic. Dottie shows her great sensitive touch on the Kenny O'Dell masterpiece. Should be one of her biggest.

FARON YOUNG—Mercury 73500
THE WRONG IN LOVING YOU (Top Five, BMI)
ALMOST DAWN IN DENVER (Court of Kings, BMI/Faron Young, ASCAP)
A bread n' butter country shuffle from the sheriff. Expect immediate action on a smooth and easy performance. This will be big!

BUCK OWENS—Capitol P-3907
(IT'S A) MONSTER'S HOLIDAY (Blue Book, BMI)
Buck's enjoying a great success with novelty type tunes and this one's sure to hook 'em too. A great summer song that's (dare we say it?) a monster.

C. W. McCALL—MGM M 14738
MERLE KILGORE—Warner Brothers—WB 7831
OLD HOME FILLER-UP AN' KEEP-ON-A-TRUCKIN' CAFE (American Gramophone, SESAC)

A very unique situation here with these two releases. The clever song is from a bread commercial. Both are winners. Action will be fast and furious.

FRANK MEYERS—Caprice CA-1999
HANGIN' ON TO WHAT I'VE GOT (Ironside, ASCAP)
This medium tempo mover is given a perfect country reading from Frank. Good song + good delivery = great action. It's there!

RAY PILLOW—Dot DOA-17514
TALL COTTON (Partner, BMI/Bill Black, ASCAP)
Ray will ride high with this sunny and bright melody. A travelin' feel that will get strong airplay run. Breezy!

LOIS JOHNSON—20th Century TC-2106
COME ON IN AND LET ME LOVE YOU (Hank Williams, BMI)
IF I THROW AWAY MY PRIDE (Sawgrass, BMI)
This smooth ballad penned by Don Silvers is given a sparkling treatment by Lois. Come on in and enjoy a hit.

RHONDA WALTERS—Cherish CS-45-404
IF YOU'RE LEAVING ME TOMORROW (Tree, BMI)
JODY'S FACE (Unart, ASCAP)
This songstress gives a potent interpretation of this beautiful Joe Allen song. Sad, commercial, and a winner.

PORTER JORDAN—MGM M14730
LINDA-MAE (Unichappell/Acme Feed and Seed, BMI)
A crisp and bright sound highlights the catchy movin' tune. Refreshing listening that'll pull the phones.

HANK THOMPSON—Dot DOA-17514
WHO LEFT THE DOOR TO HEAVEN OPEN (Bob Moore, ASCAP)
A super country box and airplay item that swings and sways. A happy tune that will hit home.

THE OAK RIDGE BOYS—Columbia 4-46044
LOVES ME LIKE A ROCK (Paul Simon, BMI)
The Oaks get into the Paul Simon hit and adapt it to the country market with style. Lots of gospel soul in the hit.

BUCK FINLEY—Cherish CS-45-401
I HEAR SOMEBODY SINGING (Tree, BMI)
This newly-signed artist debuts well with a sparkling, contagious, sing-a-long melody that's compatible to many formats. Happy!

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A GOOD WOMAN'S LOVE Atkins & Reed (Delmore, ASCAP) 21	MAKIN' THE BEST OF A BAD SITUATION Larry Butler (Tree, BMI) 48
ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP) 67	MARIE LAVEAU Bobby Bare (Evil Eye, BMI) 3
AS SOON AS I HANG UP THE PHONE Conway Twitty (Twitty Bird, BMI) 32	MIDNIGHT MAN Earl Ball (Sawgrass, BMI) 72
BACK DOOR OF HEAVEN Eddie Martinez (NY Times, BMI) 51	OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER Ken Nelson (Shade Tree, BMI) 69
BLOODY MARY MORNING Jerry Wexler (Willie Nelson, BMI) 56	ONE DAY AT A TIME (Buckhorn, BMI) 11
BOOGIE WOOGIE (Edwin H. Morris, ASCAP) 44	ONE DAY AT A TIME Wesley Bros. (Acoustic, BMI) 7
CAN I COME HOME TO YOU Owen Bradley (Tree, BMI) 46	PRAYER FROM A MOBILE HOME Kelso Herston (Gee Whiz, BMI) 60
COME HOME J. Mundy (Chappell, ASCAP) 61	PURE LOVE Collins & Johnson (Brlarpatch/Pi-Gem, BMI) 23
DON'T LET GO Jim Vinneau (Screen Gems-Columbia, BMI) 18	RAGGED OLD FLAG Cash & Bragg (House of Cash, BMI) 30
DON'T YOU THINK Marty Robbins (Mariposa, BMI) 27	RAILROAD LADY Don Gant (Let There Be Music, ASCAP; Groper, BMI) 75
DRINKIN' THING Roy Dea (Rose Bridge, BMI) 49	RESTLESS Kelso Herston (Tree, BMI) 58
EVERYBODY NEEDS A RAINBOW Don Gant (Chappell, ASCAP) 70	ROOM FULL OF ROSES Mickey Gilley (Hill & Range, BMI) 5
FIELD OF YELLOW DAISIES Jerry Kennedy (Makamillion, BMI) 64	RUB IT IN Ron Chancey (Ahab, BMI) 26
FRECKLES AND POLLYWOG DAYS Don Gant (Blue Crest/Hill & Range, BMI) 31	SEXY LADY Billy Sherrill (Roadmaster, BMI) 36
GOODBYE Larry Butler (Tree, BMI) 19	SOMEWHERE AROUND MIDNIGHT Joe Johnson (4-Star, BMI) 66
HE THINKS I STILL CARE Brian Ahern (Jack/Glad, BMI) 9	STATUE OF A FOOL Jim Foglesong (Sure Fire, BMI) 22
HELLO OUT THERE Jim Shaw (Cedarwood, BMI) 39	STOMP THEM GRAPES Jim Vinneau (Sawgrass, BMI) 14
HELP ME Felton Jarvis (First Generation, BMI) 52	STOP AND SMELL THE ROSES Fred F. Carter, Jr. (Screen Gems-Columbia/Songpainter, BMI; Colgems, ASCAP) 47
HEY THERE GIRL Pete Drake (Jack & Bill, ASCAP) 29	STOP THE WORLD Susan Tary (4-Star, BMI) 33
HOW FAR OUR LOVE GOES Jim Vinneau (Tree, BMI) 71	SUNDOWN Lenny Waronker (Moose, CAPAC) 55
HOW LUCKY CAN ONE MAN BE Norro Wilson (Su-Ma, BMI) 12	TAKE MY LIFE Bud Logan (Above, ASCAP/Beyond, BMI) 43
I DON'T SEE ME IN YOUR EYES ANYMORE Chet Atkins (Music of the Times, ASCAP) 4	TELL TALE SIGNS Stan Kessler (Jack O'Diamonds, BMI) 68
I MISS YOU Walter Haynes (Tree, BMI) 25	THANK YOU WORLD Jerry Kennedy (American Cowboy, BMI) 54
I WANT TO STAY K. Farah Prod. (Jack & Bill, ASCAP) 35	THAT SONG IS DRIVING ME CRAZY Jerry Kennedy (Hallnote, BMI) 17
I WANTA GET TO YOU Norro Wilson (Al Gallico/Algee, BMI) 28	THE GRAND TOUR Billy Sherrill (Al Gallico/Algee, BMI) 38
I WILL ALWAYS LOVE YOU (Kipahulu, ASCAP) 13	THE MAN THAT TURNED MY MAMA ON Billy Sherrill (Tree, BMI) 40
I'D FIGHT THE WORLD Jerry Bradley (Tree, BMI) 16	THE STREAK Ray Stevens (Ahab, BMI) 53
IF YOU LOVE ME John Farrar (Al Gallico, BMI) 10	THERE'S STILL A LOT OF LOVE IN SAN ANTONE Glen Sutton (Hill & Range, BMI) 50
(I'M) A YO YO MAN Ken Mansfield (Marilyn Cooper, ASCAP) 57	THE WANT TO'S George Richey (Blue Book, BMI) 63
I'M NOT THROUGH LOVIN' YOU YET Owen Bradley (Twitty Bird, BMI) 8	THEY DON'T MAKE 'EM LIKE MY DADDY Owen Bradley (Paskey, BMI) 6
IT HURTS TO KNOW THE FEELING'S GONE Jerry Bradley (Hill & Range, BMI) 59	THIS TIME I ALMOST MADE IT Billy Sherrill (Julep, BMI) 74
IT'LL COME BACK D. L. Worden (Tree, BMI) 73	THIS TIME Jennings-Nelson (Baron, BMI) 2
IT'S THAT TIME OF NIGHT Bob Ferguson (Show Biz, BMI) 15	UNTIL THE END OF TIME Farah Prod. (Jack & Bill, ASCAP) 42
JUST OUT OF REACH Joe Johnson (4-Star, BMI) 65	WE COULD Jack Clement (House of Bryant, BMI) 1
LADY LOVER Earl Richards (Golden Horn, ASCAP) 41	WHEN THE MORNING COMES (Lady Jane, BMI) 24
LEAN IT ALL ON ME Norro Wilson (Jobete, ASCAP) 37	YOU CAN'T BE A BEACON Stan Silver (Martin Cooper/Fargo House, ASCAP) 34
LOVIN' YOU IS WORTH IT Billy Sherrill (Algee, BMI) 45	YOU MAKE ME FEEL MORE LIKE A MAN Johnny Prater (Prater, ASCAP) 20

Bill Lowery (Continued from page 116)

had that received the connotation of southern record. Was it because the label was called MGM South? If it had been MGM, would it have still been labeled a southern record? They think they brought it home at top twenty. But they didn't bring it home. We didn't get Philadelphia, New York and L.A. We needed it.

RW: Are you planning to get more into production deals?

Lowery: We are really thinking more in terms of the publishing business. The reason is that it's not a difficult assignment anymore to get a song recorded. It's going back to what it was. You didn't have your own artists. You didn't have to do your own production back when we started in the fifties. Because people were readily accepting material. They were looking for songs. And then there came the a&r man who was working his little deal on the side. Then there came the artist who opened up his own music publishing companies. Everyone was saying if we record this, we're going to have to have the publishing, that type thing. There's still some of it. But we find today that if we have a good song everybody is dying for it. Everyone wants the song. Because they realize the song is the answer.

Hotline (Continued from page 130)

moving at KTTs and WENO; Jerry House's "Miss Memory" is #1 at KBUC!

Good early reports on George Hamilton IV's "Way of a Country Girl" from New York, Norfolk and Toledo.

Continuing Heavy: Merle Haggard (both sides); Don Williams (both labels); Lynn Anderson.



THE COUNTRY ALBUM CHART

JUNE 29, 1974

JUNE 29	JUNE 22		WKS. ON CHART
1	1	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	14
2	3	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	14
3	4	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	62
4	5	THIS TIME WAYLON JENNINGS—RCA CPL1-0539	10
5	6	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	22
6	2	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	14
7	7	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	15
8	11	HANG IN THERE GIRL FREDDIE HART—Capitol ST 11296	8
9	14	BEST OF CHARLIE RICH CHARLIE RICH—Epic KE 31933	6
10	10	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	9
11	9	NO CHARGE MELBA MONTGOMERY—Elektra EKS 75079	10
12	13	SNAP YOUR FINGERS DON GIBSON—Hickory H3F-4509	11
13	12	HELLO LOVE HANK SNOW—RCA APL1-0441	19
14	16	PURE LOVE RONNIE MILSAP—RCA APL1-0500	9
15	17	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 411	4
16	8	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	14
17	15	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699	17
18	20	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	7
19	17	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	30
20	23	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	24
21	24	IS IT WRONG SONNY JAMES—Columbia KC 32805	7
22	21	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	33
23	26	A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544	6
24	18	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	17
25	22	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	17
26	27	DOUBLE EXPOSURE JOHNNY CARVER—ABC ABCX-812	10
27	31	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ 32914	5
28	28	JIM STAFFORD—MGM SE 4947	13
29	19	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	12
30	34	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	4
31	38	RAGGED OLD FLAG JOHNNY CASH—Columbia KC 32917	6
32	43	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 420	4
33	32	FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505	17
34	44	COUNTRY BUMPKIN CAL SMITH—MCA 424	4
35	35	THE BEST OF NAT STUCKEY—RCA APL1-0541	8
36	39	BEST OF DAVID HOUSTON & BARBARA MANDRELL—Epic KE 32915	7
37	37	HAVE I TOLD YOU LATELY THAT I LOVE YOU MARTY ROBBINS—Columbia C32586	10
38	41	WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET—Dot DOS 26021	5
39	25	TORE DOWN PORTER WAGONER—RCA APL1-0496	8
40	29	ATKINS & TRAVIS TRAVELING SHOW CHET & MERLE—RCA APL1-0479	13
41	40	RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MLPS 601	6
42	42	MAMA KERSHAW'S BOY DOUG KERSHAW—Warner Bros. BS 2793	5
43	48	HOUSTON I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol ST 11293	3
44	46	I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0537	5
45	53	LEAN IT ALL ON ME DIANA TRASK—Dot DOS 26032	2
46	62	SMILE FOR ME LYNN ANDERSON—Columbia KC 32941	4
47	33	FASTEST GRASS ALIVE OSBORNE BROTHERS—MCA 374	9
48	55	THIS IS BRIAN COLLINS—Dot DOS 26017	3
49	51	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	44
50	52	COUNTRY BOOTS BOOTS RANDOLPH—Monument KZ 32912	5
51	58	THANK YOU WORLD STATLER BROTHERS—Mercury SRM 1-707	2
52	57	BOOGITY BOOGITY RAY STEVENS—Barnaby BR 6003	2
53	59	HOUSE OF LOVE DOTTIE WFST—RCA APL1-0543	3
54	61	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	2
55	36	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	18
56	56	SHE'S IN LOVE WITH A RODEO MAN JOHNNY RUSSELL—RCA APL1-0542	4
57	47	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341	19
58	63	WAKE ME INTO LOVE BUD & WILMA—Shannon SHA-1002	3
59	45	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	19
60	49	YOU'RE THE BEST THING RAY PRICE—Columbia KC 32777	9
61	—	I-40 COUNTRY—JERRY LEE LEWIS—Mercury SRM-1-710	1
62	69	LIVE AT THE JOHNNY MACK BROWN HIGH SCHOOL LESTER "ROADHOG" MORAN & CADILLAC COWBOYS—Mercury SRM 1-708	2
63	50	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM 1-698	15
64	54	DON WILLIAMS, VOL. 2—JMI 4006	16
65	64	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	12
66	60	STILL LOVING YOU BOB LUMAN—Hickory 4508	11
67	—	CHET ATKINS PICKS ON JERRY REED—RCA APL1-0545	1
68	65	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	15
69	66	JOLENE DOLLY PARTON—RCA APL1-0473	18
70	67	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	27
71	71	BEST OF SUSAN RAYE—Capitol ST 11282	11
72	70	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	34
73	68	THE PILGRIM LARRY GATLIN—Monument KZ 32571	22
74	73	NEW SUNRISE BRENDA LEE—MCA 373	31
75	72	LOVE SONG ANNE MURRAY—Capitol ST 11266	16

Nashville Report (Continued from page 129)

"I am too busy raising quarter horses and cattle and looking after my ranch and enjoying living with my family. Time was when traveling didn't pressure me but now it's just too rough. Maybe I'm lazy?" he said.

Don Williams' first single release for Dot is "I Wouldn't Want To Live If You Didn't Love Me." It was written by Al Turney . . . Chuck Wells has rejoined the staff of Key Talent Agency. He'll be a vice president in charge of booking Dave Dudley, Bobby Lord, the Eddie Seals & Joe Grant Show and the Collins Coins.

RCA's Chet Atkins' wish on his 50th birthday: "I'd like to be 40 again. I'd like a hit record. It's been a long time. I'd like for time to move a little slower. Of course I want to continue playing the guitar and doing some producing. Five of the records I produced have been hits this year."

Waylon Jennings, Tompall Glaser and Willie Nelson have gotten together and opened "offices" in Nashville and Austin, Tex. . . . Actually "business apartments" . . . I probably should describe the set-up as a "joint venture" but that word "joint" spooks me.

Rex Allen Jr., Penny DeHaven, Roy Drusky, Narvel Felts, Mickey Gilley, the Jordanaires, Johnny Lyons, Janet Lynn, Jim Mundy, O.B. McClinton, Charlie McCoy, Marie Owens, Ray Pillow, Jeanne Pruett, Jerry Reed, Bobby G. Rice, Sunday Sharpe, Mel Street, Charley Walker and Dottie West cut promos at Fireside Studio for the U.S. Air Force.

Birthdays: Lester Flatt, George Morgan, Bobby Harden.

The singing Hemphills appear in Orlando July 19 at a benefit gospel sing for the Easter Seal fund raising campaign . . . Saturday (29) is Lester Flatt Day in North Carolina, so proclaimed by the Tarheel state's Gov. James E. Holhouser Jr. . . . It ties in with Flatt's annual Bluegrass Festival at Mt. Pilot (about 20 miles from Winston-Salem) . . . Lester's first pro job, after leaving Bill Monroe's band in 1948, was at radio WHKY, Hickory, N.C. . . . Pete Drake has completed production of Elektra disc artist Linda Hargrove's second album.

Judy Lynn on a tour of Europe and the Holy Land, sponsored by Rev. and Mrs. Bill Sharp of Las Vegas' famous Trinity Temple . . . A documentary film of the 17-day trip is planned.

Bob Hope, Johnny Cash, George Hamilton IV, Arthur Smith and Gen. William Westmoreland participated in 50th anniversary "Singing On the Mountain" program Sunday (23) at Linville, N.C. . . . It's an all-day event at Grandfathers Mountain.

Elektra artist Melba Montgomery has been signed to appear in a concert in New York's Central Park on Sunday, Sept. 22 . . . Melba could be the toast—Melba toast, of course—of the town?

Steel guitarist Tony Farris' latest lp, "Warm and Easy," includes such good oldies as "Legend in My Time," "Crazy Arms," "Last Date," "Born to Lose," "Am I That Easy to Forget" and "Take Me As I Am Or Let Me Go" . . . Tony's best by far!

Hank Snow, Kitty Wells, Jeanne Pruett, Glenn Barber, Ray Myers and Shorty Long will entertain at the Putnam County Fair (Patterson, N.J.) July 6-14.

Brenda Lee, on a month tour of Japan, says attendance at her shows has been wall-to-wall and the people are wonderful, but "prices over here have risen about 25 percent. I was here last year." It is Brenda's 12th tour of Japan She writes: "Paper shortage is nearing the panic point. You have to request a napkin (if it is paper) in a restaurant. Toilet paper and soap are hard to get. Gasoline is \$2 a gallon and real estate has skyrocketed. Pollution is worse than ever. During the week, when factories are operating—billowing smoke out of their stacks—it is almost impossible to breathe outside.

"By the way, Ray Stevens' 'The Streak' is the no. 1 record here. They don't fully understand it, but they evidently love it. Ray should wind up with a jillion yen. Ha."

Taping of episodes (13) on the "Hee Haw" syndicated TV series has begun at WLAC-TV studio. Sam Lovullo is producer, Bob Boatman the director. September marks the sixth season for the show.

BENNY LINDSEY

up and coming with

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Penned by Joe South



THE COUNTRY SINGLES CHART

JUNE 29, 1974

JUNE 29	JUNE 22		WKS. ON CHART
2	2	WE COULD CHARLEY PRIDE—RCA APBO-0257	11
3	3	THIS TIME WAYLON JENNINGS—RCA APBO-0251	10
6	6	MARIE LAVEAU BOBBY BARE—RCA APBO-0261	8
4	4	I DON'T SEE ME IN YOUR EYES ANYMORE CHARLIE RICH—RCA APBO-0260	9
5	1	ROOM FULL OF ROSES MICKEY GILLEY—Playboy 50056	11
8	8	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 40223	9
7	7	ONE DAY AT A TIME MARILYN SELLARS—Mega 205	11
8	9	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 40224	8
9	10	HE THINKS I STILL CARE ANNE MURRAY—Capitol 3850	10
10	5	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 40209	12

11	14	ONE DAY AT A TIME DON GIBSON—Hickory H318	9	21	22	A GOOD WOMAN'S LOVE 7 JERRY REED—RCA APBO-0203	7
12	13	HOW LUCKY CAN ONE MAN BE JOE STAMPLEY—Dot DOA 17502	13	22	34	STATUE OF A FOOL BRIAN COLLINS—Dot DOA 17499	6
13	11	I WILL ALWAYS LOVE YOU DOLLY PARTON—RCA APBO-0234	13	23	12	PURE LOVE RONNIE MILSAP—RCA APBO-0237	13
14	18	STOMP THEM GRAPES MEL TILLIS—MGM 14720	7	24	16	WHEN THE MORNING COMES HOYT AXTON—A&M 1497	12
15	19	IT'S THAT TIME OF NIGHT 8 JIM ED BROWN—RCA APBO-0267	8	25	30	I MISS YOU JEANNIE SEELY—MCA 40255	7
16	20	I'D FIGHT THE WORLD 10 JIM REEVES—RCA APBO-0255	10	26	40	RUB IT IN BILLY CRASH CRADDOCK—ABC 11437	5
17	26	THAT SONG IS DRIVING ME CRAZY TOM T. HALL—Mercury 73488	5	27	39	DON'T YOU THINK MARTY ROBBINS—MCA 40236	5
18	15	DON'T LET GO MEL TILLIS & SHERRY BRYCE—MGM 14714	12	28	31	I WANTA GET TO YOU 10 LaCOSTA—Capitol 3856	10
19	21	GOODBYE REX ALLEN, JR.—Warner Bros. 7788	9	29	35	HEY THERE, GIRL DAVID ROGERS—Atlantic CY 4022	7
20	24	YOU MAKE ME FEEL LIKE A MAN MEL STREET—GRT 002	9	30	33	RAGGED OLD FLAG JOHNNY CASH—Columbia 4-46028	9
				31	36	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC 11432	9

32	49	AS SOON AS I HANG UP THE PHONE CONWAY & LORETTA—MCA 40251	3
33	25	STOP THE WORLD SUSAN RAYE—Capitol 3867	13
34	42	YOU CAN'T BE A BEACON DONNA FARGO—Dot 17506	4
35	37	I WANT TO STAY NARVEL FELTS—Cinnamon C798	6
36	38	SEXY LADY FREDDY WELLER—Columbia 4-46040	6
37	17	LEAN IT ALL ON ME DIANA TRASK—Dot DOA 17496	13
38	47	THE GRAND TOUR GEORGE JONES—Epic 5-11122	4
39	43	HELLO OUT THERE LaWANDA LINDSEY—Capitol 3875	5
40	48	THE MAN THAT TURNED MY MAMA ON TANYA TUCKER—Columbia 4-46047	3
41	44	LADY LOVER BOBBY LEWIS—GRT 007	7
42	41	UNTIL THE END OF TIME NARVEL FELTS & SHARON VAUGHN—Cinnamon 793	8
43	45	TAKE MY LIFE GEORGE KENT—Shannon 818	7
44	51	BOOGIE WOOGIE CHARLIE McBOY & BAREFOOT JERRY—Monument Z57-8611	3
45	46	LOVIN' YOU IS WORTH IT 5 DAVID & BARBARA—Epic 5-11120	5
46	53	CAN I COME HOME TO YOU BILL ANDERSON—MCA 40243	4
47	54	STOP AND SMELL THE ROSES HENSON CARGILL—Atlantic CY-4021	4
48	55	MAKIN' THE BEST OF A BAD SITUATION DICK FELLER—Asylum AS-11037	3
49	57	DRINKIN' THING GARY STEWART—RCA APBO-0281	4
50	50	THERE'S STILL A LOT OF LOVE IN SAN ANTOINE 8 DARRELL McCALL—Atlantic CY 4019	8
51	56	BACK DOOR OF HEAVEN 4 NANCY WAYNE—20th Century TC 2086	4
52	62	HELP ME ELVIS PRESLEY—RCA APBO-0280	3
53	23	THE STREAK RAY STEVENS—Barnaby 600	11

54	61	THANK THE WORLD 3 STATLER BROTHERS—Mercury 73485	3
55	65	SUNDOWN GORDON LIGHTFOOT—Reprise 1194	6
56	29	BLOODY MARY MORNING WILLIE NELSON—Atlantic 3020	11
57	64	(I'M A) YO YO MAN 3 RICK CUNHA—GRC 2016	3
58	63	RESTLESS 3 CRYSTAL GAYLE—United Artists UA-XW428-W	3
59	66	IT HURTS TO KNOW THE FEELING'S GONE 2 NAT STUCKEY—RCA APBO-0288	2
60	60	PRAYER FROM A MOBILE HOME DEL REEVES—UA-XW427-W	?
61	32	COME HOME 10 JIM MUNDY—ABC 11428	10
62	69	MY WIFE'S HOUSE 2 JERRY WALLACE—MCA 40248	2
63	71	THE WANT TO'S 2 FREDDIE HART—Capitol 3898	2
64	72	FIELD OF YELLOW DAISIES 2 CHARLIE RICH—Mercury 73498	2
65	70	JUST OUT OF REACH 2 MARIE OWENS—MCA 40227	2
66	68	SOMEWHERE AROUND MIDNIGHT GEORGE MORGAN—MCA 40227	3
67	—	ANNIE'S SONG 1 JOHN DENVER—RCA APBO-0295	1
68	—	TELL TALE SIGNS 1 JERRY LEE LEWIS—Mercury 73491	1
69	—	OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER 1 MERLE HAGGARD—Capitol 3900	1
70	74	EVERYBODY NEEDS A RAINBOW 2 BOBBY WRIGHT—ABC 11443	2
71	75	HOW FAR OUR LOVE GOES 2 BILLY WALKER—MGM 14717	2
72	—	MIDNIGHT MAN 1 MARTY MITCHELL—Atlantic CY-4023	1
73	—	IT'LL COME BACK 1 RED SOVINE—Chart-5220	1
74	—	THIS TIME I ALMOST MADE IT 1 BARBARA MANDRELL—Columbia 4-46054	1
75	—	RAILROAD 1 LEFTY FRIZZELL—ABC-11442	1

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