

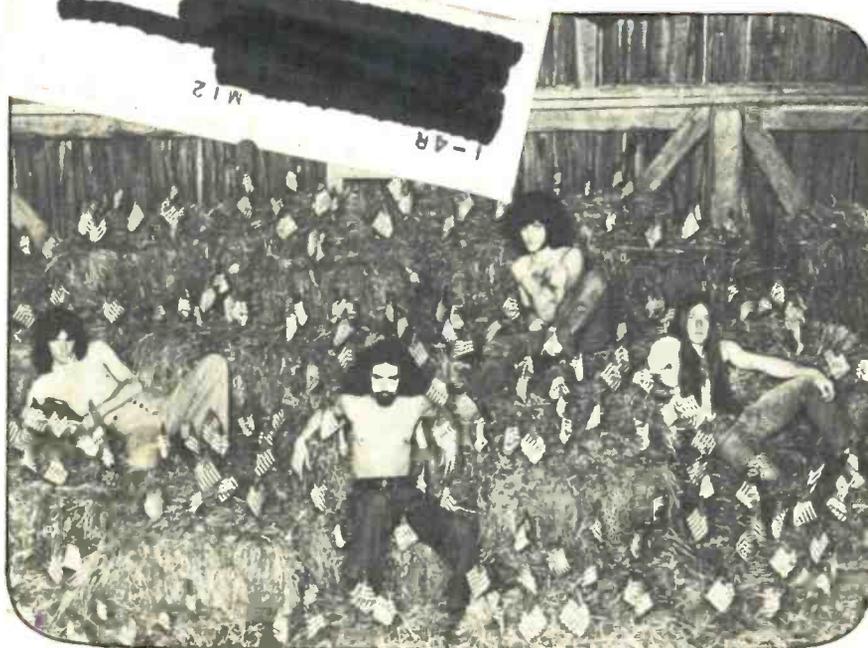
RECORD WORLD

AUGUST 11, 1973

WHO IN *The* WORLD:

GRAND FUNK

'We're An American Band' Is The Title Of Grand Funk's New Album And Single, And Both Discs Have Been Pressed On Gold Vinyl To Celebrate The Group's Solid Gold Track Record. The New Todd Rundgren-Produced Discs Are Also The Subject Of A Huge Promo Campaign By Capitol Records. See Story On Page 18.



HITS OF THE WEEK

SINGLES

SPINNERS, "GHETTO CHILD" (prod. by Thom Bell) (Mighty Three, BMD). Fourth single from smash lp will follow the other three to the top. Strong Linda Creed-Thom Bell song and solid Bell production make disc a winner. Infectious hook and meaningful lyrics are the main ingredients on single that'll be around for a while. Lotsa spins! Atlantic 2373.



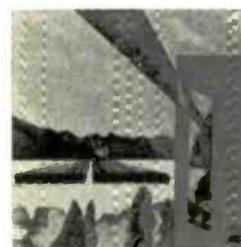
SLEEPERS

THE MANHATTANS, "DO YOU EVER" (prod. by Burt Keyes & Myrna March) (Arnel/March On, ASCAP). Group established themselves as crossover giants with their last outing "There's No Me Without You." Their old label releases this ballad and the outcome could spell h-i-t. We'll take Manhattans! DeLuxe 8462 (Starday-King)



ALBUMS

STEVIE WONDER, "INNERVISIONS." Perhaps the single most creative individual active in the music world today, Mr. Wonderful has written, produced, and done most of the performing on this magnificent album. "Living In The City" is an urban "Day In The Life," "Visions" is a remarkable ballad and "Higher Ground" has the funk to be a number one record. Extraordinary. Tamla T 326L (Motown).



RASPBERRIES, "TONIGHT" (prod. by Jimmy Ienner) (C.A.M.-U.S.A., BMI). Rock 'em sock 'em item from their forthcoming third album "Side 3" is a Top 40 powerhouse that is reminiscent of early Beatles. Produced again by master Jimmy Ienner, cut was written by lead singer Eric Carmen. They're the berries! Capitol 3610.



BOBBY GOSH, "THEME FROM 'BANG THE DRUM SLOWLY'" (prod. by Stephen Lawrence and Bruce Hart) (Famous, ASCAP). Artist has been around but never had a strong single. This theme from the movie, which will be baseball's "Brian's Song," could be the catalyst to push Gosh to national prominence. A goody, by Gosh! Paramount 0228 (Famous).



GRAND FUNK, "WE'RE AN AMERICAN BAND." The golden cover and gold vinyl disc tell the whole story of this album. Everybody is gonna buy it, and there should be plenty of gold for all concerned. Musically, this is far and away the group's best effort, with good tunes, tight singing, solid playing by Farmer, Brewer, Schacher and Frost and great production by Todd Rundgren. Grand Funk SMAS-11207 (Capitol).



NEIL DIAMOND, "THE LAST THING ON MY MIND" (prod. by Tom Catalano) (UA, ASCAP). Neil has officially left the label, but that won't stop the company from releasing his old material. Taken from the "Stones" lp, this Tom Paxton-penned beauty gets the silky-smooth Diamond treatment. Should be the first thing on the charts. MCA 40092.



CREATIVE SOURCE, "YOU CAN'T HIDE LOVE" (prod. by Mike Stokes) (Alexscar/Unichappell/nterior, BMI). New contingent offers a strange tune that continually grows on you. Sound is a cross between the Fifth Dimension and Sergio Mendes, which ain't bad, mister. Disc may be hidden for a while, but should break big in a few weeks. Sussex 501.



BLOOD, SWEAT & TEARS, "NO SWEAT." One of the first, and perhaps the best of the big band rock groups has come through massive personnel changes to deliver their finest effort since their second album. The horns and guitars are perfectly complemented by Jerry Fisher's fine vocals, and Steve Tyrell has done a masterful production job. Columbia KC 32180.



THE TEMPTATIONS, "HEY GIRL (I LIKE YOUR STYLE)" (prod. by Norman Whitfield) (Stone Diamond, BMI). The Temptin' Temps and writer-producer Norman Whitfield switch gears with this soft ballad from the "Masterpiece" lp. Arrangement by Paul Riser provides fine support. Hey guys, we like your style. Gordy 7131 (Motown).



LARRY LUREX, "I CAN HEAR MUSIC" (prod. by Robin Cable) (Trio/Mother Bertha, BMD). Greenwich-Barry-Spector classic has been a charter twice via the Ronettes and Beach Boys. The Spector 'wall of sound' is sweeping England and could find a resurrection here as well. Produced by Robin Cable disc should perk up radios everywhere. Anthem 204.



"NEW YORK DOLLS." These Dolls are not just a band, they are a rock phenomenon in that they represent one of the most audacious offspring of the lpstick rock craze. The music is raw, gut-tearing stuff, but it is raised to a higher level by Todd Rundgren's strong production. Best cuts are "Trash," "Personality Crisis" and "Lonely Planet Boy." Hello Dollys. Mercury SRM-1-675.



RECORD A
WORLD
Special Section



THE SOUL OF SUCCESS

IN CONJUNCTION WITH THE 18th ANNUAL
NATRA CONVENTION

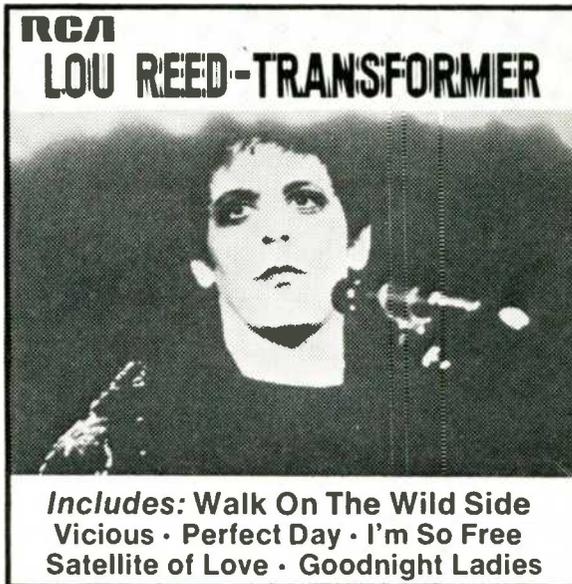
New Yorker makes "Vicious" assault on AM airwaves.

APBO-0054

NEW YORK, August 11: Lou Reed, the infamous Phantom of Rock, has opened up a new chapter in his frighteningly successful campaign of musical terror: "VICIOUS," a deadly weapon of a single currently being wielded on AM radio.

"Vicious" was forced out of Reed's hit album, "Transformer," by FM airplay and has emerged coast-to-coast as a monster. You are herewith warned to take note, as the man is a professional and will stop at nothing.

RCA Records and Tapes



LSP-4807,
P8S/PK-2095

Lou Reed as he appears on his recent album "Transformer"

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Retailers Involved In Knight-GFR Dispute

By GARY COHEN

■ NEW YORK—A number of record retailers in the New York area were reportedly sent copies of a letter from Terry Knight's legal counsel, advising them that they possibly were in violation of trademark infringement, by stocking and selling the new Grand Funk Railroad single "We're An American Band." At the same time, Capitol Records notified its dealers that it held a license to distribute the record.

The letter sent by Knight's attorneys to selected stores in New York—informed sources say the letter was sent to Colony, Sam Goody, King Karol and Korvettes—cautioned them against selling the single, and at least one store—Colony—withdrawed the record from sale for two days. A spokesman for Colony confirmed that the store temporarily withdrew the single. (Continued on page 86)

UA, Brown Bag End Distrib. Deal

■ LOS ANGELES — Michael Stewart, President of United Artists Records Inc. and Terry Knight, President of Brown Bag Records, Inc. have announced the termination of the Brown Bag, United Artists distribution deal. Knight and Stewart issued the following joint statement to the press last week (2):

"After a one-year association together which has resulted in the establishment and development of a new and unknown logo into one of the industry's most widely publicized and well-known record labels, Brown Bag Records, we have both determined it to be in the best interest of all concerned parties to terminate our respective contractual relationships effective August 1.

"United Artists will continue to sell the Brown Bag product previously released by UA and all rights in and to the logo, label and trademark 'Brown Bag Records' will continue to be owned exclusively by Terry Knight Enterprises Ltd., as will all Brown Bag artist contracts."

Berland Named RW Vice President

■ LOS ANGELES — Bob Austin and Sid Parnes of Record World have announced the appointment of Spence Berland, West Coast General Manager for the magazine, to the position of Vice President.



Spence Berland, Bob Austin

In making the announcement Austin and Parnes noted that "Spence Berland has been an invaluable addition to our staff and has built our West Coast office into one of the most respected and influential media centers in the whole of the music industry."

Berland has been associated with RW in Los Angeles since February 1972. Prior to that he was director of Advertising and Sales Merchandising at Polydor Records, and before that, an advertising salesman in Record World's New York office for two years. That followed an 11-year stint in broadcasting.

Musicland Mgrs. Meet in Minn.

By GARY COHEN

■ MINNEAPOLIS — The third annual meeting of the Musicland store managers will take place August 5-8 this year, in Breezy Point, Minn.

Managers from the more than 80 Musicland stores around the country, which are operated by J.L. Marsh, will gather for a "nonbusiness" meeting, and for an opportunity to meet with sales personnel and other key representatives from a number of major labels, who will have exhibits. In addition to Musicland store managers, some 25

(Continued on page 85)

Buckley Lauds RIAA, But Presses Probe; John Phillips Alleges Fraud

By CRAIG FISHER

■ LOS ANGELES — Senator James L. Buckley, (R-C, New York), who announced six weeks ago that his office was beginning an investigation into alleged unethical and illegal practices in the recording industry, brought his investigation to Los Angeles last week. At a press conference July 30 at the Century Plaza Hotel, Buckley introduced John Phillips, the former member of the Mamas and Papas who now records for Columbia, whom Buckley said had contacted him the previous week with evidence of a fraud by a particular record company that Phillips added could involve as much as \$60,000,000. The pair then proceeded to catalogue for newsmen a list of abuses for which they said they had proof.

Buckley, who began by referring to a prepared statement, commended the efforts of the Recording Industry Association of America outlined in that body's recently announced

Mike Curb Urges Cooperation with Investigations

■ LOS ANGELES — Mike Curb, President of MGM Records, has called for record industry leaders to give their complete cooperation to Senator Buckley and other federal officials investigating the record industry to avoid future actions that could prove detrimental to the industry.

(Continued on page 85)

Kip Cohen Exits Columbia

■ NEW YORK — Kip Cohen has announced his resignation from Columbia Records, where he was Vice President, East Coast A&R. Record World learned that Cohen plans to relocate on the West Coast with an as yet unnamed record company.

Gortikov Meets With Industry Representatives

■ WASHINGTON, D.C. — In a move designed to implement its action program, Stanley M. Gortikov, President of the RIAA, announced last week that he has scheduled meetings with NARM, NAB, AFM, The Conference of Personal Managers, NARAS, NATRA, AFTRA, CMA, and all other RIAA member companies not directly represented on the RIAA board.

"Action Program." He added, "I believe quite strongly that the vast majority of those in the recording industry want nothing more than to rid their industry of any undesirable elements and unethical business practices."

But Buckley also said that since his staff began its investigation, it had learned of numerous instances of illegal conduct in the industry. Among these was his contention that "drugs purchased for and used by well-known artists had on at least one occasion been authorized by a prominent recording industry executive." The Senator said that information had come from "a recording industry figure, whose reliability has been attested to by knowledgeable government officials."

In addition, Buckley stated, "we have received information tending to confirm the involvement of organized crime in some aspects of the recording/rock music world." That information, he said, referred to an alleged racket in which artists appearing in concerts in the Southeastern United States

(Continued on page 86)

Pictorial highlights of the Columbia/Epic Convention appear on page 81.

Buzz Willis Named Polydor Vice President

■ NEW YORK—Jerry Schoenbaum, President of Polydor Incorporated, has announced the appointment of Buzz Willis as Vice President in charge of r&b operations and special projects, effective immediately. Willis' primary responsibilities will include the acquisition and development of r&b talent for Polydor. He will be coordinating his efforts with the overall a&r and marketing activities of Polydor. He reports directly to Schoenbaum in the newly created post.



Buzz Willis

"It's a real pleasure to welcome Buzz Willis to Polydor," remarked Schoenbaum in making the announcement. "Buzz has established himself as an important figure in the music

Kirshner/Viacom Join for TVer

■ NEW YORK — "Rock Concert," a joint program development project of Viacom Enterprises and Kirshner Entertainment Corp., will be offered for first-run syndication this fall. The bi-weekly series of music specials is intended for airing in late fringe and prime weekend time periods. Executive producer will be Don Kirshner, who created the marketplace for rock music in television, culminating this season in his ABC Network series "In Concert."

Taping of the 90-minute shows should begin next month in Hollywood before live audiences, with several continuing national advertisers already signed. David Yarnell will be the line producer. According to Irv Wilson, Vice President, programs for Viacom, the interaction of performer and audience will be emphasized, with special technical attention paid to high quality sound production.

business. We look forward to his continuing success here."

Willis comes to Polydor after six years at RCA, where he served most recently as director of the r&b music division. Previous posts include director of sales and promotion at Compass Records and national promotion director for Warner Bros.' Loma label. Willis has been involved in nearly every area of the record industry, from local distributor promotion to marketing, production, radio promotion and producing.

Willis, born and raised in New York's Harlem, is a board member of the Harlem Professional League. He also serves as a non-salaried consultant to Rev. Jesse Jackson's Operation PUSH, and is an entertainment coordinator for the Congressional Black Caucus.

Keepnews Upped

■ BERKELEY, CAL. — Orrin Keepnews has been appointed a Vice President at Fantasy/Prestige/Milestone Records. The announcement was made by President of the labels, Ralph Kaffel. Keepnews received the appointment upon his return from the 1973 Montreux International Jazz Festival in Switzerland.

Keepnews, who has been director of jazz a&r at the labels since mid-1972, was an original co-founder of the Riverside label, and during the early sixties founded and operated the Milestone label with Audio-Fidelity.

Wagner To Thumb Post

■ BEVERLY HILLS, CAL. — Sal Licata, Vice President and general manager of Blue Thumb Records has announced the appointments of Richard Wagner as national sales manager; Ray Beyda as director of midwest regional promotion and sales; and Andy Janis, director of east coast promotion and sales. The expansion of the staff is effective August 1.

Wagner, who had previously been with ABC/Dunhill Records and most recently with WEA working in their creative service department, will be responsible to Licata for sales of Blue Thumb product to distributors on a national basis.

Hammond to VP Post at Columbia

■ NEW YORK — John Hammond has been promoted to the position of Vice President of label talent and acquisition for Columbia Records, it was announced by Goddard Lieberman, President of the CBS/Records Group, during the Columbia and Epic Convention in San Francisco.



John Hammond

Hammond, whose previous title was director of talent acquisitions for the label, will have increased responsibilities in scouting, auditioning and recommending potential talent in all phases of music. He will continue to maintain liaison with artists, managers, agents and representatives of nightclubs, concerts and music festivals, for these purposes.

One of the legendary personalities of the American music scene, Hammond has made many important contributions to the development of popular music as an art form over the course of the past four decades. His accomplishments include the producing of such monumental talents as Bessie Smith, Billie Holiday and Duke Ellington. During the late Thirties, he initiated the famed "Spirituals To Swing" concerts at Carnegie Hall, which were responsible for bringing to public attention such artists as Big Bill Broonzy and Count Basie.

Robert Summer Named RCA VP

■ NEW YORK—The appointment of Robert D. Summer as Division Vice President, RCA Records, International, has been announced by Rocco Laginestra, President, RCA Records.

Of the promotion, which is effective immediately, Laginestra said: "Mr. Summer long has been one of the most valuable and creative members of the staff of the Record Division, has most effectively executed a number of special international assignments, and, I am certain, will offer a most positive contribution to our expanding international operation."



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES)
U.S. AND CANADA—\$40; AIR MAIL—\$70;
FOREIGN—AIR MAIL \$75. SECOND CLASS
POSTAGE PAID AT NEW YORK, N.Y. AND AT
ADDITIONAL MAILING OFFICES. DEADLINE:
PLATES AND COPY MUST BE IN NEW YORK
BY 12 NOON FRIDAY.

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RECORD WORLD PUBLISHING CO., INC.
VOL. 29, No. 1364

RECORD WORLD AUGUST 11, 1973



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Don Rubin: Hot & Active

By FRED GOODMAN

■ NEW YORK — Super producer/publisher, Don Rubin, who has been a mainstay on the music scene since the mid '60s, is currently enjoying a hot period. Six months ago, Rubin formed a new production company, Don Rubin Productions, a publishing company, RadaDara, and a management arm. At the present time, he represents Kama Sutra artist, Charlie Daniels, whose single "Uneasy Rider" is at 17 with a bullet on Record World's singles chart this week.



Don Rubin

Rubin publishes all the songs on Daniels' album "Honey In The Rock," from which "Uneasy Rider" was culled. The artist-writer produced the lp for Don Rubin Productions. Before his current success, Daniels was a Nashville session man for many years. He was the lead guitarist on many Bob Dylan lps including "Nashville Skyline" and "Self Portrait." He played on all of Leonard Cohen's albums and toured with Cohen as well. Daniels is presently touring the country taking time to do a "Midnight Special" stint, and he will be appearing at the Schaefer Festival in Central Park August 29. He is just starting a new lp which will be released in October.

Rubin, who along with Charles Koppelman, formed the production-publishing team of Koppelman and Rubin, which in the '60s was responsible for such acts as the Lovin' Spoonful, Turtles and Tim Hardin. Some of the hit records they produced and published included "Daydream," "Do You Believe In Magic."

Dobie's Day



MCA Records recently celebrated two happy events with Dobie Gray. In addition to his receiving RIAA gold certification for his smash single, "Drift Away," Dobie celebrated his birthday with members of the MCA family. Here, J. K. "Mike Maitland, President of MCA Records, Inc., presents Dobie with his gold single while Mentor Williams, Dobie's producer, poses with the pastry.

"Summer In The City," "If I Were A Carpenter," "Happy Together" and "She Rather Be With Me." Their publishing company, Faithful/Virtue Music, represented such important contemporary writers as John Sebastian, Bonner & Gordon and Tim Hardin.

Rubin also now represents Jeff Fenholt, who had the title role in the Broadway production of "Jesus Christ Superstar," and currently has a single on Capitol entitled "Get It Up."

Rubin's offices are located at 440 East 62nd Street in Manhattan. The phone number is 758-5208.

Led Zeppelin Breaks One Record Too Many

By ROBERT NASH

■ There's an old adage that "records are meant to be broken," but supergroup Led Zeppelin, in the midst of a tour that saw them break numerous local and national attendance records, broke one record too many when they were the victims of the robbery of \$180,000 in concert receipts, thereby establishing a record for the largest cash hotel robbery in New York's history.

The money was taken from a strong box in the Drake Hotel sometime between 1:30 am Sunday, July 29, when the group's tour manager Peter Cole took \$1,200 out of the box to pay for some instruments for the group, and 7:30 the next morning when the robbery was discovered. Police stated that the money was not forcibly removed from the box, suggesting that a key had been used. Only two keys to the box existed—one in the possession of the group, and the other held by the hotel staff.

At a press conference held on Monday, the day after the robbery, Peter Grant, the group's personal manager, ex-

Chappell-Bourne Pact Announced

■ NEW YORK—Chappell Music Company has been named sole selling agent of printed music for Bourne Co. in the United States. The announcement, which covers the entire Bourne catalogue and those of its affiliates, was made jointly by Norman S. Weiser, President of Chappell and Mrs. Bonnie Bourne, executive head of the Bourne Company.

The agreement affiliates two of America's most established publishing companies. Bourne Co., successor in interest of Bourne Inc., which originated in 1918 as Irving Berlin Inc., maintains a contemporary, multifaceted operation that includes motion picture scores and a vast standard catalogue. It is also considered a leader in the educational, choral and band fields.

Bourne's two most recent chart hits are "Popcorn," an international success, and Santana's "Black Magic Woman." In the motion picture area it not only publishes many of the classic Charlie Chaplin film scores, but also has a large portion of the music from the Walt Disney productions.

plained that the large amount of cash included receipts from the first two nights of Led Zeppelin's sold out Madison Square Garden appearance, and that the funds had been earmarked for the payment of hotel, charter plane and film crew bills.

After the press conference Grant had an altercation with Charles Ruppmann, a photographer for the New York Daily News, and was charged with petty larceny and assault. The charges were later reduced to harrassment, and Grant was "released contemplating dismissal."

The theft occurred the day the group was due to return to England following a 30-city tour during which they played to over a half million fans, and broke attendance records that had been established by such groups as the Beatles, Grand Funk and Alice Cooper. Led Zeppelin departed for England along with their manager Peter Grant. For all their success here, they managed to break one record even they didn't want.

WB Music Celebrates Book of Standards

■ NEW YORK—Warner Bros. Music Publishing invited 100 guests to ASCAP's rotunda Friday, July 27, for a champagne reception celebrating the publication of "100 Best Songs of the 20's and 30's." The hard-cover book, issued by Crown publishers, retails for \$20 and includes an introduction written by Richard Rodgers as well as reproductions of 24 original song sheet covers that graphically capture the Art Deco style of this period. Irving Brown, Bruce Harris and Linda Sunshine are credited with production of the collector's item.

On hand for the festivities were a number of writers represented in the book, including Howard Dietz ("Guess I'll Have to Change My Plan," "You and the Night and the Music," "Louisiana Hayride," "A Shine On Your Shoes," and "Something to Remember You By") and J. Fred Coots who entertained the gathering with a medley of his hits.

Celebrity guests included songwriters Carl Sigman, Billy Taylor and Jack Schectman; composer / arranger / conductor Robert Russell Bennett; actresses Madeline Kahn and Cathleen Nesbitt; set designer Lucinda Ballard and singer Ellen Greene.



Warner Bros. Music celebrates publishing of "100 Best Songs of the 20's and 30's." Pictured from left are Warner Bros. Music general manager Sol Reiner, songwriter J. Fred Coots, Henry Marks of Warner Bros. and Warner Bros. consultant Irving Brown.

Song Festival Concert P'oned

■ NEW YORK—The live concert segment of the American Song Festival, originally scheduled from August 30 to September 2, has been postponed, according to Larry Goldblatt, President of the American Song Festival Corporation, with no definite reschedule date as of yet. The songwriters' competition, which does not necessitate live performances will, however, continue as planned.

WB's Alice Cooper Campaign Sparked by Diana Balocca

By BEVERLY MAGID

■ LOS ANGELES—Generally, even with a big ad campaign, the pre-planning is done about three to four weeks ahead of time of a record release, but with the Alice Cooper plans, everything recently became a lot more complicated. As Diana Balocca, director of advertising at Warner Bros. Records told *Record World*, the first strategy meeting took place back in late December, 1972 when she met with Joe Smith, President of Warner Bros., Stan Cornyn, director of creative services and Shep Gordon, Alice Cooper's manager. It was decided then to make the campaign the most comprehensive of any thus far, to coincide with what Gordon promised would be the most dazzling array of bookings for the tour.

The plans, which cost over \$150,000 and were totally underwritten by Warners, another possible first in the record business, focused all the main attention on the concert tour, which lasted three months and was 60 dates in 56 cities. So in addition to working closely with Shep Gordon, Ms. Balocca, who was in charge of the budget, went over the tour market by market with Jon Podell, Alice Cooper's agent, and then conferred individually with the promoters in each city. Three to four weeks before each date, full page ads in major newspapers were taken, AM and FM radio spots were run, and for one week prior to the concert in New York, TV spots were bought on major time programs, all announcing the concert.

"This may have been the first time that a record company spent that much money to help sell an act first, and which would then ultimately sell records. We wanted to make the most splash, create the greatest furor. As a result we were able to generate a great deal



Diana Balocca

of press and publicity in every city that Alice Cooper went to." After the concerts, each area would have further ads and spots run to help take advantage of public enthusiasm in all the Alice Cooper records. As a possible result, "Billion Dollar Babies" has now been certified platinum.

With all the arrangements of print ads, radio and tv spots, posters, handbills, promotional displays, it all went well and smoothly, a fact that Ms. Balocca attributes to the com-
(Continued on page 86)

Knight-GFR Development

■ NEW YORK — Judge Robert Taylor, of the United States District Court for the Eastern District of Tennessee, Northern Division, by order dated July 24, 1973 dismissed Terry Knight's action for trademark infringement and related claims against the City of Knoxville and the Knoxville Auditorium Civic Center Board.

Judge Taylor further granted the motion by GFR Enterprises Ltd. against Knight to transfer Knight's action against the sole remaining defendant GFR Enterprises Ltd. to the United States District Court for the Southern District of New York where GFR Enterprises Ltd. main action against Knight will be heard.

The following statement was issued by Knight referring to his lawsuit against the City of Knoxville:

"The decision recently given in the Court of Knoxville is by no means the end of that or any other action against the performers Donald G. Brewer, Mark Farner and Melvin Schacher. (Continued on page 86)

Taylor Addresses Columbia Meet

■ Arthur Taylor, President of CBS, attended the recent Columbia convention in San Francisco, and addressed the group on Saturday Morning (28). Taylor, who is also a clarinet player, has reportedly promised to join the company's Incredible Swing Band during next year's convention.

Kruger, Horton Upped at Ember

■ LONDON—Jeffrey S. Kruger has been named chairman of the Ember Records Group here and will be succeeded as managing director by Jeffrey L. Horton, who has been assistant managing director of the entertainment complex. At the same time the company has announced the addition of Leslie Lewis and Gerald Fifer to the board of directors of Ember Records Ltd.

Phonogram Moves

■ CHICAGO — Phonogram, Inc. has officially moved its corporate headquarters to One IBM Plaza here, effective immediately. The company's correct mailing address is now Phonogram Inc., One IBM Plaza, Chicago, Illinois, 60611. The company's new telephone number is (312) 645-6300. The move was completed over the weekend on July 27 so as to not interfere with daily business operations.

Hooton to SAS

■ NEW YORK — Sidney A. Seidenberg, President of Sidney A. Seidenberg, Inc. has announced the addition of Davidson Lowell Hooton to the executive staff of the company. Hooton will assume duties as assistant to Seidenberg and will be responsible to him directly.

Wherehouse Mounts Mammoth Country Music Campaign

By CRAIG FISHER

■ LOS ANGELES—Customers in any of the 28 Wherehouse record stores in California will be hearing only country music as they browse through the bins this month. If they look up, they will see red, yellow and white banners emblazoned with the slogan "Wherehouse Country" and featuring a drawing of spurs with the call letters of their local country radio station printed inside. And as they make their purchases, they will notice that all the sales people are wearing T-shirts with the same color scheme as those banners and again bearing the words "Wherehouse Country."

All this is part of a massive promotional campaign that the Wherehouse chain—the largest in California—has undertaken to make its stores the prime locations for country product in the state. Besides the in-store promotions and an ex-

Ross Wins Suit Against MGM

By GARY COHEN

■ NEW YORK—Jerry and Arthur Ross, who had operated personally and later sold their group of companies (Colossus Records, Heritage Records, Colossus Promotions, among others), to Metro-Goldwyn-Mayer Inc. (MGM), have been awarded total damages of \$500,000 in their suit against MGM, who had acquired the Ross companies in 1970. The action, ordered by Federal Judge Charles Stewart in District Court here, combines the award to Ross with a denial of MGM's suit against Ross, which had been filed previously.

The suit and countersuit arose when Ross agreed to sell 80 percent of his companies to MGM, in return for MGM stock and financing. After the deal was concluded, MGM sought to rescind the acquisition, by charging that there had not been full disclosure of the Ross companies' status before the deal was signed, and brought suit to have the deal negated. Ross, on the other hand, claimed that he had disclosed all facts necessary before the deal was concluded, and that MGM refused to fulfill their end of the agreement.

One of MGM's main contentions in arguing that full dis-
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tensive advertising program, the campaign involves an increase in the Wherehouse inventory of approximately \$500,000 worth of records and tapes. And it is the chain's hope, according to its Vice President of Merchandising and Promotion, Lou Fogelman, that these efforts will result in an increase of 100,000 customers over the 600,000 he estimates currently walk in its stores each month.

"We've been thinking about country for quite a while," Fogelman told *Record World* last week. "It's always been a stepchild, even within our own system, and country music has never been pushed the way classical, or pop, or rock has—in California. So this is not a price promotion; it's a product promotion. There are about 20 million people in California—

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

The HDH Success Story

By DEDE DABNEY

Success stories are written every day but only one story can be written such as this one over a decade. The Holland-Dozier-Holland story has been one of those magic tales which started in the house of Motown Records where Eddie Holland was the a&r director, and Lamont Dozier and Brian Holland were producers. The list of hits with which these men were associated is endless. At the time of this dialogue Eddie Holland, President of the company was detained out of town; therefore Clarence Tucker, vice president in corporate planning and administration, spoke for Mr. Holland.

Record World: What is the nature of your Columbia deal? Is it strictly a distribution deal?

Brian Holland: Well, the deal itself entails a lot more than distribution alone.

Clarence Tucker: Now, it's true that there is far more than distribution involved, but I don't want to give the impression that we're talking in terms of, for instance, Stax's arrangement with Columbia. Stax does have a solid distribution deal which also includes doing their own promotion. They have a strong management capability with respect to merchandising.

RW: Why did you go with Columbia, when you were already with a major conglomerate?

Holland: You see, in actuality . . . we weren't!

Tucker: There were several factors involved, the first of which was that Brian and Lamont's prime motivation was promotion . . . period. Even when the deal with Capitol was completed, they had certain reservations regarding a predominantly Black promotion division. Logan Westbrook's departure was a second factor since Logan had always been close to us during the Capitol relationship. At the same time, Columbia started making some healthy expenditures for black promotion . . . an entire black promotional division, in fact . . . giving black artists the degree of respect, from a promotional standpoint at any rate, that we had always contended was their right. Basically, the problem with the Capitol deal was this . . . here was a predominantly country-western outfit which displayed the best intentions regarding our desire for increased black promotional opportunities, but never really made the effort to set those aspirations into motion. But, whatever the case, we weren't really ready to tackle the problems of going independent at that moment.

RW: Are you positive or negative with reference to the complete set-up? . . . with Stax, Gamble/Huff and Thom Bell's new label?

Holland: It all boils down to one thing . . . product . . . and strong product, at that!

RW: The point is, you don't have your own promotional staff.

Holland: That's true . . . but we do have Columbia.

RW: That's exactly the point! You're depending on Columbia.

Holland: Not entirely, no . . . we do have a couple of independents.

RW: So, you're saying that if the product is there . . . you won't get lost. But why would successful black producers go with Columbia in the first place?

Tucker: The Hollands' original intent was to create an independent black force in the industry. Independent not only from a creative point of view, but it's also envisioned as being staffed with black executives, black accountants, black secretaries and so on. And that's basically what you'll see throughout the company . . . blacks who are eminently qualified at their jobs. In addition, when the Capitol/Invictus relationship didn't generate the profit margin we expected . . . we had no choice but to cut back. Capitol's promotion and merchandising operation was not proceeding in the direction we had discussed regarding black promotional activities. We just weren't satisfied in continuing a relationship with a company that sounded great up front, but never actu-

ally made the effort to recruit some top black promotional talent nationwide.

Columbia, on the other hand, had 15 or 20 black promotional people and we at least had the satisfaction of knowing that men like Logan Westbrook and Richard Mack would always give their best in terms of our product.

Let's face it, anyone going into this business wants his organization to be completely vertical . . . that is, to have control of the entire operation from the ground up. And that includes doing your own manufacturing, distribution, promotion and merchandising. Now that may be the ultimate objective of the Holland operation, but there are always the economic considerations that have to be dealt with along the way. Let's be honest about it . . . if the major companies fulfilled every aspiration they seem to be making these days in terms of increased black participation . . . there'd be just as many black stars in the industry as white!

RW: All three of you were with Motown. What created the team of HDH?

Dozier: Well, we all got together on a number called "Forever," and the writing and producing team of HDH evolved from there. We were determined to become the most successful in the business, though we weren't really sure if that was a possibility, let alone a probability, since at that time, there wasn't much going on for black writers and producers. But, like Brian said earlier, the product was strong and the HDH style evolved, you know . . . good people, good artists . . . and that's about it.

RW: In the past, you've written about old cliches and written about old cliches. Why is that?

Dozier: Well, that's just one particular form of writing. But, that's not the only thing. You can write about an ashtray if there's a certain significance implied.

Holland: You use the term, "old cliches," but I really think that was a style that we created.

Dozier: That's exactly the point I was trying to make . . . we didn't take other peoples' cliches . . . we created our own.

RW: What about "Finders Keepers?"

Tucker: Well, that particular record was produced by Jeff Bowes and General Johnson. Our entire production force operated through HDH Productions, Inc., and that was a perfect example of how we operate. We have production companies feeding the record companies that we have today and that we might create tomorrow.

RW: What tunes are literally produced by Holland-Dozier-Holland?

Dozier: The ones that HDH produce! It's right on the label . . . "A Holland-Dozier-Holland Production."

" . . . we're just about hit product. Whatever the market likes . . . that's what we feed it."

RW: All the songs are written in-house and go to your publishing company, Gold Forever. Is it possible for an independent producer to come in, write a tune, and have his own publishing?

Holland: Anything is possible!

Tucker: As a matter of fact, we finalized exactly that type of deal about a week and a half ago. But that was a significant statement you just made. This is exactly where I feel that Eddie Holland excels . . . in terms of coping with the realities of this business. Publishing was, you know, jealously guarded against anyone who displayed an interest in seeking out and assisting promising talent. In other words, there was very little desire to "share the

(Continued on page 80)

**If you want to understand love,
you've got to experience Payne.**



Whenever Freda Payne sings, whether it's on TV, in concert, or on record, she projects the kind of sensuality and class that give her an immediate, universal appeal.

Case in point: her new single, "Two Wrongs Don't Make a Right," a

song about a timeless situation that everybody has experienced at one time or another.

It's Freda at her best, exquisitely produced by Holland-Dozier, who also produced her three gold records (including "Band of Gold" and "Bring the Boys Home"). And a

whole lot of people are going to be wanting to take Freda home with them.

Freda Payne's new single, "Two Wrongs Don't Make a Right,"

Z57 1255

On Invictus Records

Distributed by Columbia Records



KPRI: Free Form Discipline

■ SAN DIEGO — "We're a free form progressive station operating within a disciplined framework." That's how PD Mike Harrison described station KPRI/FM. It might sound like a contradiction, but Harrison feels that the only way a progressive station can maintain itself is with discipline. "In the old days, too many people in progressive radio were playing primarily to each other, not the listeners. We're geared for our audience; I do't believe it's good radio to be self-indulgent."

Music is first screened through music director Adrian Boulton, then decided upon by Harrison. The jocks then can select anything from the library for their shifts. The music may range from jazz, blues, rock, folk, oldies, and current new ones. "We keep up with charts, reports, the national happenings, but we try to stay ahead with our selections. Once something reaches the top ten, I drop it for awhile, then if it's good, we'll play it again later." Everything is air-checked, discussed daily. "The jocks can have freedom of choice, because the staff was hired for holding the same approach to music and radio. We don't want any extraneous waste; the station should be like a good steak, all meat and no fat." So a balance in the music is maintained, and all raps must be pertinent. The lineup is PD Mike Harrison—6-10am . . . O. B. Philmore (that's Jim McGuinness, PD at WIBA) 10am-3pm . . . Jeff Gelb—3-7pm . . . MD Adrian Boulton—7pm-midnight . . . Jason Rourke — midnight-6am . . .



KPRI folks shown at the station's second free concert. Smiling (from left) is Jeff Gelb, production director; Jason Rourke, news director; Mike Harrison, program director; and Adrian Boulton, music director.

Weekends Steve Dahl (KPPC), Joan Levine, Joe Chandler, John Clarke.

Community involvement is very important, and Harrison, who has only been at the station since April (he was at WNEW FM, PD at WLIR/FM and been on-the-air at WCBX FM and WPIX), has set up a Speakers Bureau, offering the station's air personalities as lecturers at schools and community organizations. The news programs, in addition to regular casts, also feature "Culture Shock," produced by Joan Levine, on the observations of the changes in society. "Natural High" concerns organic cooking, plus programs on medicine, drugs ("We're anti-dangerous drugs") but the aim at the station is to be "entertaining, informative with no lecturing, very palatable but maintaining credibility."

With San Diego only being checked twice a year by the ratings, Harrison will have to wait until the October/November ratings to find out what his score will be; he feels that "I would like to be #1, but more important I'd like to get the station to be the best, I'd only

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AM ACTION

Marvin Gaye "Let's Get It On" could be the singles story of the year. The sales on his Tamla hit have led the airplay for about a month, and now the heavies have recognized a smash. This week's converts include KJR, WCOL, KLIF, WQXI, KQV, WPIX, WABC, KIMN, WIBG WSAI, WFUN, and KILT.

Al Green's "Here I Am" (Hi) picked up tremendous support this week on WCFL, WIXY, WCOL, WPIX, WPOP, WFUN and WABC in New York.

Elton John (MCA) scored again this week, and with the addition of WCOL, WOKY, WPIX, KIMN, WPOP and KILT has locked up almost every major market in only two weeks.

By BEVERLY MAGID



■ KGB—San Diego . . . After a lot of soul searching after the last ARB, Ron Jacobs and Rick Liebert are breathing a bit easier with the latest Pulse figures showing the AM strong in total men 6-10 am, 10 am-3 pm, and 3-7 pm, FM strong in total men 6 pm-midnight and midnight-6 am, and KGB #2 in teens, KCBQ still leading the field there. They're convinced that the AM FM concept of using the AM during the day to build and pick up listeners

at night is proving itself.

WAVZ-New Haven . . . The station is putting out a pamphlet on energy conservation listing pointers on saving energy in your car and home, making it available to listeners in southern Connecticut.

KDRO-Sedalia, Mo . . . Effective August 1, the country-western station will join the CBS Radio network.

WABC-New York . . . The first WABC Golden Music Award was won by a man who completed 75 hours of consecutive singing. His award included 75 hours of tape recorded silence for him to use in recovering from his ordeal. He broke the record set last year in England, and performed his feat singing in a bathtub mounted on a pick-up truck . . . I certainly hope he doesn't start a trend.

Wash. D.C. . . . Former FCC Commissioner Nicholas Johnson announced the release of a book-length evaluation of television broadcasting in America. It provides a methodology for every viewer interested in evaluation the television stations in his own home town. The report, "Broadcasting in America" was compiled over a six month period by Johnson working with a group of Georgetown Law Center seminar students. Stations are ranked on the basis of variety of programming and employment criteria including news and public affairs, commercialization, local programming, employment of minorities and women.

WTAE-Pittsburgh . . . Station manager, Ted Atkins announced the appointment of S. Kever (Keeve) Berman as News and Public Affairs Director effective August 6. Berman has been news director at WXLO/FM New York for the past 4 years.

WAYE-Baltimore . . . New line-up is as follows . . . Richard Perry (Dick Shannon)-Mornings . . . PD Frank Adair-Midday . . . John Reeves-afternoons . . . Marty (Martha) McClean-Swing.

CKLG-Vancouver . . . After 2 years, PD Daryl Burlingham will be leaving the station as of September 1. At this point he has not announced his future plans.

KFI-Los Angeles . . . Depending whether you ask Lohman or Barkley, August 3 or 4 will mark the 10th anniversary of partnership of the early morning comedy team at the station. To celebrate the occasion of the anniversary, the humble pair plan to return to the site of their beginnings to "consecrate the oil." Also they will devote 10 minutes of meditation to reflect on their ten years and ponder the meaning of it all.

Los Angeles . . . After the success of the first Leukemia Radio-Thon last February which was carried coast-to-coast by 36 stations in 30 markets, the National Leukemia Broadcast Council was formed for the purpose of producing such a Radio-Thon annually to benefit leukemia research. This separate non-profit corporation will be headed by Larry C. Vanderveen as Council president, and is also sales manager at KGIL, Los Angeles.

KDAY-Los Angeles . . . Bob Wilson will be leaving the station as program director to start "the most comprehensive radio/music sheet" which should be printing in September. No one set yet to replace him, and he may consult temporarily until someone

(Continued on page 84)

Our Dream Single...



DAVID CASSIDY
JUST MADE IT
COME TRUE!

"Daydream"

RECORDED BY

David Cassidy

PRODUCED BY RICK JARRARD
ON BELL #45,386

BELL RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

PERSONAL MANAGEMENT: AARONS MANAGEMENT CORPORATION

By CRAIG FISHER



■ **SEEN 'ROUND:** High life and low life, pranks and chicanery. It all continued last week as usual, and included . . . On July 29, at the Ontario Motor Speedway, whilst **Leon Russell**, **Loggins & Messina** and **Mary McCreary** waited below, a banner trailed behind a light plane above, bearing this message: "We Love You, Leon and Denny. Please Call—Love, Ahmet." A clever ploy, but though Shelter's agreement with Capitol ends at the end of this month,

there's no word yet from Mr. Cordell about moving . . . On the same day, there were smiles glimpsed on the faces of **B.J. and David Foster**, co-founders of **Skylark**, as Mrs. Foster gave birth at the Royal Jubilee Hospital in Victoria, B.C., to a daughter. **Amy Skylark Foster** is her name . . . And also on the 29th, **Jerry Goldstein** could be seen beaming at actress **Bobbi Shaw**. They were married in Malibu, have departed for Europe for two weeks . . . Also glimpsed recently: **Lou Reed**, **Todd Rundgren** and **New York Dolls** lead guitarist **Johnny Thunders**, applauding **Iggy Popp** at his Max's Kansas City opening . . . **Walt Frazier** (of the N. Y. Knicks) and **Alice Cooper** (in disguise), visiting New York's Hippopotamus . . . **Larry Douglas**, safely ensconced in his new offices, as general manager of Mums . . . **David Gest**, same, as West Coast p.r. person for London . . . **Julian Bond** and brother **James**, plus **Marc Bolan**, who dropped in at Richards in Atlanta to observe the festivities for Sounds of the South . . . Comeback news: **Frank Sinatra** is due in the studio this week to begin recording his first album since he announced he would never sing again (except for charity). **Don Costa** will produce; he and **Gordon Jenkins** will conduct . . . **Bobby Bland** is also due here to start recording this week, his first effort since **Duke/Peacock** pacted with **ABC/Dunhill**. No producer has been named yet, however . . . And **David Spinozza** will produce **Billy Joel**.

■ **GOING STRONG:** Barely recovered from that Atlanta bash, **Al Kooper** began recording **Elijah** there last week. That **Blues Project** reunion set is now due officially Sept. 22, sez Al, and after that the group will do five West Coast concerts . . . Also recording: **J. F. Murphy** and **Salt**, at the Record Plant, with **Jim Jenner** producing, and **Bill Quateman**, in England, with **Robin Cable** at the controls . . . **Michael Cuscuna** finished helping **Eric Kaz** with his second effort, "Cul De Sac," here. **Dr. John**, **Todd Rundgren** and the **Persuasions** participated . . . And **Richard Perry** is set to accompany **Martha Reeves** to London later this month, to finish her first solo outing for **MCA**. **George Harrison** has written two songs for her . . . Some signings: To **Warners**, **Montrose**, four San Francisco musicians whom **Ted Templeman** is producing . . . And to **Columbia**, **King Biscuit Boy** and (yes) **Patti Page** . . . Some upcoming releases: "Overnight Sensation," **Frank Zappa** and the **Mothers'** newest, is due in early September, from **WB**, along with "Sweet Freedom," **Uriah Heep's** first for the label. **Zappa** and crew go to Europe for a month beginning the 15th. **U.H.** begin their American tour the 16th in Rochester, for two-and-a-half months . . . Also due in Sept.: "Hat Trick," **America's** third (the title, in hockey parlance, means three goals), and **Dave Mason's** next, as yet untitled . . . **Anon.** keeps asking questions. This time he queries: "Does **Dennis Killeen** really look like **Jerry Garcia**, or is it just **Dead-crazed fans** who think so?"

■ **VISITING:** **Vinnie Romeo**, **Allen Davis** and, soon, **Ultra Violet**, who'll be here to complete vocals for her lp . . . Announcing: **Chris Spedding**, **Marty Simon** and **Snips**, of **MCA's Sharks**, who say that **Buster Cherry Jones** and **Nick Judd** have joined them and completed their line-up. The group go into **Island Studios** this week to begin recording their second effort, which **Felix Pappalardi** will mix . . . In **San Diego**, promoter **Bob Matthews** will join **Concert Associates** toppers **Steve Wolf** and **Jim Rissmiller** doing a series of legit concerts . . . In **San Francisco**, **Joe E. Covington** is said to be breaking in an act to take on the road. **Fat Fandango**, his band, will accompany him . . . In **London**,

(Continued on page 83)

Guru Cuts

■ **NEW YORK**—The Divine Light Mission, the religious organization responsible for the recent tour of guru **Maharaj Ji**, is apparently entering the music industry. The mission's own group, **Blue Aquarius**, recorded an album, the exact contents of which are still unknown, recently in England. The package was secretly mixed last week at the **Ultrasonic Recording Studios** on **Long Island** last week.

LP of Dylan Songs on Sire

■ **NEW YORK** — **Sire** records will release the first lp in the American market of the new English group called **Coulson, Dean, McGinness and Flint**.

Louis Ragusa, general manager of **Dick James Music, Inc.**, made the announcement on behalf of the **Dick James Organization**, who own and operate **DJM Records**.

The **Coulson, Dean, McGinness and Flint** album is called "Lo And Behold" and was originally issued in the United Kingdom under the **DJM** label. All the material in the lp was written by **Bob Dylan**.

ABC Signs Orleans

■ **LOS ANGELES** — **ABC-Dunhill Records** President **Jay Lasker** and personal manager **Miles Lourie** have announced the completion of an exclusive, long-term, world-wide recording contract with **Orleans**, and plans for a major introductory campaign to be launched with the release of the group's first album.

Famous Honored



Marvin Cane, chief operating officer, **Famous music publishing companies**, is shown accepting five **ASCAP** awards given by **David Combs**, assistant director of membership of **ASCAP**. On the right is **Billy Meshel**, director of creative affairs for **Famous music**. The awards were for "Love Story," "Godfather," "Me And You And A Dog Named Boo," "I Love You To Want Me" and "Don't Expect Me To Be Your Friend."

Phonogram Aug. Release

■ **CHICAGO** — As part of its August release, **Phonogram, Inc.** has released lps by the **New York Dolls**, the newly reformed **Spencer Davis Group**, the **Router's**, and **Faron Young**. **Phonogram** is also releasing ten classical import albums on **Philips**.

Major radio and print advertising, publicity, and sales activity is underway for the **New York Dolls**, including special 10-second and 30-second radio spots in New York. Their album, "The New York Dolls," appears on a specially designed **Mercury** label. The lp was produced by **Todd Rundgren**.

The first album by the new **Spencer Davis Group**, "Glug-go," on **Vertigo**, features several of the original members.

The **Router's** **Mercury** album is called "Superbird" and features a version of the group's '60s hit, "Let's Go." **Faron Young's** lp is named after his current **Mercury** hit single, "Just What I Had in Mind." The lp was produced by **Jerry Kennedy**.

Gaye's Hot

■ **LOS ANGELES** — **Motown** recording artist **Marvin Gaye's** latest single, "Let's Get It On" has sold one million copies in the first month of release and has been averaging 100,000 copies in sales each day in the last 10 day period, it was announced by **Ewart Abner**, President of **Motown Records**. This is believed to be the highest number of record sales for a single recording in a comparable period since the early **Beattles** era.

Distributors are having to wait a short interim period for the pressing plant to catch up with reorder requests for the record.

Stones to Play Castle

■ **NEW YORK**—The **Rolling Stones** have announced the addition of another concert date to their **British tour**. They will play at **Cardiff Castle** on Saturday, September 22. If adverse weather causes a cancellation Saturday, the **Stones** will play the next day, come rain or shine. The concert is to be presented by **Great Western Festivals** in conjunction with **Five One Productions**, and is to run from 3-10:30 p.m. Supporting the **Stones** will be the Cuban group **Kracker**, **Billy Preston** and several other attractions yet to be announced.

“The price
of meat, higher
than dope
in the street..”*

Future Shock! **by Curtis** **Mayfield**

Another important single
from the gold album
“Back To The World”

CURTIS MAYFIELD BACK TO THE WORLD



On Curtom Records

From The Buddah Group



SINGLE PICKS

NILSSON—RCA APBO-0039

AS TIME GOES BY (prod. by Derek Taylor)
(WB, ASCAP)

You must remember this Herman Hupfeld classic that Sam has played again and again. It's now Harry's turn, and his version is exquisite. Arrangement by Gordon Jenkins is perfect. Bogey would love it.

JAMES BROWN—Polydor 14194

SEXY, SEXY, SEXY (prod. by James Brown)
(Cried/Belinda/Unichappell, BMI)

Another cut from the soundtrack of "Slaughter's Big Rip-Off" and the "Godfather of Soul" chugs along with another rhythm gem. His fans won't let this one get by and it should be a giant.

JOHNNY MATHIS—Columbia 4-45908

I'M COMING HOME (prod. by Thom Bell)
(Mighty Three, BMI)

Silky-toned Mathis gets the Philly soul treatment here with a fabulous Thom Bell production. Bell and Linda Creed wrote tune that sounds like an instant standard. Wonderful wonderful!

LAURA LEE—Hot Wax 735 (Buddah)

I'LL CATCH YOU WHEN YOU FALL (prod. by R. Dunbar)
(Gold Forever, BMI)

Soulstress is due for a biggie and this Smith-Dunbar tune should be one piece of hot wax. Bluesy ballad shows off artist's terrific voice and could break her big. Gold forever!

ALBERT HAMMOND—Mums ZS7 6021

(Columbia)

THE PEACEMAKER (prod. by Albert Hammond)
(Landers-Roberts/April, ASCAP)

"Free Electric Band" was a sizeable charter, but this Cat Stevens sound-alike has a good shot at the top. Produced and co-written by the artist, disc should have a long chart reign.

MAC DAVIS—Columbia 4-45911

KISS IT AND MAKE IT BETTER (prod. by Rick Hall)
(Screen Gems-Columbia/Songpainter, BMI)

Along the same lines as "Baby Don't Get Hooked On Me" which is a proven formula. Rick Hall again produced, and Mac gives another top notch performance. Better make it!

IKE & TINA TURNER—United Artists XW 298-W

NUTBUSH CITY LIMITS (Huh/Unart, BMI)

Dynamic duo strikes again! This brash chunk o' funk is from their brand new album which will make Nutbush a household word. Written by Tina, tune could see the upper limits of chartdom.

DON AGRATI—Elektra 45860

BLOODSTREAM (prod. by Don Agrati)
(House of the Frog Prince, BMI)

Strange chugger has some jazz licks and a nostalgic sound to it. Produced and written by the artist who was Robbie on "My Three Sons" TVer, disc could flow to the top.

THE MAIN INGREDIENT—RCA APBO-0046

GIRL BLUE (prod. by Silvester, Simmons & Gooding)
(Stein & Van Stock/Black Bull, ASCAP)

From their smash "Afrodisiac" album comes this Stevie Wonder song, which features Cuba Gooding on lead vocal. Solid arrangement by Bert DeCoteaux makes blue turn to gold.

AUSTIN ROBERTS—Chelsea BCBO-0053
(RCA)

ONE WORD (prod. by Janssen, Hart & Roberts)
(Famous, ASCAP)

Writer-singer hit last year with "Something's Wrong With Me." He's released a couple of ballads after that, but couldn't catch on. He switches gears on this uptempo mover which results in one word: hit!

MANFRED MANN'S EARTH BAND—Polydor 14191

GET YOUR ROCKS OFF (prod. by Manfred Mann)
(Dwarf, ASCAP)

Title tune from their latest album has already received great response as lp cut. Bob Dylan penning is done up to the hilt and could be group's first biggie in a while. Rocks on!

THE ZOMBIES—Parrot 9695 (London)

SHE'S NOT THERE (Al Gallico, BMI)

Back during the British invasion of 1964 a group including Rod Argent and Colin Blunstone smashed first time out with this goody. It's now a classic so label re-leased it ala "Monster Mash." Tell them yes!

Spins & Sales

DAVE EDMUNDS—RCA LPBO-5000

BORN TO BE WITH YOU (prod. by Dave Edmunds)
(E. H. Morris, ASCAP)

CHARLES MANN—ABC 11384

IT'S ALL OVER (prod. by Dave Crawford)
(ABC/DaAnn, ASCAP)

HOLLAND-DOZIER—Invictus 1254 (Col)

NEW BREED KINDA WOMAN (prod. by Holland-Dozier-Wylie)
(Gold Forever, BMI)

TOM FOGERTY—Fantasy 702

JOYFUL RESURRECTION (prod. by Russ Gary)
(Woodmont, BMI)

OLIVIA NEWTON-JOHN—MCA 40101

LET ME BE THERE (prod. by Welch & Farrar)
(Al Gallico, BMI)

INEZ FOXX—Volt 4096

CROSSING OVER THE BRIDGE (prod. by Stewart & Hall)
(East/Memphis/Lip-Pick, BMI)

PARTRICK SKY w/ PARADOX—Adelphi 454

LOOK WHAT'S GOING ON (prod. by Green & Miller)
(Stony Clove, BMI)

THE CREEP—MR. G 826

HALDEMAN, EHRLICHMAN, MITCHELL AND DEAN
(Rodney, BMI)

TOWER OF POWER—San Francisco 64 (Atlantic)

SPARKLING IN THE SAND (prod. by David Rubinson)
(Fillcorp, ASCAP)

JIMMY BUFFETT—Dunhill 4359 (ABC)

GRAPEFRUIT JUICY FRUIT (prod. by Don Gant)
(ABC/Dunhill, BMI)

AL WILSON—Rocky Road 30073 (Bell)

SHOW & TELL (prod. by Jerry Fuller)
(Fullness, BMI)

WHATNAUTS—GSF 6905

I WASN'T THERE (prod. by George Kerr)
(Access/Wesaline, BMI)

MICHAEL MURPHEY—A&M 1459

CALICO SILVER (prod. by Bob Johnston)
(Mar-Ken, BMI)

SHEPSTONE & DIBBENS—Buddah 379

SHADY LADY (prod. by Hugh Murphy)
(Chrysalis, ASCAP)

NICKY JAMES—Threshold 67016 (London)

I GUESS I'VE ALWAYS LOVED YOU (prod. by Gerry Hoff)
(Pocket Full of Tunes/Common Good, BMI)

SCUFFY SHEW—Metromedia BMBO-0043 (RCA)

REASON TO FEEL (prod. by Video-Note Prod.)
(Amazing Grace, ASCAP)

RAIDERS—Columbia 4-45898

ALL OVER YOU (prod. by Mark Lindsay)
(WB, ASCAP)

MARY MCCREARY—MCA/Shelter 40096

EVIL WOMAN (prod. by D. J. Rogers)
(Skyhill/McCreary, BMI)

DANA COOPER—Elektra 45859

THE SINGER (prod. by Stan Farber)
(Drunk Eye, BMI)

BOB SANDERS—Sweet Fortune 2401 (Famous)

MOUNTAINS IN THE MORNING (prod. by Eddie Jason)
(Trapeze, ASCAP)

BIG WHEELIE & THE HUBCAPS—Scepter 12385

LITTLE RICHARD MEDLEY (prod. by Jerry Meyers)
(Venice/Elvis Presley, BMI)

DIFFERENT SHADES OF BROWN—Motown 1241

WHEN THE HURT IS PUT BACK ON YOU
(prod. by Clay McMurray) (Obete, ASCAP)

ARTHUR ADAMS—Blue Thumb 234 (Famous)

I CAN'T BELIEVE MY EYES (prod. by LiPuma & Adams)
(Railroad, ASCAP)

LOUIS PAUL—Enterprise 9077 (Stax)

MERRY GO ROUND (prod. by Jerry Phillips)
(Knee-Deep/East/Memphis, BMI)

GRAND FUNK



We're An American Band
their ninth gold album



SMAS-11207

Produced by Todd Rundgren
Available on Capitol Records & Tapes

MAGNIFICENTLY MAD

TONY COLE—20th Century T-416

The album title sums up the contents, but it's really just another way of saying that Cole is wildly brilliant. Cut after cut explodes with exciting melodies, good words and truly sensational arrangements and production by David MacKay. Super stuff that demands your attention.



DICK FELLER WROTE

U-LA-O94-F

Singer-songwriter has the sound of Nashville with his warm voice and finger-picking guitar, but the lyrics have an urbane wit and intelligence that make this set a natural for FMers and folkies. "Lord Mr. Ford" is a funny look at autos. "The Thing That kept Me Goin'" is a great story of lost love.



MUSIC IS YOUR MISTRESS

LINDA HARGROVE—Elektra 75063

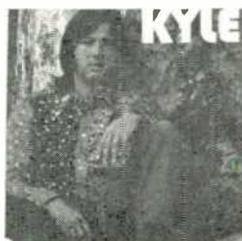
A warm-voiced young singer/songwriter, Linda Hargrove spent years working with top Nashville producer Pete Drake, and the polish and style she has attained show throughout her new album. "Fallen Angel" is a lovely single, and other good cuts are "New York City Song" and the title cut.



KYLE

MGM/Family SE 1919

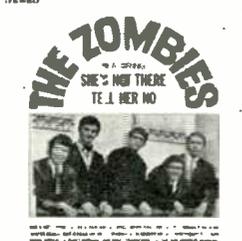
"She Brings Sunshine" is exploding into a smash single for this fine new singer writer, and his debut album displays a diversity of style and the kind of writing and singing that spell out stardom. "Stoney Road" and "She" are among the set's many good songs, and John Madura's production is bold and exciting.



ZOMBIES

Parrot PAS 71001 (London)

The Zombies' importance stems not only from successful songs like "She's Not There" and "Tell Her No," but from the music that has been made since by group members Rod Argent, Chris White (Argent) or Colin Blunstone. All the tunes in this good re-release are fresh and melodic.



ONLY LOVE SPOKEN HERE

PAT LUNDY—RCA APL1-0215

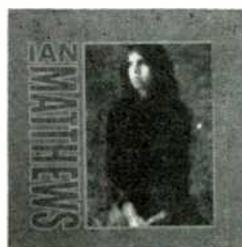
A well produced set of songs for the lovely Ms. Lundy, a soulful belter who can ease back to caress a tender ballad like "It's Impossible" or scorch a rocker like the title cut. Buddy Scott and Herb Lovelle have captured all the energy and feeling that Lundy lays down.



UNDER THE INFLUENCE OF

LOVE UNLIMITED—20th Century T-414

The many talents of Barry White have gone into giving Love Unlimited excellent songs, good arrangements, classy production and a really Supreme sound. Tunes like "Oh Love, We Finally Made It" or "Say It Again" could be super single hits.



VALLEY HI

IAN MATTHEWS—Elektra 75061

Beautiful sounds fill the grooves of Ian Matthews' latest effort, and the mellow country backing that producer Mike Nesmith has put behind Matthews' extraordinary voice works well on good songs like "Keep On Sailing" and the fine "Shady Lies."



FREEWHEELIN'

FABULOUS RHINESTONES—Just Sunshine JSS-9 (Famous)

The Rhinestones are anchored by the bass playing of Harvey Brooks and boast Kal David's good guitar and Marty Grebb's fine work on sax and keyboard. All of the songs in this set were written by the group, and show nice tunes, sensible lyrics and outstanding musicianship.



SEVERIN BROWNE

Motown M774L

Maybe the Browne family is going to follow in the Taylors' many footsteps, as Jackson's brother Severin has put out an album of fresh melodious self-penned ditties. Severin has a sweeter voice than his sibling, and if his lyrics are less profound, they are no less pleasing. Way to go, Bro'!



AS YOU WILL

LAMBERT AND NUTTYCOMBE—20th Century T-415

A pleasant set of mellow folky fare from the duo of Deniss Lambert and Craig Nuttycombe. Many good songs are set off by interesting vocal harmonies, including the haunting "Child's Care," the winningly bluesy "Nickel-Dime" and the tuneful "Way To Your Heart." Nice listening.



TINA HARVEY

UK UKS 53103 (London)

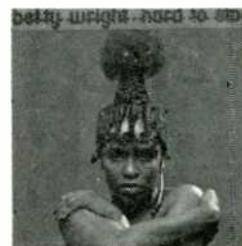
Super producer Jonathan King chose Tina Harvey for his new label's debut and the tough belter, a Mickey Dolenz look-alike, does a fine job on an unusual ballad version of the Stones' "Have You Seen Your Mother, Baby." Other strong cuts are "Long Way Round," and Dylan's "Like A Rolling Stone."



EVERY HOME SHOULD HAVE ONE

NICKY JAMES—Threshold THS-10 (London)

The excellent songs on this album are treated to fine production by Gerry Hoff, and James' tough, expressive voice culls every drop of emotion from his tunes. Strong cuts include a rocking "Feelin' Alright" and "Black Dream."



HARD TO STOP

BETTY WRIGHT—Alston SD 7026 (Atlantic)

The "Clean-Up Woman" is back with a sensational new hairdo and a fiery soulful album of chugging r&b. Willie Clark, Steve Alaimo and Clarence Reid have produced super sounds on such songs as Al Kooper's "Let Me Go Down" and "It's Hard To Stop."

Stevie Wonder just gave The Main Ingredient one of his hottest numbers.



"Girl Blue" is one of the most beautiful melodies Stevie Wonder APB0-0046 has ever written. Now The Main Ingredient's love magic is going to make it one of their biggest hits. From their smash album, "Afrodisiac."



LSP-4834 P8S/PK-2117

RCA Records and Tapes

Cover Story

Grand Funk Going Strong

■ In the past four years, Grand Funk Railroad have made themselves into more than just a rock and roll band. They've broken attendance records in all major U.S. cities on their own musical material into eight gold albums.

With this success comes the responsibility of influencing millions of young people, and the members of Grand Funk have met this responsibility head on. In January of 1973, Grand Funk made a TV appearance (ABC-In Concert) on behalf of Phoenix House, one of the nations leading drug rehabilitation centers. In this 90 minute special, they performed material from their past 8 million unit sellers, and expressed their anti-hard drug position with Phoenix House members and staff. Grand Funk was the first rock group to make a national television appearance concerning this problem, and also donated \$40,000 in concert proceeds to Phoenix House for research studies on drug rehabilitation.

Prolific

Grand Funk continues to be a prolific touring and recording group. In the past year, their two American tours grossed in excess of \$2.5 million and their eighth album, "Phoenix," was certified gold within two weeks of its release.

CLUB REVIEW

Looking Glass Scores

■ NEW YORK—Epic recording artists Looking Glass appeared last week at the Bitter End and treated their audiences to a rock and roll set marked by the performances of their best tunes. The group which scored one of last year's biggest hits, "Brandy," was making a determined effort to convince all present that they are more than a one song AM group. They accomplished this with a boogieing version of the Fontella Bass song, "Rescue Me," which had the audience jumping. They also performed their latest single "Jimmy Loves Mary Anne" and other numbers from their new album, "Subway Serenade."

Epic also presented David Buskin, a talented song writer, who opened the show with an interesting and versatile set.

Lenny Beer

With a 23-city American-Canadian tour, and the release of their ninth album, "We're An American Band," produced by Todd Rundgren, Grand Funk is moving full steam ahead into what promises to be their biggest success yet. Their single, "We're An American Band," has already received greater response and airplay than any previous Grand Funk hit.

To celebrate Grand Funk's non-stop gold record, both the single and album have been pressed in gold vinyl. National TV spots, as well as a 10 minute film will highlight the most massive promotional campaign ever presented by Capitol Records.

Medress-Appell, Tokens Split

■ NEW YORK — Producers Hank Medress and Dave Appell and the Tokens have ended their association by mutual consent, it was announced.

The Tokens, now known as Cross Country, have recorded an album for Atlantic, co-produced by Medress and Appell.

According to the terms of the agreement, Medress and Appell renounce all financial rights or interest in Cross Country for publishing as recording artists or in the names "Cross Country" and "The Tokens." In return, Cross Country has given up all financial rights and interests in the production company co-owned by Medress and Appell.

Roll Over, L. A.



Surrounding Michael Stewart, President of United Artists Records (center), are the various members of the label's Electric Light Orchestra (ELO). The occasion is the completion of the British group's debut North American tour at the Santa Monica Civic Auditorium in California. ELO covered twenty cities in the U.S.A. and Canada and with UA brought their single, "Roll Over Beethoven" and lp "Electric Light Orchestra II" into the national hit category.

CONCERT REVIEW

Zep Zaps Garden

■ NEW YORK — The outermost reaches of cavernous Madison Square Garden were not vast enough for the galvanized sound emanating from the stage during the Led Zeppelin (Atlantic) concert last Friday night. The ear-splitting sound of Robert Plant's voice, Jimmy Page's guitar, John Bonham's work on drums, synthesizer and gongs plus John Paul Jones on bass guitar and electric piano sent up an impenetrable wall of reverberation.

Robert Plant's vocals tore through the crowd like the cry of a wounded animal. He cavorts and postures around the stage while his ringing, high-pitched, tense voice rebounds off the upper balconies. At times he utilized an echoing device on the microphone which accentuated the already astral sound. Plant's insinuating stance and prance enticed many in the crowd to rush the stage only to be rebuffed by a defense line of Garden employees. This was especially true during "Stairway To Heaven" which was unfortunately somewhat upstaged by the imbroglia going on in front of the band.

Chappell L.A. Moves

■ NEW YORK — Chappell-California, a branch of Chappell Music Company, international music publishers, has moved to expanded headquarters in Los Angeles. Its new location is Suite 615, 6255 Sunset Boulevard, Hollywood, California 90028. Located in Los Angeles are Clive Fox, David Jacobs and Jon Devirian. The new telephone number is (213) 469-5141.

The band used smoke screens intermittently during their performance and Plant and Page would occasionally render themselves invisible in a cone of smoke which seems appropriate to their somewhat unearthly music. They are certainly worthy of the excitement generated by their own special brand of English rock 'n roll.

Led Zeppelin demonstrated a tasteful blend of visual theatrics, aural dynamics and metallic space-blues that made their return to New York a triumphant one.

Walli Nicita

Eric Malamud Forms Production Co.

■ LOS ANGELES—Eric Malamud, formerly director of a&r for Signpost Records, and prior to that a staff producer at Capitol Records, has formed Mom & Dad Productions, an independent production company. Artists produced by Malamud, and now handled by Mom & Dad, include the Persuasions and Alan Schick, both on MCA Records; Michael A. Chain, on 20th Century Records, and Skip Jackson, currently on Capitol Records.

The newest venture for the fledgling company is Dee Ervin, an r&b singer/song writer, who has recently been signed to Mike Thevis' GRC Records. Buz Wilburn handled the negotiations with Malamud for the Atlanta-based label.

Ina Wood, formerly with Signpost Records, has been appointed administrative assistant to Malamud. The company is located at 8401 Hillside Avenue in Hollywood.

Ganesha Formed

■ NEW YORK—David Levine, formerly of Columbia Records, and Bruce Henderson, formerly of the Agency for the Performing Arts, have announced the formation of Ganesha Management in New York City, New York.

Ganesha named for the Indian mythological patron saint of musicians, hopes to encompass a full service management company with special emphasis on business and personal management, publishing and production. The firm's first act, Gold, has just been signed to a long term recording contract with A&M Records.

Ganesha is located at 52 West 8th Street, N.Y.C., (212) 674-7474.

The NUT BUSH NEWS

"It's News to Us"

CUT FLOWERS, POTTED PLANTS

FOR ALL OCCASIONS

BEATRICE GARDENS

Flowers telegraphed anywhere.

Boy Saves Child From Drowning

Ten year old Alan Metter, son of Mr. and Mrs. Marvin Metter of 5 Summer Street, Nutbush, while a visiting guest at the pool of the Arnold J. Levines, 96 Mountain Street, Nutbush, saved the life of a little two year old youngster who was wading along the edge of the pool and toppled over. By Alan's quick thinking he jumped in and pulled the child out of the water, holding him until older help came. Praise certainly should go to Alan who is a Nutbush Cub Scout and is going into the fifth grade.

Gays Back From Germany

Mr. and Mrs. Roger Dennett of Highland Street drove to New York to meet their daughter and family, Lieutenant and Mrs. James Gay (former Jean Dennett) and thirteen month old daughter Barbara Louise. The Gays have been in Germany, where Lieutenant Gay was with the Army Engineers. They left Frankfurt Germany; by plane Monday night, September 7 at 8 P. M., and arrived at Idlewild Airport in New York, Tuesday noon at about 12:15 noon. They were four hours late. They received quite a welcome, as the Dennetts had never seen their granddaughter. They arrived in Nutbush late Tuesday night. Mrs. Gay and Barbara will remain here with her parents until Lieutenant Gay receives his orders. He has to report in Sheridan, Illinois; this Saturday.

Adult Education Classes To Start

The adult education committee of the Nutbush P. T. A. met recently at the home of Mrs. Samuel Feldman, chairman. It was voted to start the classes October 7 and 8. Members of the committee attending this meeting were: Mrs. Harold Goober, Mrs. Ralph Winters, Mrs. Howard Keegan, Mrs. Melvin Savage, Mr. and Mrs. F. Roman, Sam Feldman and Harry Furry. Some of the classes offered are to be custom tailoring, woodworking, upholstery, eurythmics, landscape gardening, pottery, basic art and contract bridge.

Mr. and Mrs. Sydney Morgan and three year old daughter Marcia Anne of Suffolk Road, returned after Labor Day from a two weeks' visit with his parents in Burlington, Vermont.

**JOSEPH P.
KEATING
FUNERAL HOME**

— NON-SECTARIAN —
46 SO. MAIN ST., NUTBUSH

Hometown Girl Makes Good (Records)



And isn't it nice to hear Tina (Bullock) Turner and her husband doing so very very well out in Hollywood, California. And isn't it nice to hear that she and Ike remember their old friends and past good times in Nutbush on their brand new single record, NUTBUSH CITY LIMITS. The song is a change in sound for the young couple, who have apparently gone through quite a number of changes since leaving home to seek their fortune. Everyone in Nutbush recalls PROUD MARY with pride, and NUTBUSH CITY LIMITS (UA-XW298-W) is going to be their biggest and best yet! Hooray for you, Ike & Tina, you'll always be number one in Nutbush. With a bullet!

Elementary Schools To Open Sept. 14

The elementary schools will open on Monday, September 14, and will have the following hours:

Grades IV through VI at all schools—8 A. M. to 2 P. M.

Grades I through III. Morning Session 8.45 A. M. to 12 M.

Afternoon Session—12.45 P. M. to 4 P. M.

Kindergarten
Morning Session—8.45 A. M., to 11.15 A. M.

Afternoon Session—12.45 P. M. to 3.15 P. M.

HEIGHTS DIVISION
Pupils in the Nutbush Heights area will be divided into morning and afternoon kindergarten groups. Those pupils living on the east side of South Main Street from Clark Street to (but not including Norfolk Place) will attend the afternoon session. All others will attend the morning session.

FLOWERS light a room with joy - color - fragrance.
FLOWERS are the most thoughtful way to send beauty - love - and hope.
If you cannot visit our shop, a phone call will speed your flower order anywhere

F. T. CURLEY, Inc., FLORISTS

428 Stuart St., Memphis
KEnmore 6-6256

10 Walnut St., Nutbush
Nutbush 2245

The Bohn-Coran Studios Announces the re-opening of their season Dancing Dramatics Voice Corrective Speech & Diction Piano

E. Chestnut Odd Fellows Hall Nutbush

Registration and Personal Consultation
Wed. Sept. 23 and Fri. Sept 25 from 3 to 5 P.M.
Classes begin Sept. 26th.

389 In H. S.

The Nutbush High School on its first day of school, Wednesday, September 9 enrolled 389, compared with 304 last year.

Bohn-Coran Re-Opening Studio

Ruth Coran and Lilyan Bohn bring with them a wealth of professional experience in many phases of theater work. Their courses include elementary and advanced ballet, dramatics from kindergarten classes to preparation for stage work, classes in voice, corrective speech and diction.

Ruth Coran, a graduate of the New England Conservatory of Music, has appeared in New York with Charles Coburn, Cornelia Otis Skinner and many other artists. For many years she has been a teacher of dramatics, director of little theater groups, and recently completed her fifth production for the Boston High Schools.

Lilyan Bohn, before entering the professional field, studied at Mass. School of Art, and appeared with the Ford Hall Forum Players. She has been associated with Leonard Bernstein, the musical genius, and is well known throughout Boston in the field of entertainment and directing.

Registration for classes and personal interviews will be held in Nutbush on Wednesday, September 23, and Friday September 25, between 3 and 5 P.M., at Odd Fellows Hall, on East Chestnut Street. Classes begin on Saturday, September 26. For further information call Sharon 3382.

ADVERTISING PAYS - ALWAYS

FOR SALE

Two Full size Violins
Bargain For Quick Sale.
Call Nutbush 2693

Call Sharon 3107

Back to School

Within the next ten days 801,000 children will return to school. Tiny toddlers will thrill to their first school days. Older children will be reminded of their safe walking rules by classroom teachers. The police of your city or town, state police, MDC police and my inspectors will make every effort to protect your children. Mothers and fathers must also share this responsibility. Motor vehicle drivers should slow down!

Miss Clark Showered

Miss Joan Clark of Ames Street, was given a miscellaneous shower by her co-workers of the billing department at the Foxboro Company last Thursday night, September 3. The affair was held at the home of the Misses Jean and Barbara Niklason in North Easton. Mrs. Clifford Corbett of Mansfield was co-hostess. Miss Clark opened her many lovely gifts seated in an attractively crepe paper decorated chair with a white wedding bell overhead. The twenty girls attending enjoyed delicious refreshments. The beautiful shower cake was given by the head of the department, Mrs. Theresa (Deltano) Morini, of Mansfield, a former Nutbush resident.

NOTICE

The Board of Health gives notice that garbage having other materials mixed with it will not be collected.

Signed

Board of Health
Town of Nutbush

W. A. Griffin, M. D.
W. A. Hanscom, Clerk

NICK'S

AT COBB'S CORNER
OPEN from Noon to Midnight
Specializing in Pizzas & Clams

By KAL RUDMAN



■ The business is wide open for heavy new releases, and they should be coming in fast and furiously because stations need them badly . . . Stevie Wonder "Higher Ground."

This is one they have been waiting for. It went right on KROQ. This great up-tempo rocker should go all the way. We can't think of an artist who has a better track record of hits at top

40 stations than Stevie Wonder. Although this will become an r&b hit, Stevie does not depend upon crossover action. We can expect this record to go right on many key top 40 stations.

B. W. Stevenson on RCA "My Maria." This was a great week for heavyweight stations to jump on the band wagon. We indicated from the beginning that this record would not have any trouble getting support from radio. New believers: WPGC, 33 WOKY, 38 WCFL, pic. WAYS, KHJ, WJDX. Chart debuts: 39 WCAO, 27 27 KDWB, 29 WCOL, 34 KOL, 38 KJR. It is charted at: WIXY, KILT, KEYN, WDGY, KELP. It moved 20-15 WIIN, 22-16 KNOW, 31-25 KLIF, 17 WQXI.

Jackie Moore "Sweet Charlie Babe." We have been talking about this record for many weeks. A number of stations have been viewing it as r&b that may or may not sell pop. To our ears, it sounds like a mid 1960s hit rock and roll record that does not depend upon crossover action, but rather stands upon its own feet as a middle-of-the-rock record. This was the significant week that heavyweight key top 40 stations agreed with this philosophy and went on the record based on its unusual track record. New believers: WHBQ, WFIL, KOL, WAKY, KJR, its unusual track record. New believers: WHBQ, WFIL, KOL, WAKY, KJR, KELP. It moved 37-32 WCFL, exploded 16-9 WAYS with strong pop sales, 27-23 WSGN Birmingham who report "strong sales in pop stores," 14-7 WAPE. It is charted at WCOL and WIXY and is on WMAK. With business so slow during the summer doldrums, it is very difficult for stations to get a fix on just what records have sufficient credentials to merit heavy rotation airplay. WTIX reported "this record could have easily been charted to #1 again this week."

Cher "Half Breed." This record exploded 12-1 WTIX who report "strong phones." New believers: 23 KYA, KILT, KJR, WCOL. It is on KOL and is charted at WCAO. It moved 30-27 at KHJ. It jumped 26-16 WIIN Atlanta who report "top five phone requests," and 18-11 WJDX who report "good sales and strong calls."

Stealers Wheel "Everyone's Agreed That Everything Will Turn Out Fine." New: KILT, KJR, pic. KXOK, 30 WOKY. It is charted at: WSGN, WDGY, WIXY, WIIN, KEYN, WCAO, KDWB, 32 WPGC who report "requests," KROQ. It moved 19-15 WCOL. It is on KNOW and KOL who report "it looks very good."

Sutherland Bros. & Quiver "You Got Me Anyway." We have wanted to talk about this record for the last few weeks, but wanted to wait until there was some station activity. This week enough indications have come in to bring it to your attention. It jumped

(Continued on page 85)

Sounds of South Fete A Smashing Success

By HOWARD LEVITT

■ ATLANTA — Sounds of the South Records, Al Kooper's Dixie brainchild, was unveiled in all its southern splendor at Richards' recently (29). A hefty crowd of press, radio and industry personalities, brought in from all over the country for the affair, left the club nodding in extreme approval.

The new label, distributed by MCA, is intended to give concentrated exposure to a limited number of groups from the area which Kooper deems "... the new hotbed of rock & roll." Al plans to sign no more than five acts to the label because "... that way we can give each band special attention and guidance."

Sheff Joins Manzarek

■ LOS ANGELES—Jerry Sheff, Elvis Presley's bass player for nearly four years ago, has quit his job with Presley and joined up with Ray Manzarek.

Sheff and Manzarek became close friends during the recording of The Doors' "L.A. Woman" album to which Jerry contributed.

GRC Signs Hinton

■ ATLANTA, GA. — Michael Thevis, President of the General Recording Corporation (GRC), a Michael Thevis Enterprise, announces that writer/producer Joe Hinton has signed an exclusive contract with the company to produce all musical scores for gospel singer Dorothy Norwood.

Platinum Sea



Warner Bros. Records' President Joe Smith (right) presents Rod McKuen and Anita Kerr with platinum record awards to commemorate the sale of over one million units of their WB album "The Complete Sea." Warner Bros. plans to present platinum record awards to outstanding artists in the next few months.

Three of the four acts already signed were showcased during the evening's organized insanity, and each in turn was received with a degree of enthusiasm that portends a great deal of success in the near future. First up on the bill was the label's newest act, Elijah, originally from Los Angeles but now living and working in Atlanta. Led by the gritty-voiced Manny Esparza and featuring a rock-solid horn section, this band exudes a tight, hard sound that will keep you boogieing 'till your toes fall off.'

Then came the show-stopper. Lynyrd Skynyrd (pronounce it anyway you like) simply blew

(Continued on page 92)

Columbia Artists Populate Convention

■ NEW YORK — Not all the recording stars were on stage during Columbia and Epic's recent Convention in San Francisco. Many more of the labels' important artists turned out to meet with convention attendees and join them as members of the audience during each evening's talent presentation.

Among the artists dropping by for the event was Paul Simon, who was on hand to applaud ex-partner Art Garfunkel's convention performance. Another surprise visitor was Sly Stone, who leaped to the stage to sit in on bass guitar during a set by the Isley Brothers.

James Guercio, producer of such superstar acts as Chicago and Blood, Sweat & Tears, was on hand to discuss his soon to be released film debut as director of "Elektra Glide in Blue."

Other top artists in attendance during the weeklong gathering included Andy Williams, Johnny Winter, Leslie West, Roger McGuinn, Lee Michaels, Taj Mahal and Bobby Vinton.

Starke to UA

■ LOS ANGELES — Pam Starke has joined the advertising department of United Artists Records in the position of media buyer. Ms. Starke comes to UA from Warner Bros. Records, where she had been a member of the national advertising department for the past year and a half.

THE SOUL OF SUCCESS

RIB

IN CONJUNCTION WITH
THE 18th ANNUAL
NATRA
CONVENTION

Congratulations from your brothers and sisters.

Carolyn Franklin
Main Ingredient
Love, Peace & Happiness
Nina Simone
Shirelles
Friends of Distinction
Crown Heights Affair
Jon Lucien
The Fawns
Wilson Pickett
Darren Green

New York City*
Pat Lundy
Swiss Movement
Hues Corporation
Ronnie McNeir
Labelle
Brown Sugar*
Delores Hall
Gary Byrd
Linda Hopkins

RCA Records and Tapes



Record World 1973 R&B Poll

Top Instrumental Combo

#1 Jimmy Castor Bunch

#3 Nite-Liters

Top New Instrumental Combo

#1 Johnny Griffith

Top Vocal Combo

#3 New Birth

Atlantic's R&B: Root Music

By ALLEN LEVY

■ NEW YORK—Henry Allen, Vice President in charge of Promotion for Atlantic Records, speaks of r&b as "root music," and feels that it is the commitment of Atlantic's executives to those roots and the blues that makes Atlantic an ongoing and expanding r&b power.

Atlantic has a long tradition in r&b beginning, as Allen pointed out in an interview with *Record World*, with such artists as Ray Charles, La Vern Baker, Ruth Brown (one of the very first of the label's hitmaking black artists) Joe Turner, the late Chuck Willis, (real mainstays in the blues field) the Drifters, (a hitmaking group for twenty years for Atlantic), the Coasters, Wilson Pickett, Ivory Joe Hunter, Sam and Dave, the Stax constellation of stars — the immortal Otis Redding, Carla Thomas, Rufus Thomas, Joe Tex on Dial, Clarence Carter, Percy Sledge. In fact, said Allen, "The Atlantic label definitely has a reputation for being able to

Message from Lucky Cordell

Following are excerpts from a letter sent out by Lucky Cordell, Executive Director of NATRA:

Dear NATRA Brothers & Sisters:
Welcome to NATRA '73 and our Eighteenth Anniversary Convention.

Much has been said in the past about What NATRA Is? and Where Are We Headed? During my administration as Executive Director, I have witnessed a great array of talent, enthusiasm and outstanding achievement which has been devoted to the "Dream of NATRA." I hope that whatever small contributions my staff and I have made, will have a lasting and meaningful effect on the future of our organization. Someone once said, "Achievement and success can best be measured by the amount of life we put forth to reach our goals." NATRA has been a permanent part of my life during the past several years. It has been a good life, filled with constant challenges, many moments of personal satisfaction and most of all, with a deep sense of achievement for our cause. Now the time has come for me to look for other mountains to climb. I have given NATRA—our Brothers and Sisters all, a fair share of my life in terms of dedication and service. We have reached new heights of both

(Continued on page 80)

provide black music with a special kind of magic. I think it's because the people here feel and know an awful lot about black music. This company was founded as a family operation and the family was always, and continues to be, very knowledgeable and in love with black music.

Over the span of the twenty years he's been with Atlantic, Allen has seen the r&b music change, and he's also seen the business of selling r&b change. Says Allen, "Well, the Motown sound was very influential. But, we did not change to their sound, we stayed with what is known as the blues, the real original root music and we still feel that way today. In some ways it's changed a little, it's more sophisticated and a little smoother, but there's always room for the blues. It's music that people believe and feel." We're deeply rooted in this music here."

Allen points out that he feels that at present the Spinners could very well be the "Mills Bros. of the seventies," they have so much long term hitmaking potential. Atlantic is also moving into the new "Black Awareness" field with Nikki Giovanni, who Allen feels is not only an important artist, but a commercial artist as well. Roberta Flack has conquered

(Continued on page 68)

RCA Soul Power Ever Growing

By FRED GOODMAN

■ NEW YORK — One of the companies showing the most growth in the r&b field in the last year has been RCA Records. During the last 12 months, the label has experienced significant gains with r&b oriented product. One of the major factors in that growth has been the work of the promotion staff at RCA especially Buzz Willis, director, national r&b promotion and Tom Draper, manager, national r&b promotion.

These two men have put together a potent promotion and sales force both nationally and regionally in the black market. According to Draper, RCA began its move into the r&b field in 1969 with the success of the Friends of Distinction, who had two gold singles that year. The turning point came in 1972 when the Jimmy Castor Bunch hit with "Troglydyte" and the Main Ingredient smashed with

Columbia-Epic Family of Labels Enjoys Banner R&B Year in '73

By ROBERT NASH

■ NEW YORK — Columbia, Epic and the Columbia Custom Labels, individually and collectively, have had a year of awesome success in the r&b field. In the past year, the burgeoning Columbia family has sold over \$50 million worth of black albums and singles, enjoying extraordinary achievements on both pop and r&b charts.

Perhaps the year's biggest story lies in the fabulous relationship established between Columbia Records and Kenny Gamble, Leon Huff and their Philadelphia International label. Under this coalition, Billy Paul, Harold Melvin and the Blue Notes and the O'Jays all had number one r&b hits that also crossed over to become number one pop hits. Billy Paul's "Me and Mrs. Jones" and the O'Jays' "Love Train" both sold over two million singles and earned platinum records. In addition, the O'Jays' "Backstabbers" and Harold Melvin and the Blue Notes' "If You Don't Know Me By Now" sold over a million singles. Overall, Philadelphia International earned six gold records for singles and albums last year. In addition, Philadelphia International has the Ebonys, as well as the Intruders on the Gamble label.

The roster of hit artists at

Columbia, Epic and the Customs is impressive, both in quantity and in quality. Columbia can boast such talents as Earth, Wind and Fire, one of the hottest album groups and concert attractions in the black field; the Manhattans, whose hit single "There's No Me Without You" seems destined for the pop top ten; and the exciting Chambers Brothers. Epic has hit artists like Sly and the Family Stone, whose new album "Fresh" and single "If You Want Me To Stay" both have good shots at hitting the number one spot on the pop Charts of *Record World*; Johnny Nash, whose reggae hits "I Can See Clearly Now" and "Stir It Up" have fused the sounds of Jamaica with those of the U.S., and Barrett Strong, an important artist / producer. Among the Custom labels (other than the previously mentioned Philadelphia International group) T-Neck Records features the Isley Brothers, whose first release as part of the Columbia group, "That Lady," is leaping up the charts; Invictus Records, Holland, Dozier and Holland's label, features Freda Payne and Chairmen of the Board; Stax has such artists as the giant Isaac Hayes, Johnnie Taylor, whose single "I Believe In You" tops the r&b chart and is climbing the pops, the Staple Singers, Mel and Tim, the Dramatics, Little Milton, the Soul Children, the Emotions, General Johnson, Eddie Floyd, William Bell, Rufus Thomas, Carla Thomas and the Bar Kays, and the newest additions to the Columbia family, DeVel Rec-

(Continued on page 41)

Curtis Shaw On NATRA's Progress

Following is a statement from Curtis Shaw, President of NATRA:

"NATEA has come a long way in recent years. For many it has been quite a journey from hip-slapping, word-rhyming, irresponsible disc jockies to community-oriented, well-informed mass communicators.

"Although there is still a tremendous amount of work to be done, we must not lose sight of the gains that we have made. Gains which NATRA members fought for and the organization spoke out against many years ago. In 1973 NATRA sees an almost 300% increase in the number of

(Continued on page 73)

"Everybody Plays The Fool"—both certified gold records. It was at that time that Willis and Draper started organizing a full department.

They added Gene Burleson as an r&b regional promotion man in the South, Marty Mack as the Eastern regional man based in New York and, about three months ago, Andre Perry was named Product Manager concentrating primarily on r&b artists. A month ago, the company added Billy Bass as a Midwest r&b regional manager.

Some of the acts that found success this past year for RCA included those produced by Harvey Fuqua's production company, New Birth, The Nightliters and Love, Peace & Happiness. The Jimmy Castor Bunch had several chart records including his million seller "Troglydyte."

(Continued on page 36)

OUR FIRST CHOICE!

#1—TOP NEW FEMALE VOCAL GROUP



Record World 1973 R & B Poll



PHILLY GROOVE RECORDS

Exclusively Distributed by



BELL RECORDS

A Division of Columbia Pictures Industries, Inc.



Al Green



Roberta Flack



Curtis Mayfield



Barry White



Sylvia



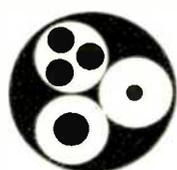
Spinners



Brighter Side of Darkness



Love Unlimited



Record World 1973

TOP RECORD

1. **LOVE JONES — Brighter Side Of Darkness** — 20th Century
1. **FREDDIE'S DEAD** — Curtis Mayfield — Curtom
2. **AIN'T NO WOMAN** — Four Tops — Dunhill
3. **LOVE TRAIN** — O'Jays — Phila. International
4. **SUPERSTITION** — Stevie Wonder — Tamla
4. **I'LL BE AROUND** — Spinners — Atlantic
5. **NEITHER ONE OF US** — Gladys Knight & The Pips — Soul
6. **I'M GONNA LOVE YOU JUST A LITTLE MORE BABY** — Barry White — 20th Century
7. **COULD IT BE I'M FALLING IN LOVE** — Spinners — Atlantic
8. **ME & MRS. JONES** — Billy Paul — Phila. International
9. **GIVE YOUR BABY A STANDING OVATION** — Dells — Cadet
10. **MASTERPIECE** — Temptations — Gordy

TOP MALE VOCALIST

1. **AL GREEN** — Hi
2. **JAMES BROWN** — Pclydor
3. **CURTIS MAYFIELD** — Curtom
4. **STEVIE WONDER** — Tamla
5. **JOE SIMON** — Spring
6. **MICHAEL JACKSON** — Motown
7. **BILL WITHERS** — Sussex
8. **LUTHER INGRAM** — Koko
9. **BILLY PAUL** — Phila. International
10. **BILLY PRESTON** — A&M
11. **MARVIN GAYE** — Tamla
12. **BOBBY WOMACK** — UA
13. **CHUCK BERRY** — Chess
13. **JERMAINE JACKSON** — Motown
14. **KING FLOYD** — Chimneyville
15. **TYRONE DAVIS** — Dakar

TOP FEMALE VOCALIST

1. **ROBERTA FLACK** — Atlantic
2. **ARETHA FRANKLIN** — Atlantic

3. **BARBARA MASON** — Buddah
4. **LYN COLLINS** — People
5. **DENISE LASALLE** — Westbound
6. **BETTY WRIGHT** — Alston
7. **LAURA LEE** — Hot Wax
8. **CANDI STATON** — Fame
9. **BETTYE SWANN** — Atlantic
10. **MILLIE JACKSON** — Spring

TOP NEW MALE VOCALIST

1. **BARRY WHITE** — 20th Century
2. **TIMMY THOMAS** — Glades
3. **FOSTER SYLVERS** — MGM
4. **WILLIE HUTCH** — Motown
5. **JOHNNY WILLIAMS** — Phila. International

TOP NEW FEMALE VOCALIST

1. **SYLVIA** — Vibration
2. **TOMMIE YOUNG** — Soul Power
3. **VEE ALLEN** — Lion

TOP MALE VOCAL GROUP

1. **SPINNERS** — Atlantic



The First Choice



Gladys Knight & The Pips



The Sylvers



Flack & Hathaway



The Johnny Castor Bunch



Johnny Griffith



Billy Preston

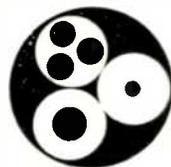


Superfly



Lady Sings The Blues

R & B Awards



2. O'JAYS — Phila. International
3. STYLISTICS — Avco
4. TEMPTATIONS — Gordy
5. HAROLD MELVIN & THE BLUENOTES — Phila. International
6. CHI-LITES — Brunswick
7. MANHATTANS — Columbia/DeLuxe
8. INTRUDERS — Gamble
9. WAR — UA
10. DELLS — Cadet

TOP NEW MALE VOCAL GROUP

1. BRIGHTER SIDE OF DARKNESS — 20th Century
2. BLOODSTONE — London
3. MARK IV — Mercury
4. CYMANDE — Janus
5. INVITATIONS — Silver Blue
6. JOE QUARTERMAN & THE FREE SOUL — GSF
7. SWISS MOVEMENT — RCA
7. DYNAMICS — Vigor

TOP FEMALE VOCAL GROUP

1. LOVE UNLIMITED — MCA, 20th Century
2. HONEY CONE — Hot Wax

TOP NEW FEMALE VOCAL GROUP

1. FIRST CHOICE — Philly Groove
2. QUIET ELEGANCE — Hi

TOP VOCAL COMBINATION

1. GLADYS KNIGHT & THE PIPS — Soul, Buddah
2. CORNELIUS BROS. & SISTER ROSE — UA
3. NEW BIRTH — RCA
4. STAPLE SINGERS — Stax

TOP NEW VOCAL COMBINATION

1. THE SYLVERS — MGM

TOP DUO

1. FLACK & HATHAWAY — Atlantic
2. HOLLAND & DOZIER — Invictus

3. MEL & TIM — Stax
4. BUTLER & EAGER — Mercury
5. BROWN & COLLINS — Polydor

TOP INSTRUMENTAL COMBINATION

1. JIMMY CASTOR BUNCH — RCA
2. JR. WALKER AND THE ALL STARS — Soul
3. NITELITERS — RCA

TOP NEW INSTRUMENTAL COMBINATION

1. JOHNNY GRIFFITH INC. — RCA

TOP INSTRUMENTALIST

1. BILLY PRESTON — A&M
2. MANU DIBANGO — Atlantic

TOP MOVIE SOUNDTRACK

1. LADY SINGS THE BLUES
Diana Ross — Motown
1. SUPERFLY
Curtis Mayfield — Curtom

Sunshine Gives Soulful Rays

■ NEW YORK—Famous Music has on its Just Sunshine label a number of r&b acts that are on their way to becoming success stories. First are the Voices Of East Harlem.

The Voices' recently released single, "Giving Love" is on the r&b singles charts, and is expected to cross-over to the pop charts. Their new album, "The Voices of East Harlem," from which the single is taken, will be released momentarily.

At present, the Voices consist of 12 singers and four musicians, which is a reduction from the original 32 teenagers that made up the group. Even though the Voices of East Harlem are smaller, the electricity and positive energy generated by them is greater than ever.

Another Just Sunshine artist is Betty Davis whose album, "Betty Davis" has been enjoying success in such important markets as Los Angeles, San Francisco, Phila-

(Continued on page 70)

BASF Exerting Major R&B Effort

■ NEW YORK—BASF Records is definitely committed to increasing activity in the r&b field. The next several months will see a major thrust in this direction.

Working closely with producer Jerry Williams, BASF launched the Fungus label early in 1973. Records by Irma Thomas, Wolf Moon and Charlie Whitehead served to introduce the label to radio programmers, dealers and consumers. The company is also releasing product on the parent BASF label, including the current single "Funny" by Priscilla Price. Ms. Price will have a new single out very shortly and an lp is currently in production. New releases also are in the works from Irma Thomas, Wolf Moon, Charlie Whitehead and other new artists.

In addition to Williams, BASF is working with producers Ernest Kelly, Ollie McGloughlin and others. As a matter of policy, the company is actively seeking affiliation with other production talents and will have some announcements about this soon.

GRC Scores with Sounds of 'Hotlanta'

■ ATLANTA, GA.—Since signing Loleatta Holloway as the first black singer to represent the General Recording Corporation's Aware label, the Atlanta-based music firm has progressed at an incredibly rapid rate.

In just a few short months, Loleatta Holloway has put the GRC Aware label on the record charts with her first single "Mother of Shame" followed by a second successful single "Our Love."

Loleatta joined the growing Atlanta recording firm from a lead theatrical role in the hit Chicago musical production "Don't Bother Me, I Can't Cope." Her powerful voice projected the soulful dimension that GRC was searching for in the first black talent to represent the new "Hotlanta" sound on the Aware label.

Since recording the two singles Loleatta has completed two national promotional tours across the country, including a benefit performance at the Medgar Evers Memorial Fund in Jackson, Mississippi and a week-long singing engagement at the Whisky in Los Angeles. Upon returning to Atlanta, the singer will conclude the recording of her album entitled "Loleatta" which will be released this month.

In addition to GRC's first signed talent, the company has continued expanding its roster of artists to include two Chicago performers, John Edwards and Danny Johnson. Edwards' first single, "Merry Go Round" produced by Floyd Smith, will be released soon. Johnson's first disc is scheduled for release in September.

Another new r&b group recording for Aware is Deep

Velvet. From Detroit, Michigan, this four-man group has just completed a single, "Hanna Mae" produced by McNichols. The lyrics and the musical score were so highly reviewed by critics that a national movie production firm negotiated with Thevis talent representatives to obtain publishing rights on the song to produce a full length feature film. Production of this movie will begin in October.

Also recording their first lp on Aware is a group called the Counts. Their album entitled "The Fabulous Counts" was recorded at GRC's home studio. Prior to signing and recording with Aware, The Counts enjoyed success from an instrumental single "Jan Jan," followed by an album "What's Up Front That Counts," both recorded in Detroit where the group initially formed.

Another newly signed artist to the GRC talent team is gospel singer Dorothy Norwood. With already five gold albums out of a total of 16 to her credit, Miss Norwood will be recording both a single disc and an album on the Aware label. Producing all recordings for Miss Norwood is Joe Hinton.

Expectations for the future of GRC artists signed to the firm's continually growing Aware label is exceptionally sound. With over \$2-million already invested in the total Thevis entertainment complex, the outcome of all r&b product produced by GRC's staff of professionals rests upon the talent of the artists and the dedication of the staff in making the Aware label an active and productive entity in Atlanta today.

'Hotlanta' in L.A.



In Los Angeles recently for an appearance at the Whisky, GRC recording artist Loleatta Holloway stopped at Record World's West Coast offices. Pictured above are Floyd Smith, producer of her current album; Ms. Holloway; RW Vice President Spence Berland, and Clinton Moon, GRC's r&b marketing manager.

"CAN YOU TALK"
(IS YOUR OLD MAN AT HOME)

VERNON GREEN
And The Medallions
DOOTONE #479

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From The Great Dootone Label

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*This is an ad
for two singles
that don't
need an ad!*

Two from the film, "Cleopatra Jones"

J. MICHAELS
M.M.

COPY

Billboard's Top Single Picks
Soul

JOE SIMON FEATURING THE MAIN STREETERS—Theme From Cleopatra Jones (S 45). Producers Joe Simon and Joe Simon publisher Warner Tamberlane. BHM Spring 1387 (Pop/Rock). This movie theme song marries the commercialism of the current soul sound with the B.B. King like vocal quality of Simon who screams and roars with his voice. The orchestral setting is down home and infectious. *Top 10* with available.

The overpowering success of Joe Simon's "Theme From Cleopatra Jones" and Millie Jackson's "It Hurts So Good" has been so great that initial allocations and re-orders have climbed well over the half-million mark, accompanied by heavy airplay in all markets. These singles are so tight, they speak for themselves. They are making it on their own and need no ad to help them along.

cash box/singles reviews
Picks of the Week

JOE SIMON (Spring 138)
Theme From Cleopatra Jones (S 45) (Warner Tamberlane, BMI—Simon)
What Simon says people say! It's as simple as that. Here's the theme song from the Warner Brothers film of the same name. And Simon has really outdone all of his previous efforts with this roaring track. Smash across the boards! *Top 10* No r/mo available.

JOE SIMON, "THEME FROM CLEOPATRA JONES"
prod by Joe Simon Warner-Tam
erlane, BMI. Artist may recapture
the magic he created by "Drowning
In A Sea Of Love" over a year ago.
With this wonderfully powerful
theme from the new motion pic
"Cleopatra" will re-ent again
Spring 138 (Bolydor)

Joe Simon
'Theme From
Cleopatra Jones'
Millie Jackson
'It Hurts So Good'

SAP-138

SAP-139



Spring Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Ltd.

Good Product + Motivated Personnel = Success

By GARY COHEN

■ One year ago, in a story on the Brunswick/Dakar organization, *Record World* noted that one of the reasons for the success of Brunswick was their dedication to quality product. And that dedication, to release and promote quality product only, continues to be the key factor behind Brunswick's success.

Heading up Brunswick's roster of talent are the Chi-Lites, who have achieved unquestionable success in both r&b and pop fields. Beginning with "Have You Seen Her" and "Oh Girl," the Chi-Lites have continued to record a number of successful singles and albums, including their latest "Letter To Myself" lp and "Stoned Out Of My Mind" single, which was

culled from the album. Also on tap for the group is a new album, due out sometime in August.

Also deserving of his rediscovered success is Tyrone Davis, who Melvin Moore, Brunswick's Vice President in charge of promotion says, "has emerged into a star." His current single, "There It Is" stands at the 400,000 sales mark and is still growing; "Without You In My Life" is his most recent, and successful lp.

The label also spends time on new artists, along with their fine established artists. In the former category are the Artisticks, Walter Jackson, Jay Johnson, B.W. & the First Edition, and Bohannon. Moore alerts the public to be expecting new releases from most of these artists.

And continuing their fine recording traditions are Jackie Wilson, whose new single is "Sing A Little Song," and Barbara Acklin, with a new single and album—"Bake Me A Man" and "I Call It Trouble."

In addition to Brunswick and Dakar, the company has formed a new label — BRC, which stands for Brunswick Recording Corporation. According to Melvin Moore, this label will be dedicated to breaking new artists. Names to be heard from are the Promises, the Nialations, Richard Parker, the Realistics and Donnie Van. Parker, incidentally, has written a number of songs for Tyrone Davis.

Personnel

Brunswick President Nat Tarnopol has assembled a competent and hard-working staff.

Heading up the creative arm is Carl Davis, Executive Vice-President. Davis headquarters in Chicago, where he has free rein on the Brunswick studio facilities. In addition there is Eugene Record, Chi-Lites producer/writer lead vocalist, and A&R Vice President in Chicago. Key New York executives, in addition to Moore, include Pete Garris, who is in charge of sales.

Both Moore and Garris feel the reason for Brunswick's success in the highly-competitive industry, is product. "The key for us is product. The one thing that we have been able to do since our inception three years ago, has been to release good product. Carl Davis is especially responsible for the fine material many of our art-
(Continued on page 70)



Some of Brunswick and Dakar's leading artists. Pictured are (top row, left to right): Tyrone Davis, Jackie Wilson, Lionel Hampton; (bottom row): Barbara Acklin and The Chi-Lites.



EXTEND GREETINGS
AND THANKS
TO **NATRA**
FOR AN

EXTRAVAGANZA
73



CHI-LITES
Current Single
**"STONED OUT
OF MY MIND"**

BR 55500



JACKIE WILSON
Current Single
**"SING A
LITTLE SONG"**

BR 55499



Current Album
"A BEAUTIFUL DAY"
BR 754189



B.W.-NEXT ADDITION

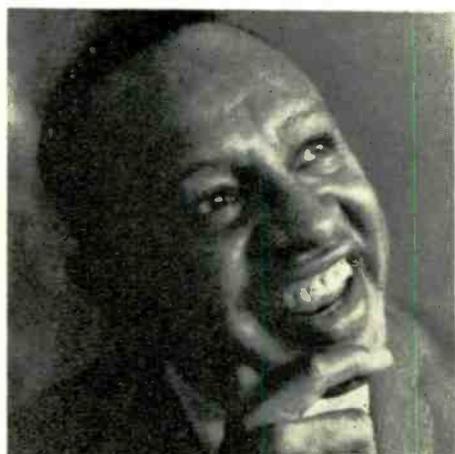
Current Single
**"STAY WITH
ME BABY"**

DK 4522



LIONEL HAMPTON
Current Album
"PLEASE, SUNRISE"

BR 754183



Brunswick
RECORDS

EXTRAVAGANZA
"73





TYRONE DAVIS

Current Single

"THERE IT IS"

DK 4523



Current Album

"TYRONE DAVIS"

DK 76904



BARBARA ACKLIN

Current Single

"I'M GONNA BAKE ME A MAN"

BR 5501

Current Album

"I CALL IT TROUBLE"

BR 754187



THE REALISTICS

Current Single

"HOW CAN I FORGET YOU"

BR 55497



BOHANAN BAND

Current Single

"PIMP WALK"

DK 4521

Current Album

"BOHANAN-STOP AND GO"

DK 76903



EXTRAVAGANZA "73



Producers:

The Sound of Black Gold

By DEDE DABNEY

■ The producer of today has got to have plenty of talent to hold the interest of the public. We have found that the sound of soul is heard in many directions. For instance the new producers of today range from Atlantic's Tony Bell, Phil Hurt, Philly Groove's Norman Harris, Silver Blue's Bobby Martin, 20th Century's Barry White and of course we do have the independent producers such as Richard Rome, Dave Jordan and Van McCoy.

DOC Productions—a group of young men from Detroit who are currently with one of the hottest groups in the world, The Temptations. They are Melvin Franklin, Otis Williams, and their musical instructor Cornelius Grant. They are responsible for the Swiss Movement and also they manage the Quiet

RCA

(Continued from page 24)

Another young instrumentalist, Johnny Griffith, also broke this year via his single "Grand Central Shuttle."

"As a result of our progress over the last 12 months" Draper remarked, "we have been able to attract Labelle, who is on the brink of total explosion, and Wilson Pickett, who is an institution in his own right. Pickett's first single on RCA "Mr. Magic Man" was the biggest single for the artist in recent years."

Elegance.

Black gold producers are those who have set the high standards for these young men who have ventured into a business of creative minded people. The producers at the top include Gamble/Huff, Thom Bell, Willie Mitchell, Holland, Dozier, and Holland, and Norman Whitfield.

We have taken a series of quotes from past dialogues done with each of these individuals to shed some light on the producing intricacies of the entertaining of the public.

Thom Bell believes "in the concept of ten singles in one complete package, not one single and nine regular tunes." He also states that "an artist doesn't have to fit you; you have to fit the artist." And

(Continued on page 66)

A relatively new venue for black artists in the past year has been FM/progressive stations, which has increased its awareness of black-related product. Due to this trend, RCA has broken a new singer-writer, Jon Lucien, whose first album met with success on both coasts. "We feel Lucien has great album sales potential" Draper stated, "and we feel by the end of this year, he will be fully recognized across the board. To me, he's a young Caribbean Arthur Prysock."

In addition to the success that the parent company of

(Continued on page 60)

London Leaps Into Soul

■ NEW YORK—Being an English-owned company originally with all British product, London Records got a somewhat belated start in the r&b/soul music field. But once the direction was set, the distribution and promotion processes solidified, and the right artists under the London banner, the label has been absolutely torrid in the black market and in their success at having records crossover to the pop charts. Al Green, the Number One Male Vocalist in all three trades' end of '72 polls, "Rolling Stone's" "Rock n Roll Star of the Year" for 1972, and the biggest black recording star ever, is of course the most shining example of London's black power. Then again, there are such r&b/pop stars as Bloodstone and Ann Peebles who drive the point even further home.

Much of London's success in this market can be directly attributed to one man—Willie Mitchell, artist/producer/songwriter/Vice President of Hi Records, which is distributed by London originally became involved with the London complex of labels when Joe Cuoghi, Hi Records' original President, signed a distribution agreement with London in 1959.

Mitchell's progress to prominence was gradual as he picked up credits as a producer, the earliest of which included such seminal blues artists as Big Lucky, Don Hines and Big Amos and as an engineer-songwriter-discoverer of new talent. A major turning point came in 1967 when Willie took under his



Pop/soul Superstar Al Green

wing two young singers with an abundance of raw talent that only needed a bit of polishing: Al Green and Ann Peebles. Of course, it took a little time to truly find each of these artists' identities, but under Willie's patient guiding hand, their development has been sure and steady.

In the meantime, London was picking up the needed experience in dealing with the r&b/soul market. Through such early hits as Willie's, The Flares' "Foot Stomping," and Jimmy Soul's smash "If You Wanna Be Happy," the label's understanding of the promotional and distribution procedures in the market was completed, and they were more than ready for the explosion that followed.

(Continued on page 72)

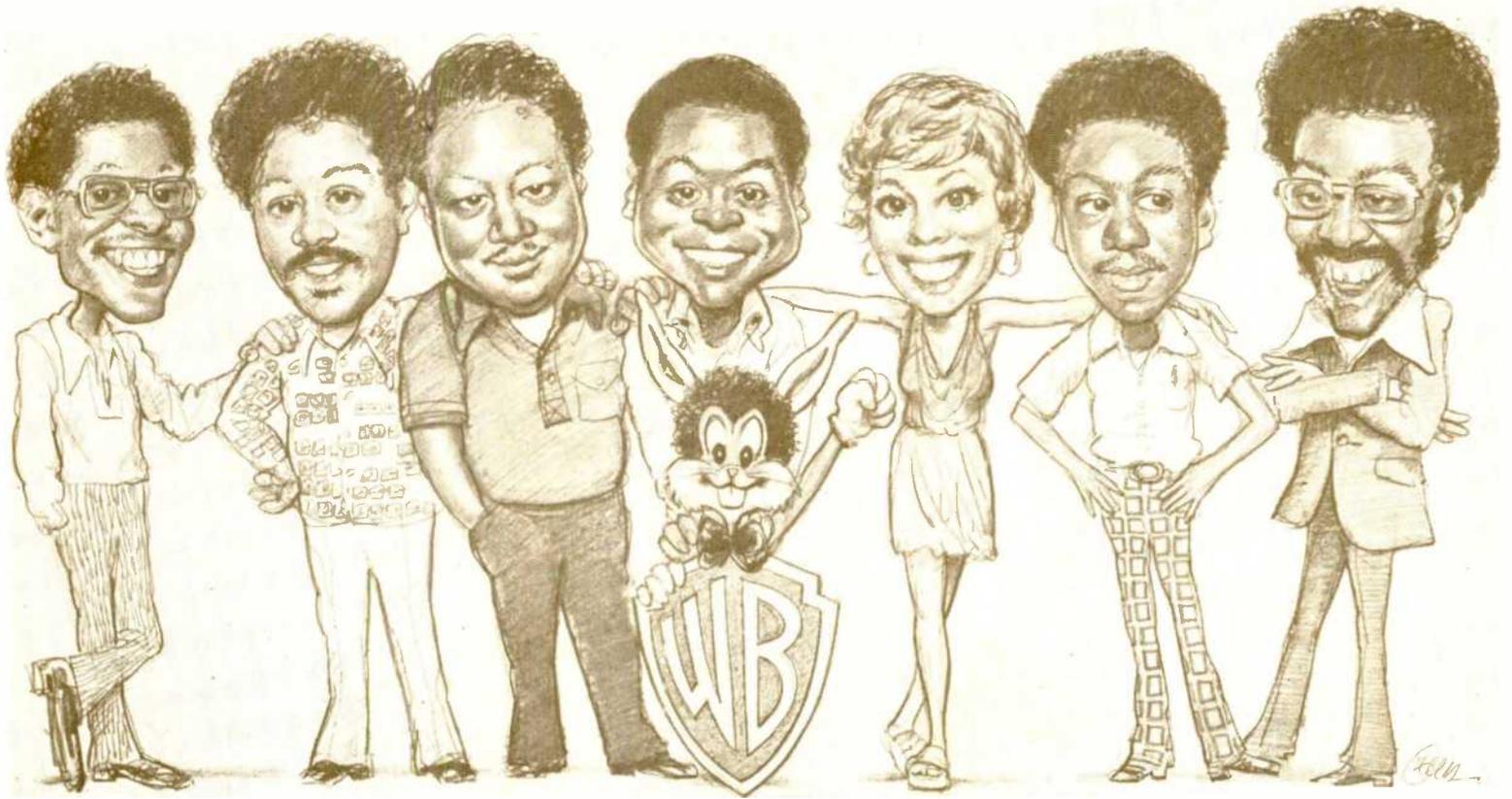


Some of RCA's huge roster of r&b acts are pictured here. Top row: (left to right) Wilson Pickett; Chelsea's New York City; the Main Ingredient; Labelle and Nina Simone. Bottom row: (l to r) Jimmy

Castor; the New Birth; the Hues Corporation; the Swiss Movement and Jon Lucien.

Soul Bunny Congratulates NATRA

The Warner Bros. Records
Soul Promotion Team Is



**Harold
Burnside**
Eastern Region

**Ron
Ellison**
Midwest Region

**Lou
Wills**
Southwest
Region

**David
Banks**
Director

**Carol
King**
Burbank
Soul Sister

**Lamont
Simpkins**
Southeast Region

**Eddie
Gilreath**
Southeast Region

**We
Believe
in
Soul**



Capitol's New R&B Wing Committed to Strong Roster

■ HOLLYWOOD — Just five months ago Capitol Records initiated an r&b wing committed to building a strong black roster for the label, simultaneously naming Larkin Arnold, CRI general manager, r&b.

Arnold, who joined the firm as an attorney three years prior to accepting his present post, feels that to successfully penetrate the market, a coordinated effort is required from within the company. While utilizing existing promotion and marketing resources, Capitol will augment the company's forces by retaining Chris Clay Enterprises on certain releases to fully service Capitol's r&b product in the previously untapped Southern and secondary markets.

Additionally, to insure maximum promotional efforts for upcoming releases, Capitol has named Matt Parsons to the post of national r&b promotion.

"The coordinated approach gives us an advantage in the 'crossover' area," stated Arnold, "allowing our acts to break into the pop and MOR charts where Capitol is especially strong as well as penetrate the soul charts more effectively."

Last month Capitol's new r&b department issued its first single, "Lady Be Mine" by Willard King. Meanwhile, the wing's second single, "Check It Out" by Tavares is moving into hit-bound territory only one week after its release.

Production agreements with top producers across the country have been completed and finished product will be released shortly.

"We anticipate moving into high gear this fall" said Arnold. "We're projecting the release of twenty to thirty singles and eight to ten albums before the close of this fiscal year."

With the full support of Capitol's artist relations department the wing will sponsor artist tours into areas as yet unexposed to Capitol performers. Through this new involvement, Arnold plans to open-up a previously unexplored sales market for the Capitol label. In addition, Capitol is now negotiating with black promoters and black-owned public relations firms to assure maximum exposure for new artists.

"We are looking at this from the long-term vantage point" Arnold said. "It's not going to be an overnight thing. But new



Larkin Arnold, Capitol Records Inc., general manager, r&b.

acts do need daily exposure in specialized markets and this is one way to give it to them. We will be able to help coordinate some of the spending of ad and promotional monies and channel some of it into this market. Basically, we feel that Capitol must cover, in full, this extremely important segment of the industry."

Scepter Wields Soul Wand

■ NEW YORK—The year was 1957 and Scepter Records found itself in the bullseye of the music industry. Although quite by accident, the Florence Greenberg commandeered operation released its first single (and first million seller) most of us remember the Shirelles' "Dedicated To The One I Love." Well, a lot of things and a lot of people have "happened" since then. Chuck Jackson, Tommy Hunt, The Isleys, Flip Wilson, Shirley Caesar, Theola Kilgore, Maxine Brown and Dionne Warwick, to mention a few.

Celebrating their sweet sixteen birthday, the company has grown and changed. Although the sound and the times have changed, Scepter's basic concept has remained firm; that is to produce, promote, merchandise and market the best available product to the general public. The recurring soul-to-pop crossovers further our conviction that the pursuit of multi-talented producers and artists is "a must."

Currently, Scepter's soul family of acts has grown to be quite impressive. Particular attention has been focused on the Wand label. Establishment is well on the way for the Independents, whose recent million seller, "Leaving Me" has catapulted them to recognition

New Directions at ABC/Dunhill

■ LOS ANGELES—ABC/Dunhill Records has expanded all facets of their company over the last few years and recently they have begun to stress the importance of r&b music. Many forces have contributed to this emphasis on rhythm and blues including the acquisition of new r&b artists and record labels, personnel additions in a&r, and a new office in Atlanta to accommodate their artists.

One of the first moves ABC/Dunhill made to bridge the gap between their popular roster and the r&b was the signing of the Four Tops last year. Abdul "Duke" Fakir said, "We are tremendously pleased that our new alliance will allow us to expand creatively with freedom of material and direction and with the back-up of concentrated promotion and publicity."

Along with established acts like the Four Tops, ABC/Dunhill can point to the signing of new acts like Rufus, who are now breaking onto the r&b charts with their "Whoever's Thrilling You (Is Killing Me)."

The acquisition of existing record labels has also helped ABC/Dunhill to expand their catalogue instantly. The obtaining of Duke/Peacock, a major r&b blues gospel label, brought to the public's attention many famous artists including Bobby Bland, Junior Parker, Roy Head, Joe Hinton and many others.

The recent re-activation of the Bluesway label availed the record buying public of similar classic artists like B. B. King, Jimmy Witherspoon, Jimmy Rushing, T-Bone Walker and others.

A third label to be taken in

by r&b and top 40 enthusiasts alike.

The follow up, "Baby I've Been Missing You" penned by Chuck Jackson and Marvin Yancy looks destined to follow the same route as its predecessor. Also from Chicago, the South Side Movement has made significant strides on the soul and pop charts. The Jimmy Van Leer-produced octet provides some of the truly funky moods and messages of the day. Their current release is "Can You Get To That?" included in their debut album, "The South Side Movement." Patti Jo, who starred in "Purlie Victorious" as Melba Moore's successor, has taken deserving bows in the soul spotlight.

by ABC/Dunhill is Blues on Blues, handled by Al Smith from Chicago. Artists like John Lee Hooker, Jimmy Reed, and Betty Everett are included in the Blues on Blues package.

To handle the increased emphasis on r&b music within the company, Otis Smith was appointed Vice President in charge of special projects. Smith is responsible for the growth of ABC's endeavor into the r&b field in the areas of a&r, sales and promotion. He was enthusiastic about the company's role in rhythm and blues, saying, "My goals include plans to develop the finest r&b promotion staff in the business, to create new marketing ideas, to launch our black acts and to enhance our ability to create super groups in the organization."

One of Smith's primary concerns was that ABC's existing standard of quality would not be sacrificed for quantity as the company made acquisitions necessary to stimulate and create more excitement in the r&b field.

To maintain this standard of quality ABC added Dee Ervin who specializes in r&b to its staff of producers. In his short time at the company Ervin has produced three acts—Genie Brown, Bobby Hutton and Tribe. Ervin brings over ten years creative experience in the music business, most recently working as administrator of the publishing affairs of Ray Charles at Tangerine Music.

In November of 1972 a new r&b office facility was opened in Atlanta with Dave Crawford named as the supervisor to be involved with activities ranging from the acquisition of new artists and writers to production and promotion of new currently signed artists. "The basic reason for the creation of this office is to give artists and writers, primarily, although not exclusively r&b, a shot at a major recording company in the South," said Crawford. Most of the recording will be done at Muscle Shoals, Alabama but additional recording will go on in Philadelphia, Detroit, and other places.

ABC/Dunhill is now a company whose catalogue stretches from Bartok and Wagner to Three Dog Night to John Coltrane and Gato Barbieri. Its further expansion into the area of rhythm and blues is the sign of a company with its sight on the new directions of music.

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3674

The Fabulous New Single By
TAVARES



Produced by Robert Bowles



Warners' 'Soul Bunny' Campaign Emphasizes R&B Awareness

■ BURBANK, CALIF.—Warner Bros. Records' "Soul Bunny" has become a heavy contender in the field of r&b music with the addition of several major soul artists to the label in the last year and the launching of a "Soul Showcase" campaign under the direction of newly appointed Director of r&b Music David Banks. The combination of a major record label with expertise in the predominantly "white" pop and rock field and the production of r&b music for an ever-increasing audience has paid off already for WB with Tower of Power's latest hit single, "So Very Hard to Go," currently topping both pop and r&b album and singles charts across the country.

Besides the national success of Tower of Power, Warners has also shown regional breakouts with singles and albums by soul artists including the Hypnotics, Lorraine Ellison, Paul Kelly, Dionne Warwick, Allan Toussaint, Bobby Sheen and the soundtrack album from "Cleopatra Jones" which includes Joe Simon and Millie Jackson. On the Kwanza label distributed by WB, releases have included Spyder Turner, the Classic Sullivans and Bobby Byrd.

Signings

Soul growth at Warners has been evident in the recent signings of r&b artists for future album product. Recently included on the "Soul Showcase" roster are Nickolas Ashford and Valerie Simpson, composers, performers and

producers who co-wrote a string of hits for Ray Charles, Diana Ross, Marvin Gaye and Tammi Terrell and Aretha Franklin, among others, and produced two of Diana Ross' albums as well as their own solo efforts for the Motown label.

Future Releases

Future r&b releases by new artists just signed to the label include an album by African rhythmic group Ositisa, and singles by Bobby King, star of "Don't Bother Me I Can't Cope," and Lou Ragland, a former member of the O'Jays.

Delegates to the NATRA Convention in New Orleans will see evidence of the Warner Bros. "Soul Bunny" in many ways. WB has prepared an audio-visual presentation of its r&b artists as well as merchandising tools including T-shirts and "Soul Bunny" plaques and posters. Two of the top Warner acts, Tower of Power and Paul Kelly, will perform for the delegates and Warners executives attending the event include President Joe Smith, Vice-President and director of national sales and promotion Ed Rosenblatt and national promotion director Ron Saul, as well as director of r&b music David Banks and his assistant, Carol King. Regional r&b promotion managers Harold Burnside, Lamont Simpkins, Eddie Gilreath, Ron Ellison and Lou Wills plan to fly in from their areas giving an even greater presence for the Warner Bros. "Soul Bunny."

20th Makes its Mark

■ LOS ANGELES — "We started out to build a record company," says Russ Regan, President, 20th Century Records, not quite a year old, "and we felt initially we should concentrate on two different areas—rock and r&b. Our first success came with r&b which happily has been crossing over into pop markets. I'm very happy about it; I personally love r&b and always have. Hosea Wilson has done an outstanding job as our national r&b director."

"We've been lucky," is the way Hosea Wilson puts it, "We started out with 'Love Jones' by the Brighter Side of Darkness: that sold well over a million. We brought in Barry White, an incredible producer and arranger and now an artist in his own right. Both his single, 'I'm Gonna Love You Just a Little More Baby,' and his album, 'I've Got So Much

To Give,' went gold in short order and the future looks very bright.

"We took an artist that had lain dormant, Ahmad Jamal, and now we've got a super album that's high in the jazz charts and crossing over into r&b and pop. We've got Love Unlimited, a group that we are all tremendously excited about." As Regan points out, "20th does not have a large roster. We can afford to concentrate on every artist and with the help of great independent promotion men like Norman Thresher and Chester Simmons, we are."

Tom Rodden, the company's director of marketing, summed up the 20th Century Records' attitude nicely when he commented, "With good product, good promotion men and total enthusiasm in the company—you can't miss."

Paragon: R&B Without Peer

■ MACON, GA.—At the helm of the Paragon Agency, once known as Walden Artists & Promotions in the heyday of Otis Redding and Sam and Dave, sits Alex Hodges, commanding his two "divisions" of musical booking talent.

A lot of hard work, a lot of luck, and some good fortune on the part of Hodges and his teammates Mrs. Zelma Redding, wife of the late Otis Redding, and Otis' brother Rodgers Redding, has resulted in the agency's doubling its volume of business in the year 1972. At least one reason for the record breaking figures is the innovative technique of booking many of Paragon's r&b acts with outside contemporary rock acts (for example—Bobby Womack and Peace—appearing as special guest star on the 47 city Santana tour).

The roster of r&b talent at Paragon includes: Bobby Womack, Clarence Carter, Tyrone Davis, Candi Staton, Eddie Floyd, David Ruffin, Mel & Tim, Z.Z. Hill, Mary Wells, and Timmy Thomas. The agency has also signed The Intruders, King Floyd, the Ebonys and Maxayn.

Rhythm and Blues is the mainstay of The Paragon Agency. The company was founded in 1962 by Phil Walden. Known as Walden Artists & Promotions, the company was responsible for the success of Otis Redding, Sam and Dave, Clarence Carter, Percy Sledge, and Arthur Conley.

Music is Music At Avco Records

■ NEW YORK — Music is music, and Avco Records is in the business of producing and selling music. And if there is any "type" of music that has once and for all buried the idea that musical art forms can be conveniently stowed into a variety of individual compartments it is r&b music. Over the past number of years, black music has pioneered and broken new ground in influencing the public's taste, but it has also become so much a part of the mainstream of our music that it has helped create a universality in music that is more pervasive than ever before.

"It was never our belief or intention," report Hugo & Luigi, chief operating officers for the company, "that in acquiring and developing the Stylistics we would be involved with a group that would have a limited appeal." If the sound of the group as it evolved through the ingenious work of producer Thom Bell was to succeed at all, it would succeed, they believed, on a mass level reaching all segments of the public.

In the coming year Avco Records will continue to maintain a tight, but continual flow of product. The label seeks to develop artists with international appeal, such as The Stylistics. Currently, the label's group, Limmie & Family Cookin's record of "You Can Do Magic" is one of the top selling discs in England.



From the Warner Bros. group of artists: (top row, from left) Tower of Power, Dionne Warwick; bottom row, Paul Kelly, Ashford & Simpson.

UA R&B Explosion

Records, as perhaps in the company's history, are far as the record is concerned. What UA is doing in this area is only highly unusual but into other

— one of the leading groups in the past few years—has been successful in soul charts, and listening well. Their fan," and

(page 24)
Records, the record producer

and the intent to rest of this ban-Westbrooks, of special pack, Columbia-promotion; Alexenburg, the Customs, Columbia's Marketing, the current &b to pop singles art-sellers and actions, and the Columbia artists" as record mak-ts include

brand-new lp, "Deliver The Word," are instant gold and great bets to hit the number one position on all bestseller lists.

Then there's Bobby Womack, whose single "Nobody Wants You When You're Down and Out" and album, "Facts of Life," are both r&b and pop giants, and Donald "Black Byrd" not only the proud possessor of the year's top-selling jazz lp, but also an r&b and pop chart smash with his albums and singles. Byrd records for Blue Note, UA's presti-

(Continued on page 72)

promotion for an important new Johnny Mathis album produced by Thom Bell, that marks Mathis' return to the pop/r&b market, as well as the development of a larger r&b audience for Johnny Nash. Another major undertaking for the Columbia group involves working to assist black retailers expand their operations, set up coordinated black product advertising campaigns, and carry catalogue product along with hits.

It is now two years since Columbia initiated a major commitment toward black music. Judging from the level of success that has been attained in such a short time and considering the firm's plans to step up their efforts, the future of black music for Columbia, Epic and the Customs looks bright.

Chess/Janus: The Best Of the Old and the New

■ NEW YORK—Chess/Janus Records is hotter than ever. With an enormous increase in sales, new additions to their staff and a growing roster of top talent, the label is experiencing unprecedented expansion and success.

The Chess Records heritage covers twenty-five eventful years, and the last two years under the direction of President Marvin Schlachter have added a new dimension to the company's history.

Past reputations are being revitalized and new ones launched. Chuck Berry, Muddy Waters, the Dells, Bo Diddley and Howlin' Wolf are enjoying renewed popularity. Etta James is making a major comeback. Among the talented newer artists are Cymande, Grady Tate, Terry Callier, Kim Tolliver, the Whispers, Capers & Carson and, on the Janus-distributed Westbound Records, the Ohio Players, Denise LaSalle, the Detroit Emeralds and Funkadelic.

Chuck Berry is a bigger international star today than at any point in his career. With his first RIAA-certified gold single for "My Ding-A-Ling" and three best selling lps, "The London Chuck Berry Sessions" and "Chuck Berry's Golden Decade—Volumes 1 & 2," the singer/composer/guitarist is reaching a new generation and an even wider audience with

his music. Forthcoming is a totally contemporary new album, "Bio," with backing by Elephant's Memory.

Chess/Janus inaugurated the innovative concept of the "London Session" that catapulted Muddy Waters, Bo Diddley and Howlin' Wolf to new heights of popular acceptance. Continued faith in the Dells has resulted in their first RIAA gold single and a smash chart album, both titled "Give Your Baby A Standing Ovation."

The return of Etta James is the latest example of the special attention Chess/Janus provides for its artists. Although she had become a living legend in the '50s and '60s, Etta faced an uncertain future in the '70s. Chess/Janus President Marvin Schlachter teamed her with Gabriel Mekler, one of the leading producers in the record business. The sessions resulted in the most exciting album in Etta's career.

"Soul music today is not just a multi-million dollar business, it's a cultural force throughout the world. Its related and inseparable forms include gospel music, the blues, jazz and a good percentage of today's pop hits," said Marvin Schlachter.

"We intend to continue our policy of recapturing the early spirit of Chess Records and translate that thrust into pop hits along with an active search for new talent."

(Continued on page 72)



to light the skies for the Columbia/Epic/Custom (top row, from left) Sly Stone (Epic), the O'Jays (Phil. Int.), Harold Melvin and the Blue Notes

(Phil. Int.), the Manhattans (Col.), (bottom row, from left) Johnny Nash (Epic), Earth, Wind and Fire (Col.), the Isley Brothers (T-Neck), Chairmen of the Board (Invictus) and Freda Payne (Invictus).

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

AUGUST 11, 1973

| | |
|--|---|
| ANGEL Quincy Jones & Aretha Franklin (Pundit/Afghan, BMI) 22 | LOVING ARMS Mentor Williams (Almo, ASCAP) 81 |
| ARE YOU MAN ENOUGH Barri, Lampert & Porter (ABC/Dunhill/Soldier/Hastings, BMI) 20 | MAKE ME TWICE THE MAN (Pocket Full of Tunes, BMI) 90 |
| BABY I'VE BEEN MISSING YOU Jackson & Yancy (Butler, ASCAP) 59 | MAKE UP YOUR MIND Bill Szymczyk (Juke Joint/Walden, ASCAP) 98 |
| BAD BAO LEROY BROWN Cashman & West (Wingate/Blendingwell, ASCAP) 19 | MEET THAT LADY Isleys Boniva (ASCAP) 40 |
| BEHIND CLOSED DOORS Billy Sherrill (House of Gold, BMI) 28 | MISDEMEANDR Keg Johnson (Dotted Lion/Sylco, ASCAP) 36 |
| BELIEVE IN HUMANITY Lou Adler (Colgems, ASCAP) 35 | MDNEY PINK FLOYD (TRO-Hampshire House, ASCAP) 10 |
| BLOCKBUSTER Phil Wainman (Chinnichap/Rak, ASCAP) 60 | MONSTER MASH Gary Paxton (Gardix/Capizzi, BMI) 14 |
| BILLION DOLLAR BABIES Boz Ezrin (Ezra, BMI) 79 | MR. SKIN David Briggs (Hollenbeck, BMI) 84 |
| BONGO ROCK Michael Viner (Drive-In, BMI) 51 | MY MARIA David Kershenbaum (ABC/Dunhill/Speed, BMI/Prophecy, ASCAP) 47 |
| BOOGIE WOODIE BUGLE BOY Barry Manilow (MCA, ASCAP) 25 | NATURAL HIGH Mike Vernon (Crystal Jukebox, ASCAP) 34 |
| BROTHER LOUIE Kermer & Wise (Buddah, ASCAP) 8 | NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack (MCA, ASCAP) 43 |
| CLOUDS David Gates (Kipahulu, ASCAP) 37 | ONE TIN SOLDIER (Cents & Pence Music/Bue, BMI) 63 |
| DARLING COME BACK HOME Wilson & Caston (Jobete/Stone, ASCAP/Diamond, BMI) 89 | OVER THE HILLS AND FAR AWAY Johnny Page (Superbype, ASCAP) 31 |
| DELTA DAWN Tom Catalano (UA/Big Ax, ASCAP) 12 | PEACEMAKER Albert Hammond (Landers-Roberts/April, ASCAP) 94 |
| DIAMOND GIRL Louis Shelton (Dawnbreaker, BMI) 6 | PLAYGROUND IN MY MIND Vance-Pockriss (Van Leer, ASCAP) 53 |
| DIDN'T I Robinson & Burton (Gambi, BMI) 65 | RHAPSODY IN BLUE Creed Taylor (New York, ASCAP) 95 |
| DDN'T LET IT END Perren & Mizell (Jobete, ASCAP) 99 | ROCKY MOUNTAIN WAY Walsh & Szymczyk (Barnstorm, BMI) 96 |
| ECSTASY Ohio Players (Bridgeport, BMI) 91 | ROLAND THE ROADIE AND GERTRUDE THE GROUPIE Ron Haxkine (Evil Eye, BMI) 87 |
| EVERYONE'S AGREED Leiber-Stoller (Hudson Bay, BMI) 39 | SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Medress, Appell & The Tokens (Levine & Brown, BMI) 16 |
| EVIL Joe Wizzer (Hummert, BMI) 97 | SHAMBALA David Kershenbaum (ABC/Dunhill/Speedy, BMI) 15 |
| FEELING STRONGER EVERYDAY James Guercio (Big Elk, ASCAP) 13 | SHOW BIZ KIDS Gary Katz (ABC, ASCAP) 61 |
| FREEDOM FOR THE STALLION John Florez (Warner Tamerlane/Marsaint, BMI) 69 | SIXTY-MINUTE MAN Rick Hall (Minit, BMI) 46 |
| FREE RIDE Rick Derringer (Silver Steed, BMI) 75 | SMOKE ON THE WATER Deep Purple (Hec, PRS/ASCAP) 7 |
| FUTURE SHOCK Gordon Mills (MAM, ASCAP) 52 | SO VERY HARD TO GO Tower of Power (Kupitillo, ASCAP) 27 |
| GIVE ME LOVE George Harrison (Material World Charitable Foundation, BMI) 41 | SOUL MAKOSSA (Rayven/Kooper, BMI) 29 |
| GOIN' HOME Osmonds (Kolob, BMI) 73 | STONED OUT OF MY MIND Eugene Record (Julio-Brian, BMI) 92 |
| GYPSY MAN Jerry Goldstein (Far Out, ASCAP) 30 | SUNSHINE Miller & Greene (Acuff-Rose, BMI) 60 |
| HALF BREED Snuff Garrett (Blue Monday, BMI) 66 | SUNSHINE SHIP Pitts & Spinozza (Sunship/Spinozza-Pitts, BMI) 93 |
| HE DID WITH ME Snuff Garrett (Senor, ASCAP) 49 | SWEET CHARLIE BABE Taylor, Sigler & Hurtt (Mighty Three, BMI) 54 |
| HERE I AM Mitchell & Green (Jec/Al Green, BMI) 24 | SWEET HARMONY Robinson & Hutch (Jobete, ASCAP) 57 |
| HOW CAN I TELL HER Phil Gernhard (Kaiser/Famous, ASCAP) 21 | SYLVIA Mike Vernon (Radmus, ASCAP) 74 |
| I BELIEVE IN YOU Oon Davis (Grovesville, BMI) 11 | TEQUILA SUNRISE Glyn Johns (Kickin' Bear/Benchmark, ASCAP) 71 |
| I WAS CHECKIN' OUT Don Covay (Ragmop, BMI) 50 | THE HURT Cat Stevens (Ackee, ASCAP) 32 |
| I'D RATHER BE A COWBOY Milt Okun (Cherry Lane, ASCAP) 80 | THE KING OF ROCK & ROLL Steve Barri (Sweet City, ASCAP) 83 |
| IF YOU WANT ME TO STAY Sly Stone (Stone Flower, BMI) 18 | THE MORNING AFTER (20th Century, ASCAP/Fox Fanfare, BMI) 2 |
| I'LL ALWAYS LOVE MY MAMA Gamble-Huff (Assorted, BMI) 55 | THEME FROM CLEOPATRA JONES Joe Simon (Warner-Tamerlane, BMI) 56 |
| IN THE MIDNIGHT HOUR Margo, Siegel, Margo, Medress & Appell (Cotillion/East/Memphis, BMI) 86 | THERE IT IS Willie Henderson (Julio-Brian, BMI) 68 |
| IT'S FOREVER Columbia (Mighty Three, BMI) 77 | TOUCH ME IN THE MORNING Masser & Baird (Stein & Van Stock, ASCAP) 1 |
| I'VE GOT SO MUCH TO GIVE Barry White (Sa-Vette/Januady, BMI) 78 | TOUCH OF MAGIC James Leroy (Martin Town/Tarona, ASCAP) 82 |
| JIMMY LOVES MARY-ANNE Arif Mardin (Spruce Run/Evie/Chappell, ASCAP) 70 | TWISTIN' THE NIGHT AWAY Rod Stewart (Kags, BMI) 72 |
| KODACHROME Paul Simon (Charing Cross, BMI) 67 | UNEASY RIDER Charlie Daniels (Kama Sutra/Rada Dara, BMI) 17 |
| L.A. FREEWAY Jerry Jeff Walker (Sunbury, ASCAP) 76 | WE'RE AN AMERICAN BAND Todd Rundgren (Cram Renarf, BMI) 42 |
| LET'S GET IT ON Gaye & Townsend (Jobete, ASCAP/Cherritown, BMI) 9 | WHERE PEACEFUL WATERS FLOW Tony Camillo (Keca, ASCAP) 23 |
| LET'S SPEND THE NIGHT TOGETHER Bowie & Scott (ABKCO, BMI) 100 | WHY ME Foster & Linde (Reseca, BMI) 45 |
| LIVE AND LET DIE George Martin (ATV, BMI/UA, ASCAP) 3 | WILL IT GO ROUND IN CIRCLES Preston (Irving/WEP, BMI) 48 |
| LONG TRAIN RUNNIN' Ted Templeman (Warner Tamerlane, BMI) 88 | YESTERDAY ONCE MORE Carpenters (Almi/Hammer & Nails/Sweet Harmony, ASCAP) 5 |
| LORD, MR. FORD Atkins & Reed (Vector, BMI) 64 | YOU GOT ME ANYWAY Muff Winwood (Ackee, ASCAP) 85 |
| LOVE, LOVE, LOVE Arif Mardin (Dish A Tunes/Raghouse, BMI) 58 | YOUNG LOVE Curb & Costa (Lowery, BMI) 58 |
| LOVES ME LIKE A ROCK Paul Simon (Charing Cross, BMI) 26 | |

AUGUST 11, 1973

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|-----|-----|--|
| 101 | 104 | ASHES TO ASHES FIFTH DIMENSION—Bell 45380 (ABC/Dunhill/Soldier, BMI) |
| 102 | 103 | LET THE GOOD TIMES ROLL SLADE—Polydor PD 15080 (Travis/Atlantic/Big Bopper, BMI) |
| 103 | 108 | HE TODAY'S PEOPLE—20th Century TC 2032 (Fox Fanfare, BMI) |
| 104 | 106 | HANG LOOSE MANDRILL—Polydor 14187 (Mandrill/Intersong U.S.A., ASCAP) |
| 105 | 105 | SLICK WILLIE HUTCH—Motown M 1252F (Jobete, ASCAP) |
| 106 | 116 | YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 40094 (Twitty Bird, BMI) |
| 107 | 107 | JUST DON'T WANT TO BE LONELY RONNIE DYSON—Columbia 5-45867 |
| 108 | — | THEY'RE COMING TO TAKE ME AWAY NAPOLEON XIV—Warner Bros. 7706 (Sepalena, BMI) |
| 109 | 132 | TO KNOW YOU IS TO LOVE YOU B. B. KING—ABC 11373 (Stein, Van Stock/Black Bull, ASCAP) |
| 110 | 111 | SEEDS MELANIE—Neighborhood 4212 (Famous) (Neighborhood, ASCAP) |
| 111 | 118 | HANDS DEBBIE DAWN—Warner Bros. 7721 (Burdette, BMI) |
| 112 | 112 | TALK RUPERT HOLMES—Epic 5-11014 (Leeds/Jordan, Herman, Holmes, ASCAP) |
| 113 | 113 | HE FAMILY CHILD—Anthem 203/Nami (Fox Fanfare, BMI) |
| 114 | — | HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY—20th Century TC 2030 (Schine, ASCAP) |
| 115 | 119 | SUMMER (THE FIRST TIME) BOBBY GOLDSBORO—United Artists XW251-W (Penhand/Unart, BMI) |
| 116 | 127 | MUSKRAT LOVE AMERICA—Warner Bros. 7725 (Tarka, ASCAP) |
| 117 | 123 | NAUGHTY GIRL GUY SHANNON—Cinnamon 758 (San Painter, BMI) |
| 118 | 124 | BIRDMAN PT. ONE RARE BIRD—Polydor 15079 (Yellow Dog, ASCAP) |
| 119 | 120 | LEARN TO SAY GOODBYE DUSTY SPRINGFIELD—Dunhill D 4357 (Pamco, BMI) |
| 120 | 125 | SEND A LITTLE LOVE MY WAY ANNE MURRAY—Capitol 3648 (Colgems/East Hill/J.C., ASCAP) |
| 121 | 122 | MARIA MAGENTA DONOVAN—Epic 5-11023 (ABKCO, BMI) |
| 122 | — | BOOGIE MAN CATFISH HODGE—Eastbound 607 (Janus) (Bridgeport, BMI) |
| 123 | — | I WANT TO BE TO YOU (WHAT I'D LIKE YOU TO BE TO ME) JIM McCULLOUGH—Roulette 7146 (Big Seven/Red Dragon, BMI) |
| 124 | — | YES WE CAN CAN POINTER SISTERS—Blue Thumb 229 (Warner Tamerlane, BMI) |
| 125 | 129 | MY PRAYER VOGUES—20th Century TC 2041 (Skidmore, ASCAP) |
| 126 | — | CAN'T YOU SEE MARSHALL TUCKER BAND—Capricorn 0021 (WB) (No Exit, ZBL) |
| 127 | 138 | STAY AWAY FROM ME SYLVERS—MGM 14579 (Dotted Lion/Sylco, ASCAP) |
| 128 | 141 | MID AMERICAN MANUFACTURING TYCOON BOBBY RUSSELL—Columbia 4-45901 (Pixrus, ASCAP) |
| 129 | 130 | RUBBER BULLETS 10 C.C.—U.K. 49015 (London) (St. Ann's, PRS) |
| 130 | 135 | ALL NIGHT LONG FRAMPTON'S CAMEL—A&M 1456 (FramDee/Almo, ASCAP) |
| 131 | 137 | NO HEADSTONE ON MY GRAVE JERRY LEE LEWIS—Mercury 13402 (Hi-Low, BMI) |
| 132 | 142 | DOWN THE ROAD STEPHEN STILLS—Atlantic 2647 (Gold Hill, BMI) |
| 133 | 133 | TAKE IT SLOW KING HARVEST—Perception 534 (Damadha, ASCAP) |
| 134 | 134 | LONELINESS BROWN SUGAR—Chelsea 78-0125 (RCA) (Churdax/Pocketful, BMI) |
| 135 | — | YES, WE FINALLY MADE IT LOVE UNLIMITED—20th Century TC 2025 (January/Sa-Vette, BMI) |
| 136 | 136 | JULY MORNING URIAH HEPP—Mercury T3406 (Dick James, BMI) |
| 137 | 126 | STREET DANCE FATBACK BAND—Perception 526 (Patrick Bradley, BMI) |
| 138 | — | EVERYBODY BUT ME G. W. KENNY—Kama Sutra KA 581 (Buddah) (Kaskat, BMI) |
| 139 | 139 | REGGAE MY WAY CHUBBY CHECKER—20th Century TC 2040 (20th Century/House of Weiss, ASCAP) |
| 140 | 140 | LOVE AIN'T GONNA RUN ME AWAY LUTHER INGRAM—Koko KOA 2116 (Stax) (Klondike, BMI) |
| 141 | 143 | LAW OF THE LAND UNDISPUTED TRUTH—Gordy G7130F (Stone Diamond, BMI) |
| 142 | 144 | OKLAHOMA CRUDE HENRY MANCINI—RCA 74-0974 (Colgems/East Hill, ASCAP) |
| 143 | 117 | ROCK & ROLL HEAVEN CLIMAX—Rocky Road 30072 (Bell) (Caesar's Library/E. H. Morris/Cookie Box, BMI) |
| 144 | 121 | OLD BETSY GOES BOING, BOING, BOING THE HUMMERS—Capitol 3646 |
| 145 | 147 | STAND UP AND CHEER FOR THE PREACHER BARRETT STRONG—Epic 5-11011 |
| 146 | 115 | TOP OF THE WORLD LYNN ANDERSON—Columbia 4-45857 (Almi-Hammert) (Marks, ASCAP) |
| 147 | 129 | SHOULD I TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE CONNIE FRANCIS—GSF 6901 (Levine & Brown, BMI) |
| 148 | 109 | LET ME BE YOUR EYES TIMMY THOMAS—Glades 1712 (Sherlyn, BMI) |
| 149 | — | ALFIE DELFONICS—Philly Groove 177 (Famous, ASCAP) |
| 150 | 131 | MAYBE BABY GALLERY—Sussex 259 (Buddah) (Melody Lane, ZMI) |

Stories

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THE SINGLES CHART

Number, (Distributing Label)

ME IN THE MORNING

CROSS
M 1239F 12



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CHART

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|---|---------------------|----|
| NG AFTER MAUREEN McGOVERN/20th Century TC | 2010 | 8 |
| ET DIE PAUL McCARTNEY & WINGS/Apple | 1863 | 7 |
| GILBERT O'SULLIVAN/MAM | 3629 (London) | 9 |
| ONCE MORE CARPENTERS/A&M | 1446 | 11 |
| IRL SEALS & CROFTS/Warner Bros. | 7708 | 13 |
| THE WATER DEEP PURPLE/Warner Bros. | 7710 | 12 |
| DUIE STORIES/Kama Sutra | KA 577 (Buddah) | 10 |
| T ON MARVIN GAYE/Tamla | T54234F | 5 |
| IK FLOYD/Harvest | 3609 (Capitol) | 13 |
| N YOU JOHNNIE TAYLOR/Stax | STA 0161 | 8 |
| N HELEN REDDY/Capitol | 3645 | 8 |
| RONGER EVERY DAY CHICAGO/Columbia | 4-45880 | 8 |
| MASH BOBBY BORIS PICKETT/Parrot | 348 (London) | 14 |
| THREE DOG NIGHT/Dunhill | D 4352 | 18 |
| ANYBODY SEEN MY SWEET GYPSY ROSE DAWN/ Bell | 45374 | 5 |
| DER CHARLIE DANIELS/Kama Sutra | KA 576 (Buddah) | 9 |
| NT ME TO STAY SLY & THE FAMILY STONE/Epic | 5-11017 | 8 |
| EROY BROWN JIM CROCE/ABC | 11359 | 18 |
| IAN ENOUGH FOUR TOPS/Dunhill | D 4354 | 8 |
| I TELL HER LOBO/Big Tree | 16004 (Bell) | 8 |
| THA FRANKLIN/Atlantic | 2969 | 7 |
| CEFUL WATERS FLOW GLADYS KNIGHT & THE PIPS/ Buddah | 363 | 8 |
| AL GREEN/Hi | 2247 (London) | 6 |
| OGIE BUGLE BOY BETTE MIDLER/Atlantic | 2964 | 15 |
| LIKE A ROCK PAUL SIMON/Columbia | 4-45907 | 3 |
| ARD TO GO TOWER OF POWER/Warner Bros. | 7687 | 14 |
| LOSED DOORS CHARLIE RICH/Epic | 5-10950 | 15 |
| SSA MANU DIBANGO/Atlantic | 2971 | 10 |
| N WAR/United Artists | XW281-W | 5 |
| HILLS AND FAR AWAY LED ZEPPELIN/Atlantic | 2970 | 9 |
| CAT STEVENS/A&M | 1418 | 7 |
| ME WITHOUT YOU MANHATTANS/Columbia | 4-45838 | 12 |
| HIGH BLOODSTONE/London | 1047 | 18 |
| HUMANITY CAROLE KING/Ode | 66035 (A&M) | 5 |
| NOR FOSTER SYLVERS/MGM | 14580 | 11 |
| DAVID GATES/Elektra | 45857 | 7 |
| VE/MILLION TO ONE DONNY OSMOND/MGM | 14583 | 5 |
| S AGREED THAT EVERYTHING WILL TURN OUT FINE STEALERS WHEEL/A&M | 1450 | 7 |
| LADY ISLEY BROTHERS/T-Neck | ZS7 2251 (Columbia) | 4 |
| VE (GIVE ME PEACE ON EARTH) GEORGE HARRISON/ Apple | 1862 | 13 |
| AMERICAN BAND GRAND FUNK/Grand Funk | 3660 (Capitol) | 4 |
| WANTS YOU WHEN YOU'RE DOWN BOBBY WOMACK/ United Artists | XW255-W | 8 |
| NIGHT'S ALRIGHT FOR FIGHTING ELTON JOHN/MCA | 40105 | 2 |
| KRIS KRISTOFFERSON/Monument | ZS7 8571 (Col) | 6 |
| UTE MAN CLARENCE CARTER/Fame | XW250-W (UA) | 12 |
| B. W. STEVENSON/RCA | APBO-0030 | 3 |
| OUND IN CIRCLES BILLY PRESTON/A&M | 1411 | 25 |
| TH ME VICKI LAWRENCE/Bell | 45362 | 9 |

| | | | | |
|----|----|---|------------------------|----|
| 50 | 58 | I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN DON COVAY/ Mercury | 73385 | 7 |
| 51 | 55 | BONGO ROCK THE INCREDIBLE BONGO BAND/MGM | 14588 | 8 |
| 52 | 63 | FUTURE SHOCK CURTIS MAYFIELD/Curtom | 1987 (Buddah) | 3 |
| 53 | 42 | PLAYGROUND IN MY MIND CLINT HOLMES/Epic | 5-10891 | 21 |
| 54 | 64 | SWEET CHARLIE BABE JACKIE MOORE/Atlantic | 2956 | 6 |
| 55 | 33 | I'LL ALWAYS LOVE MY MAMA INTRUDERS/Gamble | ZS7 2506 (Columbia) | 13 |
| 56 | 76 | THEME FROM CLEOPATRA JONES JOE SIMON/Spring | 138 (Polydor) | 3 |
| 57 | 78 | SWEET HARMONY SMOKEY ROBINSON/Tamla | T54233F | 3 |
| 58 | 61 | LOVE, LOVE, LOVE DONNY HATHAWAY/Atco | 6928 | 7 |
| 59 | 72 | BABY I'VE BEEN MISSING YOU INDEPENDENTS/Wand | 11258 (Scepter) | 4 |
| 60 | 60 | SUNSHINE MICKEY NEWBURY/Elektra | 45863 | 8 |
| 61 | 68 | SHOW BIZ KIDS STEELY DAN/ABC | 11382 | 3 |
| 62 | 52 | BLOCKBUSTER THE SWEET | Bell 45361 | 10 |
| 63 | 66 | ONE TIN SOLDIER COVEN/MGM | K14308 | 6 |
| 64 | 67 | LORD, MR. FORD JERRY REED/RCA | 74-0948 | 5 |
| 65 | 69 | DIDN'T I SYLVIA/Vibration | 524 (All Platinum) | 6 |
| 66 | 73 | HALF BREED CHER/MCA | 40102 | 3 |
| 67 | 35 | KODACHROME PAUL SIMON/Columbia | 4-45859 | 12 |
| 68 | 85 | THERE IT IS TYRONE DAVIS/Dakar | 4523 (Brunswick) | 2 |
| 69 | 74 | FREEDOM FOR THE STALLION HUES CORP./RCA | 74-0900 | 4 |
| 70 | 71 | JIMMY LOVES MARY-ANN LOOKING GLASS/Epic | 5-11001 | 6 |
| 71 | 40 | TEQUILA SUNRISE EAGLES/Asylum | 11017 | 10 |
| 72 | 83 | TWISTIN' THE NIGHT AWAY ROD STEWART/Mercury | 73412 | 2 |
| 73 | 38 | GOIN' HOME OSMONDS/MGM | K 14562 | 10 |
| 74 | 75 | SYLVIA FOCUS/Sire | 708 (Famous) | 4 |
| 75 | 82 | FREE RIDE EDGAR WINTER/Epic | 5-11024 | 2 |
| 76 | 81 | L.A. FREEWAY JERRY JEFF WALKER/MCA | 40054 | 5 |
| 77 | 77 | IT'S FOREVER EBONYS/Phila. Int'l. | ZS7 3529 (Columbia) | 9 |

CHARTMAKER OF THE WEEK

| | | | | |
|----|---|--|------|---|
| 78 | — | I'VE GOT SO MUCH TO GIVE BARRY WHITE 20th Century TC | 2042 | 1 |
|----|---|--|------|---|



| | | | | |
|-----|-----|---|---------------------|----|
| 79 | — | BILLION DOLLAR BABIES ALICE COOPER/Warner Bros. | 7724 | 1 |
| 80 | 47 | I'D RATHER BE A COWBOY JOHN DENVER/RCA | 74-0955 | 13 |
| 81 | 88 | LOVING ARMS DOBIE GRAY/MCA | 40100 | 3 |
| 82 | 84 | TOUCH OF MAGIC JAMES LEROY/Janus | 219 | 3 |
| 83 | 86 | THE KING OF ROCK & ROLL CASHMAN & WEST/Dunhill | D 4349 | 2 |
| 84 | 87 | MR. SKIN SPIRIT/Epic | 5-10701 | 3 |
| 85 | 100 | YOU GOT ME ANYWAY SUTHERLAND BROTHERS & QUIVER/ Island | 1217 (Capitol) | 2 |
| 86 | 93 | IN THE MIDNIGHT HOUR CROSS COUNTRY/Atco | 6934 | 2 |
| 87 | 53 | ROLAND THE ROADIE AND GERTRUDE THE GROUPIE DR. HOOK & THE MEDICINE SHOW/Columbia | 4-45878 | 7 |
| 88 | 51 | LONG TRAIN RUNNIN' DOOBIE BROTHERS/Warner Bros. | 7689 | 18 |
| 89 | 89 | DARLING COME BACK HOME EDDIE KENDRICKS/Tamla | T54236F | 4 |
| 90 | 95 | MAKE ME TWICE THE MAN NEW YORK CITY/Chelsea | BCBO-0025 (RCA) | 2 |
| 91 | 96 | ECSTASY OHIO PLAYERS/Westbound | 216 (Chess/Janus) | 2 |
| 92 | 99 | STONED OUT OF MY MIND CHI-LITES/Brunswick | 55500 | 2 |
| 93 | 94 | SUNSHINE SHIP ARTHUR, HURLEY & GOTTLIEB/Columbia | 4-45881 | 4 |
| 94 | — | PEACEMAKER ALBERT HAMMOND/Mums | ZS7 6021 (Columbia) | 1 |
| 95 | — | RHAPSODY IN BLUE EUMIR DEODATO/CTI | 16 | 1 |
| 96 | — | ROCKY MOUNTAIN WAY JOE WALSH/Dunhill | D 4361 | 1 |
| 97 | — | EVIL EARTH, WIND & FIRE/Columbia | 4-45888 | 1 |
| 98 | — | MAKE UP YOUR MIND J. GEILS BAND/Atlantic | 2974 | 1 |
| 99 | — | DON'T LET IT END MIRACLES/Tamla | T54237F | 1 |
| 100 | — | LET'S SPEND THE NIGHT TOGETHER DAVID BOWIE/RCA | APBO- 0028 | 1 |

FLASHMAKER OF THE WEEK



HARD NOSE THE HIGHWAY
VAN MORRISON
Warner Bros.

TOP FM AIRPLAY THIS WEEK

HARD NOSE THE HIGHWAY—
Van Morrison—Warner Bros.
DEODATO 2—CTI
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—
Columbia
TRES HOMBRES—Z. Z. Top—London
VALLEY HI—Ian Matthews—Elektra

WNEW-FM / NEW YORK

BOULDERS—Roy Wood—Harvest (Import)
DORY PREVIN IN CONCERT—UA
FREE WHEELIN' (single)—Fabulous
Rhinestones—Just Sunshine
MUSIC IS MY MISTRESS—Linda Hargrove—
Elektra
NEW YORK DOLLS—Mercury
TONIGHT (single)—Raspberries—Capitol
VALLEY HI—Ian Matthews—Elektra

WBCN-FM / BOSTON

CAPITOL CITY ROCKETS—Elektra
EDDIE KENDRICKS—Tamla
EXTENSION OF A MAN—Donny Hathaway—
Atco
FINGERS—Airto—CTI
GYPSY MAN (single)—War—UA
HOME MADE—Sweet Potato Pie—Saloon
MOTT—Mott The Hoople—Col
MUSIC FROM FREE CREEK—Various Artists
—Charisma (Import)
NO SWEAT—Blood, Sweat & Tears—Col
SITTING IN THE MIDDAY SUN (single)—
Kinks—RCA (Import)

WLIR-FM / LONG ISLAND, N. Y.

BOOGIE WOOGIE BUGLE BOY (single)—
Andrews Sisters—MCA
CHILD OF NATURE—Jack Traylor
& Steelwind—Grunt
DEODATO 2—CTI
FREEDOM FLIGHT—Shuggie Otis—Epic
GOLD TAILED BIRD—Jimmy Rogers—Shelter
HARD NOSE THE HIGHWAY—
Van Morrison—WB
LAST STAGE FOR SILVERWORLD—
Kenny Young—WB
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
RAZAMANAZ—Nazareth—A&M
THERE IS A BREEZE—Michael Johnson—
Atco
TRES HOMBRES—Z. Z. Top—London
VOICE—Capability Brown—Charisma
(Import)
WE'RE AN AMERICAN BAND—Grand Funk—
Grand Funk
WHAT THE KIDS WANT—Hoodoo Rhythm
Devils—Blue Thumb

WMMR-FM / PHILADELPHIA

BOULDERS—Roy Wood—Harvest (Import)
DEODATO 2—CTI
DONATO DEODATO—Joao Donato—Muse

ELECTRIC SHOCKS—Roger Ruskin Spear—
UA
FAREWELL (single)—Ayshea—Harvest
(Import)
FIRE BRIGADE—The Move—EMI (Import)
HARD NOSE THE HIGHWAY—
Van Morrison—WB
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
THEY'RE COMING TO TAKE ME AWAY
(single)—Napoleon XIV—WB
TUBULAR BELLS—Mike Oldfield—Virgin
(Import)
WE'RE AN AMERICAN BAND—Grand Funk—
Grand Funk

WHCN-FM / HARTFORD

BREEZY STORIES—Danny O'Keefe—Atlantic
FACTS OF LIFE—Bobby Womack—UA
FREEDOM FLIGHT—Shuggie Otis—Epic
HARD NOSE THE HIGHWAY—
Van Morrison—WB
IF IT WAS SO SIMPLE—Longdancer—
Rocket/MCA
SUMMER MEANS FUN/GONNA HUSTLE YOU
(single)—Legendary Masked Surfers—UA
NUT BUSH (single)—Ike & Tina Turner—UA
RAZAMANAZ—Nazareth—A&M
SITTING IN THE MIDDAY SUN (single)—
Kinks—RCA (Import)
TELL ME (single)—James William Guercio—
Col
VALLEY HI—Ian Matthews—Elektra
WHAT THE KIDS WANT—Hoodoo Rhythm
Devils—Blue Thumb

WMAL-FM / WASHINGTON, D.C.

BECOMING—Lori Lieberman—Capitol
BUTTERFLY—Cheryl Dilcher—A&M
CLOSER TO IT—Brian Auger's
Oblivion Express—RCA
CRAZY LIFE—Gino Valenti—A&M
FORWARD MOTION—The Section—WB
HARD NOSE THE HIGHWAY—
Van Morrison—WB
IN PURSUIT OF THE 27TH MAN—
Horace Silver—Blue Note
SASSY SOUL STRUT—Lou Donaldson—
Blue Note

WMC-FM / MEMPHIS

A TOUCH OF MAGIC (single)—
James LeRoy—Janus
ABOUT US—Stories—Kama Sutra
DEODATO 2—CTI
HARD NOSE THE HIGHWAY—
Van Morrison—WB
SEVERIN BROWN—Motown
STYX II—Wooden Nickel
TO KNOW YOU IS TO LOVE YOU (single)—
B. B. King—ABC
TRES HOMBRES—Z. Z. Top—London
WHATEVER TURNS YOU ON—
West, Bruce & Laing—Col/Windfall

WBUS-FM / MIAMI

AFTER THE BALL—John Fahey—Reprise
DEODATO 2—CTI
DORY PREVIN IN CONCERT—UA
FIRST WATER—Sharks—MCA
FOREIGNER—Cat Stevens—A&M
GET RIGHT—Mose Jones—
Sounds of the South/MCA
LIFEBOAT—The Sutherland Brothers
& Quiver—Island
MARSHALL TUCKER BAND—Capricorn
NEW SONGS FOR OLD FRIENDS—
Tom Paxton—Reprise
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col

WABX-FM / DETROIT

BREEZY STORIES—Danny O'Keefe—Atlantic
BRITISH HIT REVIVAL VOL. II—
Various Artists—EMI (Import)
BROTHERS & SISTERS—Allman Brothers—
Capricorn

DEODATO 2—CTI
HARD NOSE THE HIGHWAY—
Van Morrison—WB
HOBOS, HEROES & STREET CORNER CLOWNS
—Don Nix—Enterprise
LAST STAGE FOR SILVERWORLD—
Kenny Young—WB
LYNYRD SKYNYRD—Sounds of the South/
MCA
RAZAMANAZ—Nazareth—A&M
SEE MY BABY JIVE (single)—Wizzard—UA
VALLEY HI—Ian Matthews—Elektra

WXRT-FM / CHICAGO

A WHITE SPORT COAT & A PINK
CRUSTACEAN—Jimmy Buffett—Dunhill
BACK DOOR—WB
BREEZY STORIES—Danny O'Keefe—Atlantic
FORWARD MOTION—The Section—WB
FREE WHEELIN'—Fabulous Rhinestones—
Just Sunshine
HARD NOSE THE HIGHWAY—
Van Morrison—WB
M. F. HORN 3—Maynard Ferguson—Col
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
RATTLESNAKE—Jim Post—Fantasy
REALIZATION—Eddie Henderson—Capricorn
SUNNYLAND SLIM PLAYS THE RAGTIME
BLUES—Bluesway

CHUM-FM / TORONTO

BUTTERFLY—Cheryl Dilcher—A&M
DEODATO 2—CTI
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
TRES HOMBRES—Z. Z. Top—London
TROUBADOR—Mike Silver—Rocket/MCA
WHATEVER TURNS YOU ON—
West, Bruce & Laing—Col/Windfall

KADI-FM / ST. LOUIS

BLACK GRASS—Shelter
FACTS OF LIFE—Bobby Womack—UA
HARD NOSE THE HIGHWAY—
Van Morrison—WB
JIM'S HORN—Jim Horn—Shelter
LAST THING ON MY MIND (single)—
Neil Diamond—MCA
LONG HARD CLIMB—Helen Reddy—Capitol
NEW SONGS FOR OLD FRIENDS—
Tom Paxton—Reprise
VALLEY HI—Ian Matthews—Elektra
WOMAN ACROSS THE RIVER—
Freddie King—Shelter

FM SLEEPER OF THE WEEK:



TRES HOMBRES
Z. Z. TOP
London

KAFM-FM / DALLAS

CLOSER TO IT—Brian Auger's
Oblivion Express—RCA
DEODATO 2—CTI
EXTENSION OF A MAN—Donny Hathaway—
Atco
HARD NOSE THE HIGHWAY—
Van Morrison—WB
O LUCKY MAN (Soundtrack)—Alan Price—
WB
ONE LIVE BADGER—Badger—Atco
WE'RE AN AMERICAN BAND—Grand Funk—
Grand Funk

KZEL-FM / EUGENE, OREGON

BRIAN CADD—Chelsea
DEODATO 2—CTI
DONATO DEODATO—Joao Donato—Muse
FREE WHEELIN'—Fabulous Rhinestones—
Just Sunshine
HARD NOSE THE HIGHWAY—
Van Morrison—WB
LO & BEHOLD—Colson Dean McGuiness
Flint—Sire
MICKEY NEWBURY LIVE—Elektra
PORTFOLIO—Richie Havens—
Stormy Forest
TRES HOMBRES—Z. Z. Top—London
VALLEY HI—Ian Matthews—Elektra
WE'RE AN AMERICAN BAND—Grand Funk—
Grand Funk

KFML-FM / DENVER

ASTRAL TRAVELING—Lonnie Smith—
Flying Dutchman
DEODATO 2—CTI
FORWARD MOTION—The Section—WB
HARD NOSE THE HIGHWAY—
Van Morrison—WB
INSIDE STRAIGHT—Cannonball Adderly—
Fantasy
JACK DANIELS (single)—Jerry Lee Lewis—
Mercury
LAST STAGE FOR SILVERWORLD—
Kenny Young—WB
MOTT—Mott The Hoople—Col
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
REALIZATION—Eddie Henderson—Capricorn
THERE'S NO ME WITHOUT YOU—
Manhattans—Col
TRUE LOVE—Alex Harvey—Capitol

KDKB-FM / PHOENIX

ELECTRIC SHOCKS—Roger Ruskin Spear—
UA
FACTS OF LIFE—Bobby Womack—UA
FOREIGNER—Cat Stevens—A&M
HARD NOSE THE HIGHWAY—
Van Morrison—WB
MICKEY NEWBURY LIVE—Elektra
NEW SONGS FOR OLD FRIENDS—
Tom Paxton—Reprise
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
SMILING FACE—Davey Johnstone—
Rocket/MCA
TRES HOMBRES—Z. Z. Top—London
VALLEY HI—Ian Matthews—Elektra

KMET-FM / LOS ANGELES

BROTHERS & SISTERS—Allman Brothers—
Capricorn
BUTTERFLY—Cheryl Dilcher—A&M
DEODATO 2—CTI
ELECTRIC SHOCKS—Roger Ruskin Spear—
UA
HARD NOSE THE HIGHWAY—
Van Morrison—WB
I'M SO LONESOME I COULD CRY (single)—
Leon Russell—Shelter
LIFEBOAT—The Sutherland Brothers
& Quiver—Island
MOTT—Mott The Hoople—Col
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
SMOKEY—Smokey Robinson—Motown
TRES HOMBRES—Z. Z. Top—London
WHAT THE KIDS WANT—Hoodoo Rhythm
Devils—Blue Thumb

KSN-FM / SAN FRANCISCO

CHICAGO VI—Col
CLOSER TO IT—Brian Auger's
Oblivion Express—RCA
COUNTDOWN TO ECSTASY—Steely Dan—
ABC
DEODATO 2—CTI
EXTENSION OF A MAN—Donny Hathaway—
Atco
GYPSY MAN (single)—War—UA
HARD NOSE THE HIGHWAY—
Van Morrison—WB
HEY NOW HEY—Aretha Franklin—Atlantic
PAT GARRETT & BILLY THE KID
(Soundtrack)—Bob Dylan—Col
WHAT THE KIDS WANT—Hoodoo Rhythm
Devils—Blue Thumb

the midst of the excitement
underlying his current gold single,
"It Go Round In Circles,"
his recently past gold single

"Outa-Space,"

his forthcoming album,
**Everybody Likes Some Kind
of Music,"**

his upcoming 22-city international
tour with the Rolling Stones,

we'd like to say

**CONGRATULATIONS TO
LARRY PRESTON
1973 NATRA Award
Top Instrumentalist**

A&M Records



TULATIONS!!

**Y WHITE
W MALE VOCALIST**

**TER SIDE
RKNESS**

**W MALE VOCAL GROUP
B SINGLE OF THE YEAR
OVE JONES"**

**A DREAM AND YOU
COME TRUE!**



*Thank you,
for voting me #1*

Ayuba



**#1 Top New Female Vocalist —
Record World 1973 R&B Poll**

Exclusively on
VIBRATION RECORDS

THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

THE WEEK

DICK CLARK'S 20 YEARS OF R&R—Buddah
FOREIGNER—Cat Stevens—A&M
HARD NOSE THE HIGHWAY—Van Morrison—WB
LONG HARD CLIMB—Helen Reddy—Capitol
NEW YORK DOLLS—Mercury
RED ROSE SPEEDWAY—Paul McCartney—Apple
SOUL MAKOSSA—Manu Dibango—Atlantic

MIDTOWN RECORDS/ITHACA, N.Y.

A PASSION PLAY—Jethro Tull—Chrysalis
CHICAGO VI—Col
FRESH—Sly & The Family Stone—Epic
FOREIGNER—Cat Stevens—A&M
HISTORY OF THE GRATEFUL DEAD VOL. I—WB
JANIS JOPLIN'S GREATEST HITS—Col
LIVING IN THE MATERIAL WORLD—George Harrison—Apple
LOVE-DEVOTION-SURRENDER—Carlos Santana & Mahavishnu
John McLaughlin—Col
POINTER SISTERS—Blue Thumb
WHATEVER TURNS YOU ON—West, Bruce & Laing—Col

WAXIE-MAXIE/BALT.-WASH.

A PASSION PLAY—Jethro Tull—Chrysalis
ALL I NEED IS TIME—Gladys Knight—Soul
COUNTDOWN TO ECSTASY—Steely Dan—ABC
EXTENSION OF A MAN—Donny Hathaway—Atco
FIRST WATER—Sharks—MCA
FOREIGNER—Cat Stevens—A&M
HEY NOW HEY—Aretha Franklin—Atlantic
LONG HARD CLIMB—Helen Reddy—Capitol
MICK COX BAND—Capitol
SMOKEY—Smokey Robinson—Tamlia
THE SMOKER YOU DRINK THE PLAYER YOU GET—Joe Walsh—Dunhill

GARY'S/RICHMOND

A PASSION PLAY—Jethro Tull—Chrysalis
CHICAGO VI—Col
DICK CLARK'S 20 YEARS OF R&R—Buddah
FOREIGNER—Cat Stevens—A&M
GEMINI SUITE—WB
HISTORY OF THE GRATEFUL DEAD VOL. I—WB
LEON LIVE—Leon Russell—Shelter
THE SMOKER YOU DRINK THE PLAYER YOU GET—Joe Walsh—Dunhill
TOWER OF POWER—WB
WHATEVER TURNS YOU ON—West, Bruce & Laing—Col

POPLAR TUNES/MEMPHIS

A PASSION PLAY—Jethro Tull—Chrysalis
CALL ME—Al Green—Hi
FACTS OF LIFE—Bobby Womack—UA
FOREIGNER—Cat Stevens—A&M
FRESH—Sly & The Family Stone—Epic
JESUS CHRIST SUPERSTAR SOUNDTRACK—MCA
MA—Rare Earth—Rare Earth
TAYLORED IN SILK—Johnnie Taylor—Stax
THERE GOES RHYMIN' SIMON—Paul Simon—Col
TRES HOMBRES—Z. Z. Top—London

OKWOOD/NEW ORLEANS

COUNTDOWN TO ECSTASY—Steely Dan—ABC
DEODATO 2—CTI
GET YOUR ROCKS OFF—Manfred Mann—Polydor
HARD NOSE THE HIGHWAY—Van Morrison—WB
HEY NOW HEY—Aretha Franklin—Atlantic
IN APRIL CAME THE DAWNING OF THE RED SUNS—Ramatan—Atlantic
LIVE & LET DIE (Soundtrack)—UA
SUPERFLY TNT (Soundtrack)—Buddah
THE SMOKER YOU DRINK THE PLAYER YOU GET—Joe Walsh—Dunhill
TRES HOMBRES—Z. Z. Top—London

NATL. RECORD MART/PITTSBURGH

A PASSION PLAY—Jethro Tull—Chrysalis
BACK TO THE WORLD—Curtis Mayfield—Curtom
EXTENSION OF A MAN—Donny Hathaway—Atco
FOREIGNER—Cat Stevens—A&M
HEY NOW HEY—Aretha Franklin—Atlantic
MORE CREEDENCE GOLD—Fantasy
POINTER SISTERS—Blue Thumb
ROGER McGUINN—Col
THRILLER—Cold Blood—Reprise
WHATEVER TURNS YOU ON—West, Bruce & Laing—Col

RECORDLAND COLUMBUS

ABOUT US—Stories—Kama Sutra
EXTENSION OF A MAN—Donny Hathaway—Atco
HEY NOW HEY—Aretha Franklin—Atlantic
JANIS JOPLIN'S GREATEST HITS—Col
JESUS CHRIST SUPERSTAR SOUNDTRACK—MCA
LIVE & LET DIE (Soundtrack)—UA
LOVE-DEVOTION-SURRENDER—Carlos Santana & Mahavishnu
John McLaughlin—Col
MADE IN JAPAN—Deep Purple—WB
MARSHALL TUCKER BAND—Capricorn
SUPERSTARS OF THE 70'S—Various Artists—Warners Special Projects

ROSE, CHICAGO

A PASSION PLAY—Jethro Tull—Chrysalis
BEST OF SPIRIT—Epic
FOREIGNER—Cat Stevens—A&M
LEON LIVE—Leon Russell—Shelter
LIFEBOAT—Sutherland Brothers & Quiver—Island
PAT GARRETT & BILLY THE KID (Soundtrack)—Bob Dylan—Col
SEESAW (Original Cast)—Buddah
TOUCH ME IN THE MORNING—Diana Ross—Motown
WATERGATE COMEDY HOUR—Capitol
YEAH—Brownsville Station—Big Tree

VENTURES/MISSOURI

A PASSION PLAY—Jethro Tull—Chrysalis
COUNTDOWN TO ECSTASY—Steely Dan—ABC
FOREIGNER—Cat Stevens—A&M
JANIS JOPLIN'S GREATEST HITS—Col
KING OF HEARTS—Engelbert Humperdinck—Parrot
LIVE & LET DIE (Soundtrack)—UA
TAYLORED IN SILK—Johnnie Taylor—Stax
TOUCH ME IN THE MORNING—Diana Ross—Motown
TRES HOMBRES—Z. Z. Top—London
WHATEVER TURNS YOU ON—West, Bruce & Laing—Col

1812 OVERTURE/MILWAUKEE

A PASSION PLAY—Jethro Tull—Chrysalis
CHICAGO VI—Col
COUNTDOWN TO ECSTASY—Steely Dan—ABC
FOREIGNER—Cat Stevens—A&M
DARK SIDE OF THE MOON—Pink Floyd—Harvest
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
LOVE-DEVOTION-SURRENDER—Carlos Santana & Mahavishnu
John McLaughlin—Col
MADE IN JAPAN—Deep Purple—WB
PAT GARRETT AND BILLY THE KID (Soundtrack)—Bob Dylan—Col
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M

FOLKLORE CENTER/DENVER

AFTER THE BALL—John Fahey—Reprise
AT LAST—Last Poets—Blue Thumb

BLUE GRASS REVUE—Starday
DEODATO 2—CTI
HARD NOSE THE HIGHWAY—Van Morrison—WB
HISTORY OF THE GRATEFUL DEAD VOL. I—WB
HONKY TONK HEROES—Waylon Jennings—RCA
NATURALLY—Letta Mbulu—Fantasy
PAT GARRETT & BILLY THE KID (Soundtrack)—Bob Dylan—Col
THERE GOES RHYMIN' SIMON—Paul Simon—Col

MUSICLAND/MINNEAPOLIS

A PASSION PLAY—Jethro Tull—Chrysalis
CHICAGO VI—Col
COUNTDOWN TO ECSTASY—Steely Dan—ABC
FOREIGNER—Cat Stevens—A&M
FRESH—Sly & The Family Stone—Epic
ISAAC HAYES LIVE—Enterprise
JESUS CHRIST SUPERSTAR SOUNDTRACK—MCA
MORE CREEDENCE GOLD—Fantasy
TOUCH ME IN THE MORNING—Diana Ross—Motown
TOWER OF POWER—WB

CIRCLES/PHOENIX

BACK TO THE WORLD—Curtis Mayfield—Curtom
CAPTAIN AND ME—Doobie Bros.—WB
DICK CLARK'S 20 YEARS OF R&R—Buddah
FRESH—Sly & The Family Stone—Epic
ISAAC HAYES LIVE—Enterprise
LEON LIVE—Leon Russell—Shelter
REALLY—J. J. Cale—Shelter
SOUL MAKOSSA—Afrique—Mainstream
TOWER OF POWER—WB
WOMAN ACROSS THE RIVER—Freddie King—Shelter

WHEREHOUSE/CALIFORNIA

A PASSION PLAY—Jethro Tull—Chrysalis
CHICAGO VI—Col
DARK SIDE OF THE MOON—Pink Floyd—Harvest
DIAMOND GIRL—Seals & Crofts—WB
FANTASY—Carole King—Ode
FAREWELL ANDROMEDA—John Denver—RCA
FOREIGNER—Cat Stevens—A&M
HOT AUGUST NIGHT—Neil Diamond—MCA
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
THERE GOES RHYMIN' SIMON—Paul Simon—Col

RECORD FACTORY/SAN FRANCISCO

A PASSION PLAY—Jethro Tull—Chrysalis
DALTRY—Roger Daltrey—MCA
FOREIGNER—Cat Stevens—A&M
FRAMPTON'S CAMEL—A&M
HEY NOW HEY—Aretha Franklin—Atlantic
O LUCKY MAN (Soundtrack)—Alan Price—WB
POINTER SISTERS—Blue Thumb
TAYLORED IN SILK—Johnnie Taylor—Stax
TOWER OF POWER—WB
WHAT THE KIDS WANT—Hoodoo Rhythm Devils—Blue Thumb

MUSIC ODYSSEY/LOS ANGELES

A PASSION PLAY—Jethro Tull—Chrysalis
BECOMING—Lori Lieberman—Capitol
DEODATO 2—CTI
EL CHICANO—MCA
HARD NOSE THE HIGHWAY—Van Morrison—WB
JESUS CHRIST SUPERSTAR SOUNDTRACK—MCA
LONG HARD CLIMB—Helen Reddy—Capitol
RICHARD NIXON: A FANTASY—David Frye—Buddah
TOUCH ME IN THE MORNING—Diana Ross—Motown

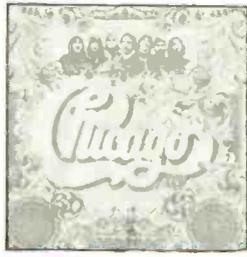


THE ALBUM CHART

AUG. 11
AUG. 4

WKS. ON
CHART

1 **1** **CHICAGO VI**
CHICAGO
Columbia KC 32400
(2nd Week)



5

- 2** **3** **DARK SIDE OF THE MOON** PINK FLOYD/Harvest SMAS 11163 **16**
- 3** **2** **NOW & THEN** CARPENTERS/A&M SP 3529 **11**
- 4** **5** **FRESH SLY & THE FAMILY STONE**/Epic KE 32134 **7**
- 5** **4** **FANTASY** CAROLE KING/Ode SP 77018 (A&M) **8**
- 6** **23** **A PASSION PLAY** JETHRO TULL/Chrysalis CHR 1040 (WB) **3**
- 7** **9** **LEON LIVE** LEON RUSSELL/Shelter STCO 8917 (Capitol) **6**
- 8** **10** **LOVE/DEVOTION/SURRENDER** CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN/Columbia KC 32034 **6**
- 9** **6** **MACHINE HEAD** DEEP PURPLE/Warner Bros. BS 2607 **11**
- 10** **8** **LIVING IN THE MATERIAL WORLD** GEORGE HARRISON/Apple SMAS 3410 **9**
- 11** **14** **THE CAPTAIN AND ME** DOOBIE BROS./Warner Bros. BS 2694 **20**
- 12** **7** **MADE IN JAPAN** DEEP PURPLE/Warner Bros. 2WS 2701 **16**
- 13** **11** **THERE GOES RHYMIN'** SIMON PAUL SIMON/Columbia KC 32280 **12**
- 14** **15** **DIAMOND GIRL** SEALS & CROFTS/Warner Bros. BS 2699 **16**
- 15** **27** **FOREIGNER** CAT STEVENS/A&M SP 4391 **3**
- 16** **39** **TOUCH ME IN THE MORNING** DIANA ROSS/Motown M772L **5**
- 17** **12** **BACK TO THE WORLD** CURTIS MAYFIELD/Curtom CRS 8015 (Buddah) **11**
- 18** **13** **FAREWELL ANDROMEDA** JOHN DENVER/RCA APL1-0101 **9**
- 19** **17** **RED ROSE SPEEDWAY** PAUL McCARTNEY & WINGS/Apple SMAL 3047 **14**
- 20** **16** **TOWER OF POWER**/Warner Bros. BS 2681 **15**
- 21** **28** **DICK CLARK'S 20 YEARS OF ROCK 'N ROLL** VARIOUS ARTISTS/ Buddah BDS 5133-2 **4**
- 22** **20** **LIFE AND TIMES** JIM CROCE/ABC ABCX 769 **25**
- 23** **18** **HOUSES OF THE HOLY** LED ZEPPELIN/Atlantic SD 7255 **18**
- 24** **21** **HEAD TO THE SKY** EARTH, WIND & FIRE/Columbia KC 32194 **8**
- 25** **24** **THEY ONLY COME OUT AT NIGHT** EDGAR WINTER/Epic KE 32584 **30**
- 26** **19** **CALL ME AL** GREEN/Hi XSHL 32077 (London) **13**
- 27** **22** **MUSIC IS MY LIFE** BILLY PRESTON/A&M SP 3516 **11**
- 28** **25** **1967-70 THE BEATLES**/Apple SKBO 3403 **18**
- 29** **29** **SIX WIVES OF HENRY VIII** RICK WAKEMAN/A&M SP 4361 **19**
- 30** **38** **THE SMOKER YOU DRINK, THE PLAYER YOU GET** JOE WALSH/ Dunhill DSX 50140 **5**
- 31** **26** **LIVE AT THE SAHARA TAHOE** ISAAC HAYES/Enterprise ENX 2-5005 (Stax) **14**
- 32** **33** **THE DIVINE MISS M** BETTE MIDLER/Atlantic SD 7238 **35**
- 33** **30** **NATURAL HIGH** BLOODSTONE/London XPS 620 **11**
- 34** **31** **DALTREY** ROGER DALTREY/MCA 328 **10**
- 35** **53** **COUNTDOWN TO ECSTASY** STEELY DAN/ABC ABCX 779 **3**
- 36** **42** **HEY NOW HEY** ARETHA FRANKLIN/Atlantic SD 7265 **5**
- 37** **35** **I'VE GOT SO MUCH TO GIVE** BARRY WHITE/20th Century T 407 **14**
- 38** **40** **SING IT AGAIN** ROD ROD STEWART/Mercury SRM 1-680 **5**
- 39** **56** **I AM WOMAN** HELEN REDDY/Capitol ST 11068 **4**
- 40** **34** **THE BEST OF BREAD** BREAD/Elektra EKS 75056 **21**
- 41** **32** **YESSONGS** YES/Atlantic SD 3-100 **12**
- 42** **36** **1962-66 THE BEATLES**/Apple SKBO 3403 **18**
- 43** **37** **ALADDIN SANE** DAVID BOWIE/RCA LSP 4852 **14**
- 44** **41** **A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT** NILSSON/RCA APL1-0097 **7**
- 45** **43** **IN THE RIGHT PLACE** DR. JOHN/Atco SD 7018 **20**
- 46** **44** **BLOODSHOT** J. GEILS BAND/Atlantic SD 7260 **14**
- 47** **91** **FACTS OF LIFE** BOBBY WOMACK/United Artists UA LA043-F **2**
- 48** **54** **JANIS JOPLIN'S GREATEST HITS** JANIS JOPLIN/Columbia KC 32168 **5**
- 49** **60** **ELVIS** ELVIS PRESLEY/RCA APL1-0283 **3**
- 50** **51** **LAST TRAIN TO HICKSVILLE** DAN HICKS & HIS HOT LICKS/ Blue Thumb BTS 51 **7**

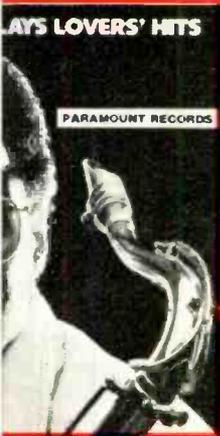
- 51** **48** **BILLION DOLLAR BABIES** ALICE COOPER/Warner Bros. BS 2685 **21**
- 52** **46** **MOVING WAVES** FOCUS/Sire SAS 7401 (Famous) **27**
- 53** **47** **AND I LOVE YOU SO** PERRY COMO/RCA APL1-0100 **7**
- 54** **45** **RECORDED LIVE TEN YEARS AFTER**/Columbia C2X 32288 **8**
- 55** **50** **SPINNERS** SPINNERS/Atlantic SD 7256 **17**
- 56** **76** **JESUS CHRIST SUPERSTAR SOUNDTRACK**/MCA 2-11000 **3**
- 57** **61** **THE PLAN** THE OSMONDS/MGM SE 4902 **4**
- 58** **85** **LIVE AND LET DIE SOUNDTRACK**/United Artists UA LA100-G **2**
- 59** **55** **BARON VON TOLLBOOTH & THE CHROME NUN** PAUL KANTNER/ GRACE SLICK & DAVID FREIBERG/Grunt BFL1-0148 (RCA) **6**
- 60** **52** **THE WATERGATE COMEDY ALBUM**/Capitol ST 11202 **6**
- 61** **65** **BEHIND CLOSED DOORS** CHARLIE RICH/Epic KE 32247 **5**
- 62** **58** **BLACK BYRD** DONALD BYRD/Blue Note BN LA047-F (UA) **9**
- 63** **57** **CABARET MOVIE SOUNDTRACK**/ABC ABCX 752 **18**
- 64** **49** **DESPERADO** EAGLES/Asylum SD 5086 **15**
- 65** **83** **TAYLORED IN SILK** JOHNNIE TAYLOR/Stax STS 3014 **3**
- 66** **62** **STILL ALIVE AND WELL** JOHNNY WINTER/Columbia KC 32188 **18**
- 67** **59** **NEVER, NEVER, NEVER** SHIRLEY BASSEY/United Artists UA LA055-F **7**
- 69** **87** **EXTENSION OF A MAN** DONNY HATHAWAY/Atco SD 7029 **3**
- 69** **72** **SOUL MAKOSSA** MANU DIBANGO/Atlantic SD 7267 **4**
- 70** **74** **JIMI HENDRIX SOUNDTRACK RECORDING FROM THE FILM/** Reprise 2RS 6481 **3**
- 71** **75** **LEMMINGS NATIONAL LAMPOON**/Banana/Blue Thumb BTS 6006 **3**
- 72** **70** **FOCUS 3** FOCUS/Sire SAS 3901 (Famous) **16**

CHARTMAKER OF THE WEEK

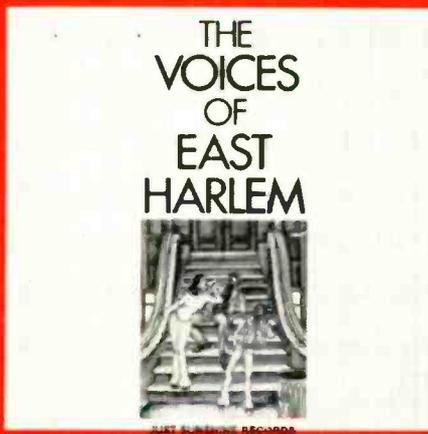
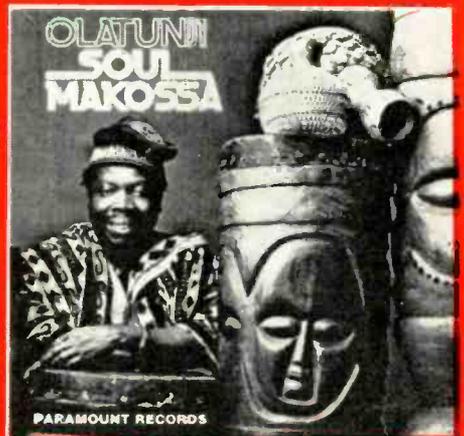
73 — **LONG HARD CLIMB**
HELEN REDDY
Capitol SMAS 11213



- 74** **69** **YOU'VE GOT IT BAD** GIRL QUINCY JONES/A&M SP 3041 **7**
- 75** **124** **DEODATO 2** DEODATO/CTI **1**
- 76** **73** **TALKING BOOK** STEVIE WONDER/Tamla T319L **36**
- 77** **71** **MASTERPIECE** TEMPTATIONS/Gordy G965L **23**
- 78** **63** **THE GOLDEN AGE OF ROCK 'N ROLL** SHA NA NA NA/Kama Sutra KSBS 2073-2 (Buddah) **13**
- 79** **64** **PILLOW TALK** SYLVIA/Vibration VI 126 (All Platinum) **9**
- 80** **67** **BIRTHDAY** NEW BIRTH/RCA LSP 4797 **19**
- 81** **79** **NEITHER ONE OF US** GLADYS KNIGHT & THE PIPS/Soul S 732L **22**
- 82** — **HARD NOSE** THE HIGHWAY VAN MORRISON/Warner Bros. BS 2712 **1**
- 83** — **TOULOUSE STREET** DOOBIE BROS./Warner Bros. BS 2634 **1**
- 84** **82** **DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER** ELTON JOHN/ MCA 2100 **27**
- 85** **107** **THE POINTER SISTERS**/Blue Thumb BTS 48 **1**
- 86** **77** **ALOHA FROM HAWAII VIA SATELLITE** ELVIS PRESLEY/RCA VPSX 6089 **25**
- 87** **68** **LIVE** URIAH HEEP/Mercury SRM 2-7053 **14**
- 88** **121** **MORE CREEDENCE** GOLD CREEDENCE CLEARWATER REVIVAL/ Fantasy 9430 **1**
- 89** **110** **ALL I NEED IS TIME** GLADYS KNIGHT & THE PIPS/Soul S739L **1**
- 90** **98** **MARSHALL TUCKER BAND**/Capricorn CP 0012 (WB) **2**
- 91** **86** **NO SECRETS** CARLY SIMON/Elektra EKS 75049 **39**
- 92** **78** **OOH LA LA** FACES/Warner Bros. BS 2665 **17**
- 93** **66** **DOWN THE ROAD** STEPHEN STILLS/MANASSAS/Atlantic SD 7250 **14**
- 94** — **SMOKEY** SMOKEY ROBINSON/Tamla T 328L **1**
- 95** **114** **PAT GARRETT AND BILLY THE KID** BOB DYLAN/Soundtrack/ Columbia KC 32460 **1**
- 96** **80** **ELECTRIC LIGHT ORCHESTRA II**/United Artists UA LA040-F **12**
- 97** **81** **COMPOSITE TRUTH** MANDRILL/Polydor PD 5043 **13**
- 98** **105** **MA RARE EARTH**/Rare Earth R546L **1**
- 99** **84** **I'M DOIN' FINE** NOW NEW YORK CITY/Chelsea BCL1-0198 (RCA) **6**
- 100** **95** **IN AND OUT OF FOCUS** FOCUS/Sire SAS 7404 (Famous) **4**



Love your Brothers and Sisters



Famous Music Corporation
A Gulf + Western Company



101 THE ALBUM CHART 150

AUGUST 11, 1973

| AUG. 11 | AUG. 4 | ARTIST/ALBUM | RECORD LABEL |
|---------|--------|--|---------------------------------|
| 101 | 92 | GODSPELL SOUNDTRACK | Bell 1118 |
| 102 | 103 | EDDIE KENDRICKS | Tamla T327L |
| 103 | 101 | FRAMPTON'S CAMEL | A&M SP 4389 |
| 104 | 93 | BECK, BOGERT & APPICE | Epic KE 32140 |
| 105 | 94 | LADY SINGS THE BLUES DIANA ROSS | SOUNDTRACK/Motown M758D |
| 106 | 104 | THE MACK WILLIE HUTCH | Soundtrack/Motown M766L |
| 107 | 106 | GIVE YOUR BABY A STANDING OVATION DELLS | Cadet CA 50037 |
| 108 | 88 | BODY AND SOUL TOM JONES | Parrot XPAS 71060 (London) |
| 109 | 127 | WHATEVER TURNS YOU ON WEST, BRUCE AND LAING | Columbia KC 32216 |
| 110 | 89 | COSMIC WHEELS DONOVAN | Epic KE 32156 |
| 111 | 111 | ROGER McGUINN | Columbia KC 31946 |
| 112 | 99 | COUNTRY CASANOVA COMMANDER CODY AND HIS LOST PLANET AIRMEN | Paramount PAS 6054 (Famous) |
| 113 | 108 | THE WORLD IS A GHETTO WAR | United Artists UAS 5652 |
| 114 | — | COSMIC SLOP FUNKADELIC | Westbound WB 2022 (Chess/Janus) |
| 115 | 130 | ABOUT US STORIES | Kama Sutra KSBS 2051 (Buddah) |
| 116 | 123 | SOUL BOX GROVER WASHINGTON, JR. | Kudu KUX 1213 (CTI) |
| 117 | 90 | YOU BROKE MY HEART, SO I BUSTED YOUR JAW SPOOKY TOOTH | A&M SP 4385 |
| 118 | 97 | LIVE AT CARNEGIE HALL BILL WITHERS | Sussex SXBS 7025-2 (Buddah) |
| 119 | 122 | TAPESTRY CAROLE KING | Ode SP 77009 (A&M) |
| 120 | 132 | HISTORY OF THE GRATEFUL DEAD VOL. 1 | Warner Bros. BS 2710 |
| 121 | 113 | DANNY'S SONG ANNE MURRAY | Capitol ST 11172 |
| 122 | 102 | MUSIC AND ME MICHAEL JACKSON | Motown M767L |
| 123 | 112 | SKYWRITER JACKSON FIVE | Motown M761L |
| 124 | 134 | THE BEST OF THE BEE GEES VOL. 2 | RSO SO 875 (Atlantic) |
| 125 | 96 | CROSSWORD PUZZLE PARTRIDGE FAMILY | Bell 1122 |
| 126 | 136 | THE MORNING AFTER MAUREEN McGOVERN | 20th Century T 419 |
| 127 | 119 | JACK THE TOAD SAVOY BROWN | Parrot XPAS 71059 (London) |
| 128 | 128 | #10 THE GUESS WHO | RCA APL1-0130 |
| 129 | 120 | CALUMET LOBO | Big Tree BT 2101 (Bell) |
| 130 | 100 | LARKS TONGUES IN ASPIC KING CRIMSON | Atlantic SD 7263 |
| 131 | 146 | JESUS WAS A CAPRICORN KRIS KRISTOFFERSON | Monument KZ 31909 (Columbia) |
| 132 | — | TRES HOMBRES Z. Z. TOP | London PS 631 |
| 133 | 137 | SHAFT IN AFRICA SOUNDTRACK | ABC ABCX 793 |
| 134 | 109 | PLAYGROUND IN MY MIND CLINT HOLMES | Epic KE 32269 |
| 135 | 144 | SLAUGHTER'S BIG RIP OFF JAMES BROWN | Polydor PD 6015 |
| 136 | 143 | BEST OF SPIRIT SPIRIT | Epic KE 32158 |
| 137 | — | DOIN' IT TO DEATH J. B.'S | People 5603 (Polydor) |
| 138 | 141 | O LUCKY MAN ALAN PRICE | SOUNDTRACK/Warner Bros. BS 2710 |
| 139 | 115 | THE RED BACK BOOK SCOTT JOPLIN | Angel S 35050 (Capitol) |
| 140 | 116 | WHO DO WE THINK WE ARE DEEP PURPLE | Warner Bros. BS 2678 |
| 141 | 125 | SLAYED? SLADE | Polydor PD 5524 |
| 142 | 117 | MELANIE AT CARNEGIE HALL | Neighborhood NRS 49001 (Famous) |
| 143 | 149 | BECOMING LORI LIEBERMAN | Capitol ST 11203 |
| 144 | 145 | WOMAN ACROSS THE RIVER FREDDIE KING | Shelter SW 8919 |
| 145 | 118 | WISHBONE ASH WISHBONE ASH | MCA 327 |
| 146 | 126 | WHERE ARE YOU NOW MY SON JOAN BAEZ | A&M SP 4390 |
| 147 | 131 | CAN'T BUY A THRILL STEELY DAN | ABC ABCX 758 |
| 148 | 129 | LAST OF THE BROOKLYN COWBOYS ARLO GUTHRIE | Reprise MS 2142 |
| 149 | — | CLOSER TO IT BRIAN AUGER'S OBLIVION EXPRESS | RCA APL1-0140 |
| 150 | 133 | TRIUMVIRATE BLOOMFIELD, HAMMOND, DR. JOHN | Columbia KC 32172 |

GSF OK in R&B

■ NEW YORK—GSF Records has been in business for little over a year. Larry Newton, President, Lloyd Price, director of a&r, Al Silver, national sales director and Chuck Fly, national promotion director, have put together a strong outlet for GSF product, nationally and internationally.

The current artists' roster includes Lloyd Price, whose latest release entitled, "Trying To Slip (Away)", is receiving great acceptance in all major markets. Lloyd's acceptance in the music field is long standing. He is a man who has produced 17 gold records, with such hits to his credit as "Personality", "Lawdy Miss Clawdy", "Stagger Lee", etc.

GSF has just released a new single by Sir Joe Quarterman and Free Soul, entitled, "This Girl Of Mine". This is Joe's second release since his na-

tional r&b smash, "(I Got) So Much Trouble In My Mind". The aforementioned record was Joe's first outing into the r&b field. Joe, who hails from Washington D.C., has gained national and international recognition, both as a recording artist and performer, and has just returned from a very successful European Tour.

Also holding a prime spot on the GSF artists roster are the Whatnauts, a group consisting of three young men from Baltimore, Maryland. Their latest single, "I Wasn't There," is already well on its way to becoming their first million seller.

Some of the other artists on the label are: Eddie Holman, Sound Experience, Skull Snaps, Liberation, Coldwater Stone and Classic Example.

GSF Records is the parent Company for the newly formed Encounter label, which is basically a contemporary Jazz (Continued on page 72)

THE ALBUM CHART ARTISTS CROSS REFERENCE

AUGUST 11, 1973

| | | | |
|-------------------------------|-------------|------------------------|---------|
| BRIAN AUGER | 149 | MANDRILL | 97 |
| JOAN BAEZ | 146 | MARSHALL TUCKER BAND | 90 |
| SHIRLEY BASSEY | 67 | CURTIS MAYFIELD | 17 |
| BEATLES | 28, 42 | PAUL McCARTNEY | 19 |
| BEE GEES | 124 | MELANIE | 142 |
| BECK, BOGERT, APPICE | 104 | MAUREEN McGOVERN | 126 |
| BLOODSTONE | 33 | ROGER McGUINN | 111 |
| BLOOMFIELD, HAMMOND, DR. JOHN | 150 | BETTE MIDLER | 32 |
| DAVID BOWIE | 43 | VAN MORRISON | 82 |
| BREAD | 40 | ANNE MURRAY | 121 |
| JAMES BROWN | 135 | NEW BIRTH | 80 |
| DONALD BYRD | 62 | NEW YORK CITY | 99 |
| CARPENTERS | 3 | NILSSON | 44 |
| CHICAGO | 1 | OSMONDS | 57 |
| DICK CLARK | 21 | PARTRIDGE FAMILY | 125 |
| PERRY COMO | 53 | POINTER SISTERS | 85 |
| ALICE COOPER | 51 | ELVIS PRESLEY | 49, 86 |
| COMMANDER CODY | 112 | BILLY PRESTON | 27 |
| CREEDENCE CLEARWATER REVIVAL | 88 | ALAN PRICE | 138 |
| JIM CROCE | 22 | RARE EARTH | 98 |
| ROGER DALTRY | 34 | HELEN REDDY | 39, 73 |
| DEEP PURPLE | 9, 12, 140 | CHARLIE RICH | 61 |
| DELLS | 107 | DIANA RISS | 16 |
| JOHN DENVER | 19 | SMOKEY ROBINSON | 94 |
| MANU DIBANGO | 69 | LEON RUSSELL | 7 |
| ARETHA FRANKLIN | 36 | SANTANA & McLAUGHLIN | 8 |
| ISAAC HAYES | 31 | SAVOY BROWN | 127 |
| DAN HICKS | 50 | SEALS & CROFTS | 14 |
| DEODATO | 75 | SHA NA NA | 78 |
| DR. JOHN | 45 | CARLY SIMON | 91 |
| DOOBIE BROTHERS | 11, 83 | PAUL SIMON | 13 |
| DONOVAN | 110 | SLADE | 141 |
| BOB DYLAN | 95 | SLY & THE FAMILY STONE | 4 |
| EAGLES | 64 | SOUNDTRACKS: | |
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| ELECTRIC LIGHT ORCHESTRA | 96 | GODSPELL | 101 |
| FACES | 92 | JESUS CHRIST SUPERSTAR | 56 |
| PINK FLOYD | 2 | LADY SINGS THE BLUES | 105 |
| FOCUS | 52, 72, 100 | LIVE AND LET DIE | 58 |
| FRAMPTON'S CMAEL | 103 | SHAFT IN AFRICA | 133 |
| FUNKADELIC | 114 | THE MACK | 106 |
| J. GEILS BAND | 46 | SPINNERS | 55 |
| GRATEFUL DEAD | 120 | SPIRIT | 136 |
| AL GREEN | 26 | SPOOKY TOOTH | 117 |
| GUESS WHO | 128 | STEELY DAN | 35, 147 |
| ARLO GUTHRIE | 148 | STEPHEN STILLS | 93 |
| GEORGE HARRISON | 10 | CAT STEVENS | 15 |
| DONNY HATHAWAY | 68 | ROD STEWART | 38 |
| JIMI HENDRIX | 76 | STORIES | 115 |
| CLINT HOLMES | 134 | SYLVIA | 79 |
| JACKSON FIVE | 123 | JOHNNY TAYLOR | 65 |
| MICHAEL JACKSON | 122 | TEN YEARS AFTER | 54 |
| J.B.'S | 137 | TEMPTATIONS | 77 |
| ELTON JOHN | 84 | TOWER OF POWER | 20 |
| TOM JONES | 108 | Z. Z. TOP | 132 |
| QUINCY JONES | 74 | JETHRO TULL | 6 |
| JANIS JOPLIN | 48 | URIAH HEEP | 87 |
| SCOTT JOPLIN | 139 | RICK WAKEMAN | 29 |
| PAUL KANTNER | 59 | JOE WALSH | 30 |
| EDDIE KENDRICKS | 102 | WAR | 113 |
| CAROLE KING | 5, 119 | GROVER WASHINGTON | 116 |
| FREDDIE KING | 144 | WATERGATE | 60 |
| KING CRIMSON | 130 | WEST, BRUCE & LAING | 109 |
| GLADYS KNIGHT | 81, 89 | BARRY WHITE | 37 |
| KRIS KRISTOFFERSON | 131 | EDGAR WINTER | 25 |
| LED ZEPPELIN | 23 | JOHNNY WINTER | 66 |
| LEMMINGS | 71 | WISHBONE ASH | 145 |
| LORI LIEBERMAN | 143 | BILL WITHERS | 118 |
| LOBO | 129 | BOBBY WOMACK | 47 |
| | | STEVIE WONDER | 76 |
| | | YES | 41 |



AL GREEN
#1 Top
Male Vocalist.

QUIET ELEGANCE
#2 Top New
Female Group.



WODSTONE
#2 Top New
Male Group.



Thank you.

LONDON[®]

RECORDS

By DEDE DABNEY



■ NEW YORK: Personal Pick: "Midnight Train To Georgia"—Gladys Knight & the Pips (Buddah). The soulful voice of this artist adds to the beautiful lyrics. A strong contender for the number one slot across the board.

DEDE'S DITTIES TO WATCH: "Girl Blue" The Main Ingredient (RCA) "New Breed Kinda Woman"—Lamont Dozier (Invictus); "Nutbush City

Limits"—Ike & Tina Turner (UA); "I Wanna Come Back"—the Emotions (Volt); "Blessed Trinity"—J. C. White Singers (Zanzee); "Visions Of Paradise"—Benny Johnson (Today); "Stay With Me Baby"—B. W. & the Next Edition (Dakar).

Little Rock, Ark. is the scene of new happenings at Radio Station KALO where J.D. Black was promoted to program director from being a music director.

Eddie O'Jay, a radio announcer at Radio Station WLIB has resigned his position as the morning drive-time jock. Walking off his highly rated show some two weeks ago, O'Jay was reportedly upset with the engineering status of the station.

Matt Parsons has announced that he is now with Capitol Records as handling their r&b promotion nationally.

From the west coast comes the news of Radio Station KYAC discharging Frank Barrows, Tam Henry, Ron Thomas and Lorie Miller. At press-time there were no definite reasons for this action.

A new duet on the recording playground, but not new as singles are Sylvia and Ralfi Pagan, with a tune entitled "Soul Je t'aime" on Vibration.

This side has taken off in the New York City area.

Radio Station WAFR-FM in Durham, North Carolina will be holding their second annual marathon to raise \$100,000 for the purpose of sustaining this educational, non-profit station. Dates are July 29th through August 6th. This series of benefit concerts are being held at Duke Indoor Stadium. Climaxing the concerts will be Motown Records' G.C. Cameron and Stevie Wonder.



Hot Wax's Lee Charles is shown here as he stopped by Record World's office to say hi to r&b editor Dede Dabney. Charles current hit record "I Just Wanna Me."

Chris Mitchell is no longer with United Artist but is now with Paramount.

Jack Powell, a.k.a.

"Jackie Soul" who left Radio Station WTLC in Indianapolis, is looking for a position as a radio announcer. He currently holds a 3rd phone and may be reached at AC 212 - 427 - 3086.

AUG. 11 4

| | | | | | |
|----|----|---|----|----|---|
| 1 | 1 | LET'S GET IT ON MARVIN GAYE—Tamla T54234F | 44 | 44 | KOKE (SMOKE) TRIBE—ABC 11366 |
| 2 | 2 | I BELIEVE IN YOU JOHNNIE TAYLOR—Stax STA 1061 | 45 | 35 | IT'S FOREVER THE EBONYS—Phila. Int'l. Z57 3529 (Columbia) |
| 3 | 3 | ARE YOU MAN ENOUGH FOUR TOPS—Dunhill D 4354 | 46 | 46 | TELL IT LIKE IT IS OSCAR WEATHERS—Blue Candle 1498 |
| 4 | 6 | ANGEL ARETHA FRANKLIN—Atlantic 2969 | 47 | 56 | LAW OF THE LAND UNDISPUTED TRUTH—Gordy G7130F |
| 5 | 5 | NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT BOBBY WOMACK—United Artists XW255-W | 48 | 52 | BLACK BYRD DONALD BYRD—Blue Note XW212-W (UA) |
| 6 | 8 | HERE I AM AL GREEN—Hi 2271 (London) | 49 | 59 | CAN'T HELP FALLING IN LOVE SOFTONES—Avco 4619 |
| 7 | 9 | IF YOU WANT ME SLY & THE FAMILY STONE—Epic 5-11017 | 50 | 57 | SLIPPING AWAY HOLLAND & DOZIER—Invictus Z57 1253 (Columbia) |
| 8 | 10 | I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN DON COVAY—Mercury 73385 | 51 | 54 | LOVE AIN'T GONNA RUN ME AWAY LUTHER INGRAM—Koko KOA 2116 (Stax) |
| 9 | 12 | TOUCH ME IN THE MORNING DIANA ROSS—Motown M 1238F | 52 | 53 | I'M JUST BEING MYSELF DIONNE WARWICKE—Warner Bros 7693 |
| 10 | 13 | THAT LADY ISLEY BROTHERS—T-Neck Z57 2251 (Columbia) | 53 | 63 | PARTY MACEO & THE MACS—People 624 |
| 11 | 4 | THERE'S NO ME WITHOUT YOU MANHATTANS—Columbia 4-45838 | 54 | — | GHETTO CHILD SPINNERS—Atlantic 2973 |
| 12 | 14 | GYPSY MAN WAR—United Artists XW281-W | 55 | 60 | WHOEVER'S THRILLING YOU RUFUS—ABC 11376 |
| 13 | 17 | FUTURE SHOCK CURTIS MAYFIELD—Curtom 1987 (Buddah) | 56 | 65 | SOUL PRESIDENT NUMBER ONE JOHN & ERNEST—Rainy Wednesday 203 |
| 14 | 7 | SO VERY HARD TO GO TOWER OF POWER—WB 7687 | 57 | — | SEXY, SEXY, SEXY JAMES BROWN—Polydor PD 14194 |
| 15 | 18 | BABY I'VE BEEN MISSING YOU INDEPENDENTS—Wand 11258 | 58 | — | HURTS SO GOOD MILLIE JACKSON—Spring 139 (Polydor) |
| 16 | 15 | SWEET CHARLIE BABE JACKIE MOORE—Atlantic 2956 | 59 | — | DON'T LET IT END MIRACLES—Tamla T54237 F (Motown) |
| 17 | 27 | THERE IT IS TYRONE DAVIS—Dakar 4523 | 60 | — | I CAN'T STAND THE RAIN ANN PEEBLES—Hi 2248 (London) |
| 18 | 20 | RIGHT PLACE, WRONG TIME DR. JOHN—Atco 6914 | 61 | — | ALL I NEED IS TIME GLADYS KNIGHT & THE PIPS—Soul 535107 F |
| 19 | 22 | DIDN'T I SYLVIA—Vibration VI 524 (All Platinum) | 62 | 64 | PEACE & UNDERSTANDING JR. WALKER & THE ALLSTARS—Soul 535108 F |
| 20 | 21 | LOVE, LOVE, LOVE DONNY HATHAWAY—Atco 6928 | 63 | 69 | WHAT DO YOU SEE IN HIM DARREN GREEN—RCA APBO-0016 |
| 21 | 25 | THEME FROM CLEOPATRA JONES JOE SIMON—Spring 138 (Polydor) | 64 | — | YOU CAN'T STOP A MAN IN LOVE CARL CARLTON—ABC 11378 |
| 22 | 26 | SIXTY-MINUTE MAN CLARENCE CARTER—Fame XW250-W (UA) | 65 | 45 | JUST OUT OF MY REACH SAM DEES—Atlantic 2937 |
| 23 | 39 | I'VE GOT SO MUCH TO GIVE BARRY WHITE—20th Century TC 2042 | 66 | 36 | DARLING COME BACK HOME EDDIE KENDRICKS—Tamla T 54236 F |
| 24 | 29 | STONED OUT OF MY MIND CHI-LITES—Brunswick 55500 | 67 | 74 | LOOK ME UP BLUE MAGIC—Atco 6930 |
| 25 | 11 | WHERE PEACEFUL WATERS FLOW GLADYS KNIGHT & THE PIPS—Buddah 363 | 68 | 33 | I'LL ALWAYS LOVE MY MAMA INTRUDERS—Gamble Z57 2506 (Columbia) |
| 26 | 41 | TO KNOW YOU IS TO LOVE YOU B. B. KING—ABC-11373 | 69 | 70 | GIVING LOVE VOICES OF EAST HARLEM—Just Sunshine 504 |
| 27 | 28 | STREET OANCE FATBACK—Perception 526 | 70 | 72 | GOTTA FIND A WAY MOMENTS—Stang 5050 |
| 28 | 19 | FRIEND OF MINE BILL WITHERS—Sussex 257 (Buddah) | 71 | 73 | HAPPY MAN DEE CLARK—Warner Bros. 7720 |
| 29 | 24 | SOUL MAKOSSA MANU DIBANGO—Atlantic 2971 | 72 | 71 | BABY YOU BELONG TO ME THE MAGIC TOUCH—Roulette 7134 |
| 30 | 23 | YOU'RE GETTING A LITTLE TOO SMART DETROIT EMERALDS—Westbound 213 | 73 | 37 | DOIN' IT TO DEATH FRED WESLEY & THE J. B.'S—People 621 |
| 31 | 16 | TIME TO GET DOWN O'JAYS—Phila. Int'l. Z57 3431 (Columbia) | 74 | — | I OWE YOU LOVE BRIGHTER SIDE OF DARKNESS—20th Century TC 2034 |
| 32 | 34 | HANG LOOSE MANDRILL—Polydor 14187 | 75 | — | DON'T BLAME THE MAN ROY C.—Mercury 7339 |
| 33 | 40 | EVIL EARTH, WIND & FIRE—Columbia 4-45888 | | | |
| 34 | 38 | UNTIL IT'S TIME FOR YOU TO GO THE NEW BIRTH—RCA APBO-0003 | | | |
| 35 | 43 | ECSTASY OHIO PLAYERS—Westbound 216 (Chess/Janas) | | | |
| 36 | 32 | AIN'T NOTHING FOR A MAN IN LOVE ARCHIE BELL—Glades 1711 | | | |
| 37 | 66 | FUNKY STUFF KOOL & THE GANG—Delite 557 | | | |
| 38 | 30 | SHORT STOPPING VEDA BROWN—Stax STA 0163 | | | |
| 39 | 42 | JUST DON'T WANT TO BE LONELY RONNIE DYSON—Columbia 4-45867 | | | |
| 40 | 48 | SLICK WILLIE HUTCH—Motown M 1252F | | | |
| 41 | 49 | STAY AWAY FROM ME SYLVERS—MGM 14579 | | | |
| 42 | 47 | TRYING TO SLIP AWAY LLOYD PRICE—GSF 6904 | | | |
| 43 | 55 | MAKE ME TWICE THE MAN NEW YORK CITY—Chelsea BCBO-0025 (RCA) | | | |



Be What You Are.

Staple Singers offer more programming variety in one album than most groups offer

is a pretty strong statement. But don't knock it if you haven't heard the Staple Singers' new album "Be What You Are." Every song has the same universal appeal your listeners enjoyed in "I'll Take You There" and "I'll Be There." Whether you do what you do Top 40, R&B, M.O.R., or otherwise, do it with "Be What You Are." And you'll be right.

"Be What You Are" STS 3015
On Stax Records and Tapes
Stax Records, Memphis, U.S.A. Distributed
through Columbia Records.
Distributed in Canada by Polydor Records, Ltd.
The Stax Organization, Memphis, U.S.A.



Polydor's Got Soul

■ NEW YORK—Polydor Incorporated, just entering its fifth year as a U.S. company, has already established itself as an industry leader in the r&b field. As Polydor President Jerry Schoenbaum puts it, "R&B product, and recording ventures covering the whole spectrum of black music, continue to prove highly rewarding for Polydor and its affiliate labels. An impressive array of talent, backed by specialized promotion and marketing efforts, keeps Polydor in the r&b forefront."

1973 sales and airplay figures sustain this confident view. This year has already been marked by healthy chart action on albums by James Brown, Mandrill, Roy Ayers, Stan Clarke, the JBs on People and Joe Simon on Spring. During the same time span, Brown, Mandrill and Simon each scored twice with singles, while the Invitations on Silver Blue, the JBs, Lyn Collins and Maceo & the Macks on People and Spring's Millie Jackson and Act I also rode singles charts. Polydor has taken full advantage of changing patterns in the r&b field: an expanded variety of material, new market outlets and cross-fertilization with other musical areas.

The recent surge of black-oriented film-making is one of the most striking recent developments in the entertainment world, and Polydor artists have risen to the occasion with

highly successful motion-picture soundtrack product. James Brown continues to ride the charts with "Black Caesar," his first film venture, which may prove to be his top-selling album ever. Brown's "Down and Out in New York City," Lyn Collins' "Mama Feelgood" and the JBs "Sportin' Life" also reaped sales as singles from the "Caesar" score (the last two on the People label). Record-breaking box office of the American International crime saga starring Fred Williamson has lent sales impetus, enhanced by advertising, promotion and merchandising tie-ins.

A comparable success is greeting "Slaughter's Big Rip-Off," Brown's new soundtrack album for the action-packed film starring namesake Jim Brown—as well as Lyn Collins' People single "How Long Can I Keep It Up" and Brown's single "Sexy Sexy Sex," both from the "Slaughter" score. Roy Ayers made his entry in the soundtrack medium with *Coffy*, enjoying the benefits of heavy box office on the Pam Greer-starring American International action-drama. Meanwhile, Joe Simon's theme for "Cleopatra Jones" and Millie Jackson's "It Hurts So Good," both featured in the Warner Bros. film and recently issued as Polydor-distributed Spring singles, are shaping up as major hits.

With a seven-month tenure on both pop and r&b charts, (Continued on page 70)

Phonogram: New Promo Set-Up, Strong Roster, New Outlook

■ NEW YORK—A roster composed almost equally of familiar faces and relatively new ones has given the Mercury label one of its most promising r&b years. Vice President/A&R Charles Fach, national promotion director Stan Bly, and newly appointed national r&b promotion director Jimmy Brooks have been particularly responsible for recent and current successes; Fach through his artist signings, Bly and Brooks through their wide-ranging promotional activities.

Phonogram recently realigned its r&b promotion set-up and appointed several new regional promotion managers. Maurice Watkins and Tommy Young now handle the South, Ronald Patterson covers the East as far west as Detroit, and Brooks himself handles the rest of the country, with Bly in close contact with all the men.

"Mercury is becoming more effective than ever in the r&b field now," Brooks stated. "We've got more good artists than we've ever had, and right now we have seven singles that could conceivably be very big. I can't think of another time when Mercury has had so many good records at once. On the promotion level, I couldn't be happier with the work of our new team."

Long-time Phonogram artist Jerry Butler has teamed up with newcomer Brenda Lee Eager, and—in a logical extension of their big '72 hit, "Ain't Understanding Mellow"—the two have recorded an album together, "The Love We Have, the Love We Had." Ms. Eager is currently selecting material for her debut solo lp, to be released this fall.

Currently, the hottest record on the Mercury label is Don Covay's "I Was Checkin' Out, She Was Checkin' In," taken from the "Super Dude I" album. Performer-producer Roy C. is another old pro with a hot new single. The artist's fast-selling current single, and his first on Mercury, is "Don't Blame the Man." Roy C. is also responsible or bringing the Mark IV to Mercury. He produced that group's first album, "Mark IV," which includes all of the group's chart singles, "Honey, I Still Love You," "I Found Love" and "My Everything You Are."

Micki Grant, whose performance in and music for the hit musical, "Don't Bother Me, I

Can't Cope," won her more than a half-dozen major awards, including a Tony and a Grammy, is currently recording her first solo album, to be released on Mercury.

In Nashville, Buddy Killen's Phonogram-distributed Dial features Joe Tex, a familiar name, and a young singer named Annette Snell. Phonogram, according to Fach, is also pleased with current and upcoming single product by such veterans as Willy Hightower, Peaches and Herb, Aaron Neville, and such newcomers as Clay Hammond, Oscar Perry, John Lehman, and the Joneses.

In one of its most recent signings, Phonogram was reunited with DeDe Warwick, who recorded for the Mercury label several years back.

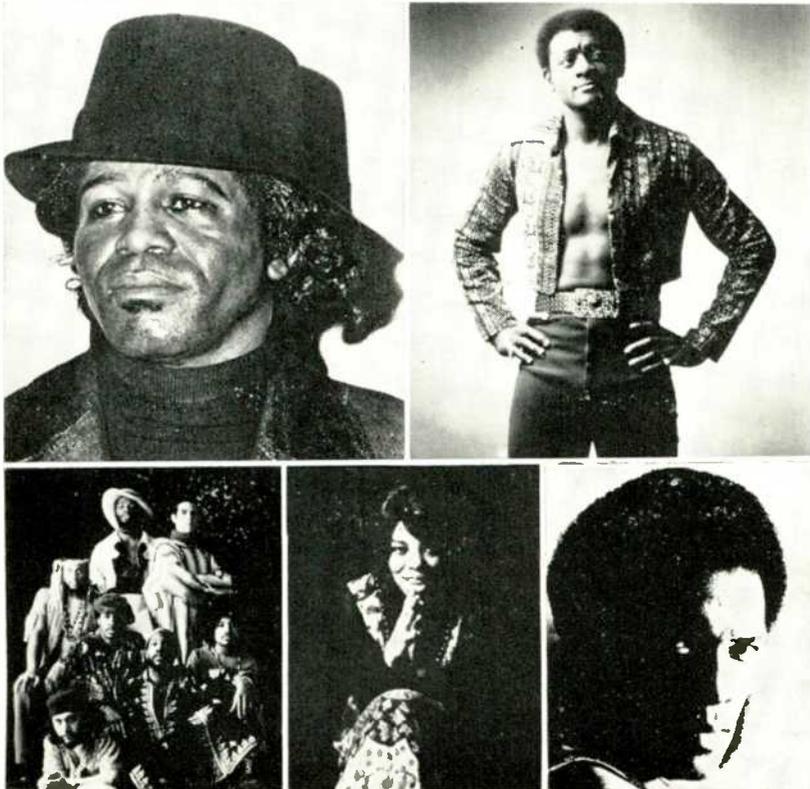
...in H. Steinberg, President of Phonogram Inc., had this to say: "From looking at buying patterns as reflected in the charts, it's obvious that more and more of what is sometimes called 'r&b music' would more accurately be referred to as 'contemporary music.' It's a mistake for radio to regard it otherwise; not regarding it so limits the area of exposure and hence, the area of sale."

Capricorn's R&B Entry

■ MACON, GA. — Maxayn is the name of a lady. It is also the name of a group of musicians. Maxayn is the first r&b group to be signed by Capricorn Records. Although Capricorn is a southern based, mainly rock & roll label, more than half of the artists on the label are from areas outside the South.

The leader of the group, and the man whose travels brought them together is Andre Lewis. With Maxayn, Andre sings and plays organ, bass and clarinet. Marlo Henderson is Maxayn's guitarist. Prior to forming Maxayn, both Lewis and Henderson played with the Buddy Miles Band for several years. Emilio Thomas is the band's drummer.

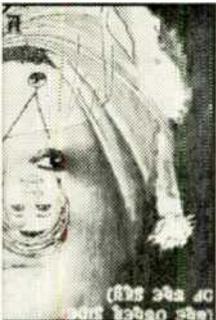
Maxayn Lewis is the lead vocalist in the group. She was once a member of the infamous Ikettes with Ike & Tina Turner, and she was also the featured vocalist in the Bobby "Blue" Bland show.



Polydor soul stars include (top, from left) James Brown; Joe Simon (Spring); (bottom, from left) Mandrill; Millie Jackson (Spring), Roy Ayers.

The Sound of Soul. in Atlantic/Atco Records & Tapes

ARETHA FRANKLIN



Her new album, co-produced with Quincy Jones takes some definite experimental steps and stretches out Aretha's already limitless musical potential. Included on the album are "Hey Now Hey (The Other Side of the Sky)," "Somewhere," "So Swell When You're Well," "Angel," "Sister From Texas," "Mr. Spain," "That's The Way I Feel About Cha," "Moody's Mood" and "Just Right Tonight."

ARETHA FRANKLIN/HEY NOW HEY (THE OTHER SIDE OF THE SKY)
ATLANTIC SD 7265

MANU DIBANGO



African singer/musician Manu Dibango makes his Atlantic debut on this album. "Soul Makossa" is just one of the powerful cuts on this contemporary Afro-Jazz recording. Dibango has an exciting and unique approach to reed playing and singing that fuses the rhythmic fire of African music with some beautiful improvisations on the top. "Soul Makossa" could spearhead a massive breakthrough of a modern and intriguing African music in this country.

MANU DIBANGO/SOUL MAKOSSA
ATLANTIC SD 7267

CLARENCE REID



Clarence Reid is a talented singer and composer who puts his message across in a very forceful and understated way. He writes fine songs and delivers them with a subtlety and innate feel that is increasingly rare these days. This album works well as a coherent statement with a lot of outstanding individual efforts like "Living Together Is Keeping Us Apart," "Real Woman," "The Truth," "Ruby," and "Like Running Water."

CLARENCE REID/RUNNING WATER
ALSTON SD 7027

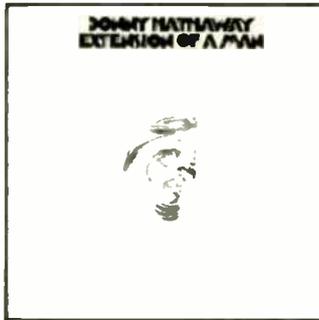
WAYNE DAVIS



Wayne Davis' beautifully mellow and soulful vocal style immediately distinguishes him as an artist of high calibre. The production, and co-arranging are sensitively executed by Roberta Flack with additional help by Jerry Jemmott and Bernard Purdie. Wayne Davis presents *A View From Another Place* with a distinctive vocal approach that puts him in the forefront with this debut album.

WAYNE DAVIS/A VIEW FROM ANOTHER PLACE
ATLANTIC SD 7258

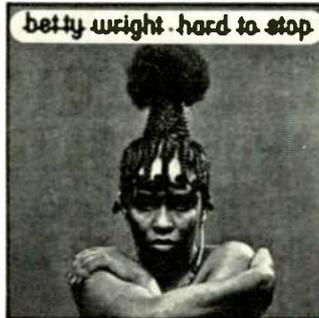
DONNY HATHAWAY



DONNY HATHAWAY/
EXTENSION OF A MAN
ATCO SD 7029

Donny Hathaway takes a strong and poignant musical journey through the inner geography of man's spirit in his new album, "Extension of a Man." Donny has created a vivid statement that flows gracefully from one track to another, underlining a wide variety of moods and themes from classical to blues to jazz. Donny Hathaway's keyboard and vocal genius is backed by some of New York's finest session men, including Cornell Dupree, David Spinozza and Hugh McCracken.

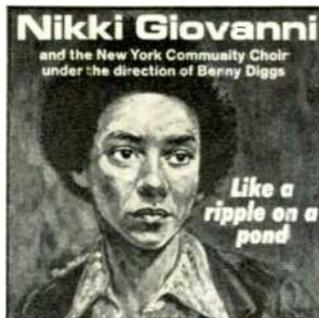
BETTY WRIGHT



BETTY WRIGHT/
HARD TO STOP
ALSTON SD 7026

Betty Wright continues with her inimitable blend of feeling and funk on this new album. She tackles material like Helen Reddy's "I Am Woman," giving it a whole other dimension through her spectacular delivery. This album is living proof why Betty Wright is rapidly on her way to becoming number one in her field.

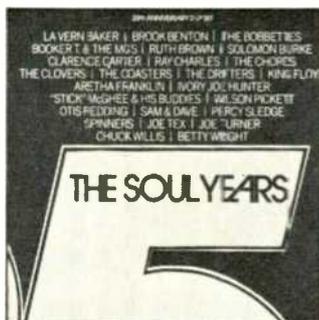
NIKKI GIOVANNI



NIKKI GIOVANNI/
LIKE A RIPPLE ON A POND
NIKTOM NK 4200

Nikki Giovanni. The leading black poet of our time has translated her art to record, beautifully backed by the Gospel singing of the New York Community Choir under the direction of Benny Diggs.

THE SOUL YEARS



ATLANTIC RECORDS
25TH ANNIVERSARY/
THE SOUL YEARS
ATLANTIC SD 2 504

A deluxe, two-LP set that encompasses many of Atlantic's finest soul recordings over the last 25 years. Some of the great tracks included are: "Tweedlee Dee" by LaVern Baker, "Green Onions" by Booker T & The MG's, "What'd I Say" by Ray Charles, "There Goes My Baby" by The Drifters, "A Natural Woman" by Aretha Franklin, "One Mint Julep" by The Clovers, "Yakety Yak" by The Coasters, "Dock Of The Bay" by Otis Redding and many other great classic recordings culminating in recent smashes like "I'll Be Around" by the Spinners.

At Stax, A Continuing Commitment to Soul

■ During the past year, Stax Records has placed twenty-six records on the Record World soul charts. In one recent week there were as many as seven Stax singles being charted. Johnny Taylor's current smash "I Believe In You (You Believe In Me)" just completed an across the board sweep of the number one position on all three music trade soul charts.

The Staple Singers, Albert King, the Soul Children, Mel & Tim, the Emotions, the Dramatics and, on the Stax-distributed Koko label, Luther Ingram are some of the artists making regular chart appearances. Among the label's chart albums are Johnny Taylor's "Tailored In Silk" plus two double-record sets, "Isaac Hayes Live At The Sahara Tahoe" and the original soundtrack album of the movie "WattStax." A second "WattStax" lp is currently being released.

"WattStax", which is one of the most ambitious projects undertaken by a record company, exemplifies the commitment to the community that has always been a part of Stax Records. From a seven-hour benefit concert, featuring virtually the entire Stax artist roster, held last August in the Los Angeles Memorial Coliseum, has come a universally acclaimed film and two albums celebrating the total black experience.

Stax and its artists have never lost touch with their roots. They've always been aware of the needs of the com-

munity. Each year Stax artists do their part for scores of worthwhile causes, from the Sickie Cell Anemia Foundation, the Martin Luther King Hospital and Operation PUSH to countless local benefit concerts.

In May, the Staple Singers, Eddie Floyd, Kim Weston, William Bell and Little Milton answered the call of Fayette's first black mayor, Charles Evers, for a Mississippi Homecoming. They joined such notables as Dick Gregory, B.B. King, James Earl Jones, Floyd McKissick, Rev. Cleophus Robinson, Willie Dixon and Mrs. Medgar Evers, widow of the slain civil rights leader, in a musical festival memorializing Medgar Evers and celebrating the changes for the better that have occurred in the past ten years. Like "WattStax," the event demonstrated that soul music is more than just entertainment, it permeates the lives of the people.

The diversity of artists and styles represented on Stax Records covers a considerable range. Albert King and Little Milton go back to the traditional blues. The Staple Singers have solid gospel roots and an enormously popular appeal. The Soul Children, Dramatics, Temprees and Emotions represent young America. The Rance Allen Group and other artists on the Stax-distributed Gospel Truth label are creating new definitions for the gospel music of today. Isaac Hayes is blazing new trails with his unique style.

These and many other artists

have provided Stax Records with an exceptionally rich blend of music that is reaching more and more listeners each year.

Since August of 1972, the Stax Organization has been on the charts with such records as "Starting All Over Again" by Mel & Tim, and "If Loving You Is Wrong" by Luther Ingram on Koko Records, both million-sellers; "I Could Never Be Happy"—The Emotions; "This World"—Staple Singers; "Toast To The Fool"—the Dramatics; "Don't Take My Kindness For Weakness"—the Soul Children; "Endlessly"—Mavis Staples; "I'll Play The Blues For You"—Albert King; "Dedicated To The One I Love"—the Temprees; "Stop Doggin' Me"—Johnnie Taylor.

Also "Theme From 'The Men'"—Isaac Hayes; "I'll Be Your Shelter"—Luther Ingram; "Breakin' Up Somebody's Home"—Albert King; "From Toys To Boys"—the Emotions; "Oh La De Da"—the Staple Singers; "It Ain't Always What You Do"—the Soul Children. "I May Not Be All You Want"—Mel & Tim; "Always"—Luther Ingram; "Get Off My Mountain"—the Dramatics; "I Got To Be Myself"—Rance Allen Group; "Be What You Are"—Staple Singers; "I Believe In You"—Johnnie Taylor; "Lovin' On Borrowed Time"—William Bell; "Short Stoppin'"—Veda Brown; "Love Is A Hurting Thing"—Soul Children; and "Love Ain't Gonna Run Me Away"—Luther Ingram.

RCA

(Continued from page 36)

RCA has enjoyed, one of their distributed labels, Chelsea, has broken a big act this year. New York City, with their single and album "I'm Doin' Fine Now" have established themselves as a rising group on the r&b/pop horizon.

Other RCA acts that have emerged in the past year are: Swiss Movement, Carolyn Franklin, The Hues Corporation, Darren Green (RCA's answer to Michael Jackson and Foster Sylvers), B.J. Arnau (who was featured in the James Bond flick "Live and Let Die"), The Shirelles, Nina Simone, Delores Hall, Pat Lundy, Ronnie McNeir, Fawns and Mother's Finest.

When asked how RCA works toward developing an artist's career, Draper said: "This is a big company, and we can make our presence felt. That's the reason why an artist who is recognized as a successful artist here carries a certain level of additional esteem in the industry. I don't want to sound patronizing, but this company is like the General Motors of the record industry. We've been here and we're going to be here, and we know how to make an artist happen. I'd like to think what RCA did for David Bowie can be done for any black artist who shows that same kind of potential. We strive for that total development."



Pictured are some of the many fine Stax Records (and subsidiary labels) artists: (top row, from left) Isaac Hayes, the Staple Singers, Luther Ingram, Mel and Tim, and the Emotions; (bottom row, from left)

Johnnie Taylor, Albert King, the Dramatics, Rufus Thomas and Carla Thomas.

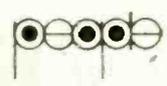


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& THE J.B.'S



THANKS



FROM THE SYLVERS FAMILY OF SUPERSTARS

A Pride Production



© 1973 MGM Records, Inc.

featuring, "Let There Be Drums"

The hit single "Bongo Rock" is now a hit album

MICHAEL VINER'S

THE INCREDIBLE BONGO BAND



Production

"Bongos" "Last Bongo In Belgium" "Apache" "Raunchy"

our information:

Other ads on these two pages are there because of the effectiveness of a new company, PRIDE productions. PRIDE is a diversified new company headed by Michael Viner, former head of the MGM Records, Pride Division, who produced and/or co-produced more chart records than any "new" producer in our industry. In his first two years he produced eleven chart singles and nine chart albums starting with Sammy Davis Jr's. "Fly Me to the Moon" and running through three current chart records, "Stay Away From Me" by Foster Sylvers, "Misdemeanor" by Foster Sylvers and "Bongo Rock" by the Incredible Bongo Band. PRIDE is proud that the first three single and first three album releases have all been major chart records.

We wish to thank all those who helped us - Keg Johnson, who will shortly be recognized (along with Thom Bell) as one of the very best producers in the music industry and the record company who crossed over "Misdemeanor" and wouldn't let "Bongo Rock" die (our first single started selling Oct. 13, 1972), and Mike Curb who gave us our start and showed us so much about so many things. We are thankful for the past and optimistic about the future. We have reached agreement with some of the major forces in our industry and we look forward to working with them - showing what we can do. In these troubled times, where accusations flow so freely, and our industry as a whole is being ridiculed for the wrongdoings of a few, we wish to thank the recording industry and the R&B stations across the country for giving us our start - the opportunity to succeed. You helped us make it happen; you gave us the chance.

you.

Michael Viner
President
PRIDE Inc.

PRIDE
Inc.

9200 SUNSET BOULEVARD, HOLLYWOOD, CALIFORNIA 90069 • (213) 273-7722

On Independent Promotion

By RON GRANGER

Ron Granger, who presently heads up Record Promotions Unlimited, has managed a retail record store and been involved with promotion with such major labels as Capitol and ABC/Dunhill. He's headed up a record company, Ray Charles' Tangerine Record Corporation.

■ **INDEPENDENT PROMOTION**—Assuming the responsibility of advancing interest in a phonograph record by someone not affiliated with a larger controlling unit of phonograph records, such as a record company.

After reading this statement, several questions must come to your mind. Hopefully, this article will not only provide answers to these questions, but also prove the importance of independent promotion to the recording industry.

Independent promotion is not an appeasement to an artist or record producer's ego; on the contrary, it is an invaluable tool augmenting the promotional efforts of a record company's staff in supplying the public's demand for quality entertainment and the industry with profits. The continuing necessity for quality product has led to the emergence of the independent producer as an important source of product. The ever-increasing competition within the industry demands the utilization of independent promotion.

The majority of independent promotion men, contrary to some industry conceptions, are not a group of individuals who use independent promotion as a stop-gap measure to provide them with funds between periods of unemployment—instead, independent promotion is comprised of dedicated men with extensive promotional experience who perform a valuable service.

For example, the establishing

or re-establishing of an artist is more difficult than ever before, because the abundance of quality talent has resulted in an increase in the quantity of product released by a record company. Accordingly, additional aids are needed to support the promotional efforts of record company's promotion staffs such as billboards, newspaper ads, radio time buys and independent promotion. Independent promotion, rather than demoralizing the promotion staff and undermining its effectiveness, is an ally, a friend, a helping hand and promotional expertise working in conjunction with the record company's staff to meet the challenge of providing the maximum exposure for the talent of the recording artist and for the creativeness of the producer, songwriter arranger and musician. It is not a luxury but a necessity—contributing to the growth and profitability of the recording industry.

Sylvia: Power to the Pillow

■ **NEW YORK**—"Pillow Talk", one of the year's biggest records, introduced many people to the talents of the lovely Sylvia. But Sylvia Robinson is no stranger to success. In fact, the multi-million selling "Pillow Talk" is just one part of a career that covers many areas of the music world.

With "Pillow Talk", Sylvia accomplished what no other woman had done before. Not only did she write, perform, produce and arrange the song, she also engineered the record and she heads the company that released it. She has also written and produced records for other artists on the Vibration and All Platinum record labels, including the two-million selling "Love On A Two Way Street" by The Moments.

As half of the team of Mickey & Sylvia, she began her string of hits with the solid gold "Love Is Strange". The team toured for three years before breaking up.

Mickey went to France and Sylvia stayed in New Jersey and "kept busy raising my family." The call of the musical world drew her back though, and in 1969 Sylvia started her own label, All Platinum, with herself as Vice President, chief songwriter, producer and engineer.

"Pillow Talk" was written

Eddie Holland: Good for R&B

■ No member of the trio of Eddie Holland, Lamont Dozier and Brian Dozier can actually recall the number of hits they have had, but the successful songwriting team allows themselves a moderate amount of satisfaction in recalling that they once provided the Supremes with seven consecutive million-sellers.

HDH do not compose and produce hit after hit because it's a good way to pass time, they do so because of the unquestionable sweetness for success. Lamont contends, "We were determined to become the most successful in the business." "Eddie Holland is only half-joking when he claims that the on-off switch on his radio has been a major influence on his musical career. "The marketplace is the best possible gauge of music trends" says Eddie. "What's on the Top 40 now is what the people want." Brother Brian agrees, "We're just about hit product. Whatever the market likes, that's what we feed it." Thus, r&b serve as both an

ethnic denominator and an economic motivator for HDH, and only one more factor remains to be considered.

Rhythm & blues have become the vehicle by which HDH have attempted to create the embodiment of a long-time ambition—an independent black force in the recording industry. Clarence Tucker, HDH spokesman, elaborates on the original concept. "Independent not only from a creative point of view, but it was envisioned as being staffed with black executives, black accountants, black secretaries and so on. And that's basically what you'll see throughout the company. "The Company to which Tucker refers is Invictus Records, Inc., an organization which distinguishes itself with characteristics which HDH themselves found sorely lacking when they were on the employee side of the house with other companies.

Eddie Holland, Invictus President, explained the concept in the company's introductory statement on July 31, 1969. "Creative talent has never had or been given the full opportunity to express itself because of the many stifling restrictions placed on it by "front office" personnel . . . the doors of Invictus Records will always be open to creative talent."

"The "open-door" and talent assistance policy has been a very fruitful approach for HDH in their independent ventures, on a variety of labels, such as "Invictus" itself, "Hot Wax", and "Music Merchants." Those HDH labels have been graced with titles such as "Band of Gold," "Patches," and "Honeycomb," all of which resulted from the Invictus workshop efforts.

All things considered, r&b has been good to Holland, Dozier and Holland, and only a fool would doubt that HDH have been good for r&b.



Sylvia

over a year and a half ago as a possible tune for Al Green. Sylvia made a demonstration tape with full orchestration and put in the voice herself, with all the sexy breathing that stirred so much interest in the song. Green and his producer Willie Mitchell felt that the song was too structured and sexy for Al. They turned it down.

"I tried the same instrumental track with several of the other artists on All Platinum; somehow no one was able to sing the song the way I wanted, so I decided to do it myself," she recalls.

A New York disc jockey played "Pillow Talk" and his phones went wild. A similar reaction in Chicago started

"Pillow Talk" on its course as a national hit. The "Pillow Talk" album followed the single in becoming a gold record. And Sylvia, the lady with the sexy voice, emerged as a star to a whole new generation.

Currently, Sylvia has produced a duet between herself and Latin vocalist Ralfi Pagan on the French classic "Jet-Aime."

Having made an enormous impact with "Pillow Talk", Sylvia intends to remain a major force in the music world.

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ETTA JAMES IS BACK



THE NEW YORK TIMES, WEDNESDAY, AUGUST 1, 1973

Records: Etta James Back Singer Re-Emerges Strongly and Has Some Autobiographical Echoes

Etta James, involved with personal problems, has been away from recording for two years. Now she emerges again with "Etta James" (Chess Records CH 50042, \$5.98) with power undimmed, a singer looking over her shoulder to the future. Even in the nineteen-fifties (when she recorded her first hits) Etta was, although termed a rock-'n'-roll singer, heavily into gospel sounds, a reflection of her first singing in the Baptist church. Those strong and vibrant roots are contained in this 1973 album.

It's also fortunate she has affection for the composer Randy Newman, whose songs (although the lyrics are fiercely secular and abrasive) fit this style. For instance, in

"God's Song," Etta's voice slips and slides up some sardonic phrases, achieving instant and emotional lift-off. Possibly it is the first blasphemous gospel song.

Away from this (three Newman songs are on the album) there are autobiographical echoes—Etta and Chess Records are contributing part royalties to methadone programs. On "All the Way Down" cushioned by an exotic Gabriel Mekler arrangement, she sings of factors that "make you a star/change who you are."

The album is a fine return to form. She can give some of the more contemporary soul artists a lesson in inspirational vibrations.

ian Dove

S, FRIDAY, JULY 27, 1973

Return of Etta James

ER
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1954 hit

performance, this soulful singer suggested that her solution to her own addiction was the faith of others and her own maturing.

"It was time to give it up," Miss James said. "I'd wanted to give it up for a long time, but suddenly I knew it was time to really do it and the record company (Chess Records) supported me."

Etta James was a big teen-age star in the nineteen-fifties; she was a hit in the sixties; and, at 34 in the seventies, she demonstrated that she still has the excitement and presence for which many lesser artists are searching.

fter her

WORLD ALBUM PICKS

ETTA JAMES
Chess—CH-50042

One of the truly remarkable vocalists of the early days of rock has made her first lp in two years, and the Gabriel Mekler-produced set shows her to be at the pinnacle of her vocal magic. Several Randy Newman songs like "Sail Away" and "God Is Song" get fine readings as do all the tunes Etta touches.

Billboard's Top Album Picks

ETTA JAMES, Chess CH 50042. A veteran soul blues artist gets an enviable contemporary showcase selling with exciting pop crossover possibilities. Artist's big emotional sound is admirably harnessed by producer Gabriel Mekler (Three Dog Steppenwolf) to an inventive choice of material. There's so much shouting and power on Etta's attack of the Randy Newman "God's Song" that it nearly overcomes the pessimistic blasphemy of the lyrics. Musically this LP is a high point of the singer's career.

cash box / album reviews

ETTA JAMES—Chess—CH 50042

If you haven't heard this super fine blues veteran wail before, then you have probably been asleep for a good long time. This collection is just one in a long line of dynamic blues collections that the lady has delivered and just like the others, this one, too is a total delightful experience. Listen to Etta's great covers of Randy Newman's "Sail Away" and "Leave Your Hat On," as well as "Lay Back Daddy," "Just One More Day" and "All The Way Down." This disk will leave blues fanatics breathless and turn on countless others to this great artist's fine talents. It's about time, too.



CHESS/JANUS RECORDS

BAMA Commits Itself To Black Professionalism

■ ATLANTA — Hundreds of black newscasters, disc jockeys, promoters, writers, record company executives and entertainers turned out for the first annual Broadcasters and Musical Artists (BAMA) conference held here recently.

BAMA, according to Hamp Swain, President of the newly founded organization, was formed in order to "... promote the interests of black professionals in a highly competitive field such as the broadcast and entertainment industries." One of the primary concerns of BAMA is the FCC's attitude towards blacks in the broadcast industry, and as a result of the conference, BAMA is requesting a workshop on FCC rules and regulations and that

MCA

(Continued from page 42)

will receive maximum exposure in all areas—an estimated quarter of a million people.

Hillery Johnson, MCA's national r&b promotion manager predicts an outstanding future for MCA's r&b acts as well as an increase in the changing programming structure for pop and r&b recordings. Johnson further stated, "With an r&b roster this tight, greater concentration will be given acts signed by MCA Records."

Stereo Dimension

(Continued from page 42)

Soul Dimension is Stereo Dimension's first company-owned r&b label. Stefanie Tevonian is in the process of designing the new label's logo. The new label's initial release is "Dynamite Explodes", by Gentle Persuasion; the disc will be out in a week or two.

Lawton stated, "All of these exceptional efforts on the part of Stereo Dimension will result in the company's playing a major role in the ever-important r&b area of this industry."

the FCC provide a staff member for instruction. In conjunction with this, a letter was sent to the respective Senate and House committees requesting an investigation of racism in the record industry, and also asking for possible legislation to deal with inequities charged by some black deejays.

Lonnell Conley, Executive Vice President of BAMA, spoke directly to this issue in stating that "... we, as a potent, viable organization can serve as a communications vehicle between the FCC and our members in clearing up this conflict of interest controversy. It is a shadow that has hung over the black disc jockeys for too long a time and I think with a little concentrated effort, we can remove this cloud of doubt."

The conference also featured two days of workshops, highlighted by a session on job banks conducted by Ms. Henrietta Canty of Canty's Personnel Services, and Lewis Carter and Donald Walker of the National Urban League. The establishment of a job bank is one of BAMA's key proposals, and negotiations are underway with Clark College in Atlanta to serve as a tie-in with the BAMA bank.

Other festivities included a gala banquet featuring entertainment by Billy Eckstine, Cissy Houston, Solomon Burke and Terry Callier and a speech by M. Carl Holman, President of the National Urban Coalition.

CTI's R&B Expansion

■ NEW YORK—CTI Records, under the helm of Creed Taylor, has forged a creditable record at combining jazz with pop and coming up with hits.

In addition, however, the label has become a power in the r&b field, especially with their Kudu label, which houses such

(Continued on page 73)

Elegance Personified

BY DEDE DABNEY

■ Remember the Glories? The Glories of old are the Quiet Elegance of now. What does Quiet Elegance mean? We can only come up with one definition—soft, and graceful.

Three girls from different parts of the country make up a group whose entertaining sound has left people awed with amazement. Frankie Garrin, Mildred Vaney, and Lois Reeves make up the talented trio. Frankie and Mildred were part of the original Glories, and then came Lois who once sang with Martha Reeves and The Vandellas.



QUIET ELEGANCE: from left, Frankie Geary, Mildred Varney, Lois Reeves.

Noticing the talent of the girls were the Temptations who immediately after hearing they were available decided to manage them. Nevertheless, the Temptations have been having them travel with them to gain the experience of the concert circuit and the supper-club scene. Quiet Elegance appeared with the group at the Copacabana last February and created a very positive reaction.

On Hi

Once with Columbia (1967-71), they have signed with Hi Records, distributed by London. Who's producing them? Willie Mitchell, who they affectionately refer to as "Poppa Willie." Mitchell had them in the studio in Memphis for six days and nights and the outcome was seven sides, two of which have already been released. An album is currently in the making.

It seems as though the Quiet Elegance have come a long way—from the Glories to the days of 1973. Quiet and elegant but their own identity is still with that down home funk! ! !

Black Gold

(Continued from page 36)

"Blues is only the way a person sings his particular kind of music."

As we all know Bell has made quite a name for himself with the production of the Spinners, the Delfonics, the Stylistics and many more.

Memphis' Willie Mitchell has created a sound, about which he states "... in Memphis they really go for the rhythm thing, that's the first thing. You go out in the pocket with rhythm and the rest of the stuff, you stay on top of it." Responsible for the success of Al Green, Mitchell is quoted as saying "In a very short time I think all music companies will disregard the term r&b. I don't think r&b music will be categorized as r&b in years to come because now the pop stations are playing it."

Gamble/Huff

Kenny Gamble and Leon Huff's love is the message have come a long way with the producing of such artists as the O'Jays, Harold Melvin & the BlueNotes, Billy Paul, Joe Simon, and Jerry Butler, just to name a few. Both Gamble and Huff feel "... most of the white companies have never tried to really go all-out to give (black music) the image it really needs." When asked about new artists they replied "To be able to attract good artists you need good merchandising."

Harvey Fuqua started his talents with Motown Records as director of artist development. He then in turn received the experience needed to find the New Birth, Nite-Liters, and Love, Peace & Happiness.

Fuqua, an ex-artist, knows how to deal in the necessary requirements in making hit records.

Wonderman Stevie Wonder has turned his singing into an all-around job which also includes producing himself. Wonder has been with Motown since he was known as Little Stevie Wonder. A child star turned producer and writer—hitmaker.

Three heavy producers with three different concepts and three different sounds make for quite a variety of music. By these standards they have created the desire of many persons interested in communication—music.

BLACK 40 . . . "BOREDOM PROOF"

"I feel that the concept is one that's been needed for a long time. If marketed right, it will serve a good number of markets. It will give them the chance to hear a well done presentation exposing Don St. John to some markets which has gotta be good for the Black thing."

JERRY BOULDING, Consultant

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Sussex: The Sound of Success

■ LOS ANGELES — For the past few weeks, Sussex Records has been ostensibly absent from the top ten chart listings of the industry publications. This temporary state of dormancy represented only a period of transition of which Sussex was preparing itself for the monumental task of independent distribution. The period of preparation is over, and Sussex is now ready to unload both music barrels (pop and r&b).

In the months to come, the industry will not only hear the commercial recordings of Bill Withers (whose fourth album is currently in process) and the Soul Searchers (who are also working on an album), but it will hear from a number of new acts which Sussex is confident will have successful debuts.

They are: Creative Source—A male-female ensemble characterized by their harmony and varying vocal range. Their single is "You Can't Hide Love"; Ralph Graham—A vo-

calist-songwriter; Three of a Kind—A male vocal trio consisting of the Perry Brothers, Jeff, Dennis and Zachary. These Detroit natives have been noticeably influenced by fellow Detroiters, Holland-Dozier-Holland, General Johnson (Chairman of the Board) and their oldest brother, producer, Greg Perry; and the Master Fleet—A self-contained group which consists of four vocalists and four musicians.

And last, the artist that Sussex has extremely high hopes for, Zulema, a recent recipient of the Blues and Soul Award was best new female vocalist. She just completed her second album which was produced by Bobby Taylor of Vancouver fame.

The Sound of Success is on the verge of mushrooming and Clarence Avant, President, believes that the independent distributors for Sussex will do the job necessary to ensure that the Sound of Success is heard by all.

One fascinating aspect of Atlantic's commitment to black music and the black community, said Allen, is the amount of time and money the company puts back into the community, with such programs as an Afternoon in the Sun with Atlantic, wherein Atlantic sponsors concerts in ghetto areas across the country, and Atlantic's college scholarship program.

Clearly, Atlantic is aware of its roots, both in terms of music and in terms of social responsibility.

Atlantic

(Continued from page 24)

every angle of the music business, Aretha Franklin remains a legend, Donny Hathaway is, as Allen puts it, "a genius." "Margie Joseph," says Allen, "is about to explode."

Future stars on the Atlantic r&b horizon include such newly signed artists as Clyde Brown, the Sisters Sledge, black soul singer Diane Steinberg, from Detroit, and various others.

SAS: Management With Soul

■ NEW YORK—"B.B. King's resurgence to the forefront during the last four years is a prime example of our minute planning and full service approach to management," says Sid Seidenberg, President of Sidney A. Seidenberg, Inc. The roughing out of a five-year program brought B.B. King into the stardom, not only in the United States, but around the world, and not only in the record area, but in the educational field, folio field and philanthropic field as well.

Following the smashing successes of B. B. King, due to the management team and the talents of King himself, Seidenberg expanded into the management field on a new "family" concept. Here, long term relationships are preceded by full blown management activities.

Gladys Knight & the Pips, who formerly were business managed by Seidenberg, joins the management "Family Of Stars" and after one year under the direction of Seidenberg, are in the superstar category.

Another rising star in the "Family Of Stars" is Gene McDaniels. After a hiatus of 6 years it was decided to embark on a full campaign on McDaniels, and the results of this campaign are just bearing fruit.

Seidenberg assumed management of Tyrone Davis in the early part of 1973.

Stories is a group also under the wings of Seidenberg's management. This Kama Sutra recording group has risen to meteoric heights with their cur-



Sidney A. Seidenberg

rent single of "Brother Louie" which looks like it can reach a Number 1 position on all charts. International tours have been arranged for Stories, who are currently touring the United States.

Sidney A. Seidenberg, Inc., management firm maintains fourteen employees in New York and a West Coast representation where Danny Kessler handles a full staff operation. For the first time, an expanded management concept "makes things happen."

Ovation Gets Dixon

■ CHICAGO — Willie Dixon, blues composer of such tunes as "Spoonful"; "My Babe," and others has been signed to a long term agreement with Ovation Records. The announcement was made jointly by Dick Schory, President of Ovation Incorporated and Scott A. Cameron, President of The Scott A. Cameron Organization, Inc., management firm for Dixon.



Shown (from left, top row) are Atlantic soul heavies Aretha Franklin, Roberta Flack, the Spinners, Donny Hathaway, and Clyde Brown; (from left, bottom row) Nikki Giovanni, Betty Swann, Sisters Sledge, Margie Joseph and classic soul singer LaVerne Baker.



Gladys Knight & THE PIPS

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Polydor

(Continued from page 58)

"Composite Truth" marks the continuing rise of Mandrill to the top of the r&b field. "Fence-walk" and "Hang Loose," two singles from the lp, have also enjoyed heavy sales and airplay.

The James Brown stable of talent continues to make contributions to Polydor's r&b record. In addition to film-related product, Brown has occupied singles charts with "Think," Maceo & the Macks with "Party" and the JB's with "Doing It to Death." After topping r&b charts, sales of "Doing It to Death" have climbed well over the million mark and the tune was recently certified gold.

Distribution agreements with Polydor-affiliated labels continue to prove profitable for all concerned, with Joe Simon, Millie Jackson and Act I scoring well on the Rifkin brothers' Spring Records, the JB's and Lyn Collins on James Brown's People label, and the Invitations and Ridley & McCoy on Joel Diamond's Silver Blue.

Remarks director of promotion Harold Berkman: "We avoid categorizing or limiting product exposure, gearing overall policy to what the music industry calls 'cross-over potential.' R&B, pop, latin and jazz are categories which an increasingly eclectic recording-buying public no longer conforms to. Such acts as Mandrill, Joe Simon, Roy Ayers and others are cases in point, with airplay and sales reflecting the success of our across-the-board efforts."

Berkman credits r&b promotion head Joe Medlin with keeping things moving in the basic black market: "Joe is the strongest individual r&b promotion personality in the business today. His guidance and direction to his field men are of the highest calibre." R&B promotion assistant Ellen Anderson, as well as regional men Jay Howard, John Nance and independent promo man Chester Simmons, provide vital back-up to Medlin's New York-based activities.

Comments Medlin: "The r&b scene has gone through a lot of changes. After knocking on the back door for so many years, black magic is finally getting the recognition it deserves. Today, black music is big business—but it's still necessary to communicate from a grass roots point of view."

Andre Perry on Product Mgmt.

By DEDE DABNEY

■ In the past six years Andre Perry has witnessed a range of the radio and record businesses that belie his 23 years of age. Perry was brought up in northern New Jersey, and was weaned on the sounds and announcers of New York's WLIB-FM. At Shaw University, Perry studied communications and was a deejay for the University's radio station WSHA-FM. In this interview Perry talks about his work with Howard University's commercial FM facility WHUR-FM and with RCA.

RW: You left Shaw University with a good foundation in radio. How did you turn your experience into a job?

Perry: I did what all people do who are serious about succeeding, I walked the streets of New York looking for work. You see I have no hangups over having a degree. I am from the street, so I have two things going for me. I finally found a job at RKO TV; this lasted for three months, then Howard University called me. This took me to Washington D. C. with 3 months of so-called professional experience. WHUR-FM was in the planning stages, all the staff members were from different parts of the U. S. and we all had a common goal to change the direction and level of consciousness for people in Washington. I must admit AM radio in Washington is the best I have heard in my travels, even more important, the guys in radio in DC are beautiful. People couldn't believe that Howard University could run a commercial station and be successful. Phil Watson who was the general manager had a great deal of confidence in me as music director and let me handle the music from the beginning.

RW: What was your approach to the market place.

Perry: My primary concern was the album product, which will undoubtedly return more money in retail sales—understanding that singles will motivate LP sales. I was finally able to attract interest in the station thanks to Jimmy Gray who at the time was working for Schwartz Brothers. He convinced the people at Schwartz that WHUR would be important. He was correct. I watched every company start to sell catalog product, especially the jazz lines. I watched new artists develop like Terry Callier, Earth, Wind and Fire, Cymande, Black Heat, Sharon Ridley. New Birth and the list goes on and on. The importance of it all came to me when I visited George Gillespie at the Soul Shack and the Waxie Maxie stories. You could still feel the effect the station has on the marketplace, however, WBSL in New York, WDAS

(Continued on page 73)

Just Sunshine

(Continued from page 30)

delphia, Washington, D.C. and Baltimore.

Betty, who had a successful career as a high-fashion model with New York's Wilhelmina Agency, was introduced to the music world by her ex-husband, Miles Davis. Having no formal musical training, she began writing songs. One of her songs, "Uptown to Harlem" was recorded by the Chambers Brothers.

Mike Carrabello, conga player for Santana, introduced Betty to musicians like Carlos Santana, Sly Stone and other San Francisco heavies who offered to record with her. The resulting albums reflects Betty's "foxy lady" talents as a vocalist and arranger as well as a lyricist.

Norman Fields is a brand new talent that Just Sunshine has signed. He is a singer who writes all of his own material, and an album of his is scheduled for release in August.



Shown are (left) The Voices of East Harlem and (right) Betty Davis.

Mogul Acquires 'Makossa' Rights

■ NEW YORK — Ivan Mogull Music Ltd. has secured sub-publishing rights for Australasia and Scandinavia on the current international hit, "Soul Makossa." The agreement was concluded by Jacques Barouh of Grand Avenue Editions of Paris, France, and Ivan Mogull, New York.

Brunswick

(Continued from page 32)

ists have. He gets it together." And a look at their roster, and string of hits, confirms his statement.

Garris looks at Brunswick's success from a business-oriented view. "One of the key factors in our progress as a label over the past year, is that we really began to sell lps. We're getting into the lp market, we're getting our albums into racks. We're also doing more advertising." And Garris finds the increase in sales gratifying to him and the label. "The reason we're having greater acceptance, is due to the greater acceptance of r&b on the music level over the last five years. There's a great market for r&b singles and albums. That's why the racks are into it more, and that's why we're selling more."

Both men cite the smallness of their organization as one of the chief reasons for growth. "We're smaller, and we have the personal contact." The small number of releases allows them to work on each single and album more closely, and by concentrating on releases, fewer records are "lost."

They've also had success with an oldies series, featuring the greatest hits of the Chi-Lites, Tyrone Davis, Jackie Wilson, Barbara Acklin, etc. They've also had success with a series of "Greatest Hits" albums by their hotter artists, and a "Various Artists Greatest Hits" package. Finally, they do a good business in catalogue albums, with the belief that catalogue albums are also valuable sales items.

Success

Brunswick's success stems from their involvement with good r&b product, the motivated personnel, and a sense of enthusiasm. Which leads one to believe that next year, and for many years to come, Brunswick/Dakar/BRC will continue to be one of the major independent companies on the scene.



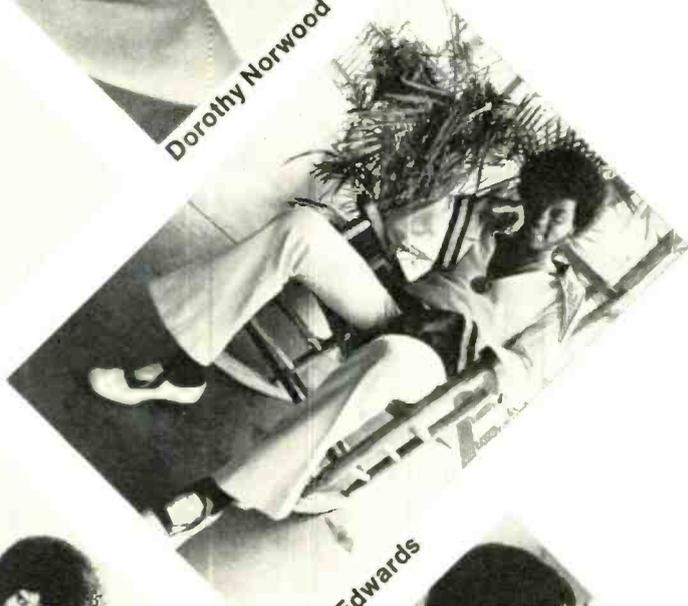
Deep Velvet



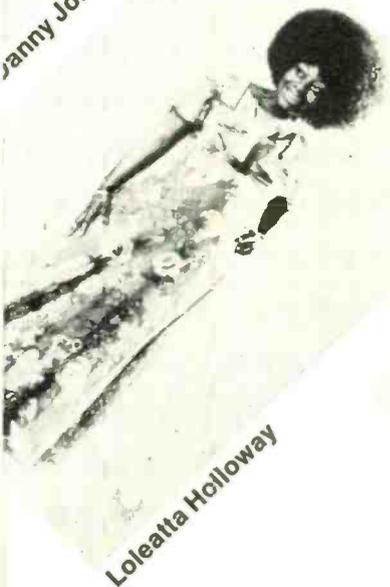
Dorothy Norwood



Janny Johnson



John Edwards



Loleatta Holloway



The Counts

ANTA

GRC

**A TOTAL
ENTERTAINMENT
CONCEPT**

*"Turning dreams
into reality"*
— Michael Thevis

**GENERAL RECORDING
CORPORATION**

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Atlanta, Ga. 30313

A
**MICHAEL THEVIS
ENTERTAINMENT**

AUGUST 11, 1973

1. **FRESH**
SLY & THE FAMILY STONE—
 Epic KE 32134
2. **HEY NOW HEY**
ARETHA FRANKLIN—Atlantic SD 7265
3. **I'VE GOT SO MUCH TO GIVE**
BARRY WHITE—20th Century T 407
4. **HEAD TO THE SKY**
EARTH, WIND & FIRE—
 Columbia KC 32194
5. **TAYLORED IN SILK**
JOHNNIE TAYLOR—Stax STS 3014
6. **BACK TO THE WORLD**
CURTIS MAYFIELD—Curtom CRS 8015
 (Buddah)
7. **NATURAL HIGH**
BLOODSTONE—London XPS 620
8. **FACTS OF LIFE**
BOBBY WOMACK—United Artists
 UA LA043-F
9. **TOWER OF POWER**
Warner Bros. BS 2681
10. **TOUCH ME IN THE MORNING**
DIANA ROSS—Motown M 722L
11. **EDDIE KENDRICKS**
Tamla T 327L (Motown)
12. **EXTENSION OF A MAN**
DONNY HATHAWAY—Atco SD 7029
13. **CALL ME**
AL GREEN—Hi XSHL 32077
14. **LIVE AT THE SAHARA TAHOE**
ISAAC HAYES—Enterprise
 ENX 2-5005 (Stax)
15. **MUSIC IS MY LIFE**
BILLY PRESTON—A&M SP 3516
16. **ALL I NEED S TIME**
GLADYS KNIGHT & THE PIPS—
 Soul 5 739L
17. **BLACK BYRD**
DONALD BYRD—Blue Note
 BN LA047-F (UA)
18. **SOUL BOX**
GROVER WASHINGTON JR.—Kudu
 KUX 1213 (CTI)
19. **BIRTH DAY**
NEW BIRTH—RCA LSP 4797
20. **LIVE AT CARNEGIE HALL**
BILL WITHERS—Sussex SXBS 7025-2
21. **TYRONE DAVIS**
Dakar DK 76904 (Brunswick)
22. **SMOKEY**
SMOKEY ROBINSON—Tamla T328L
23. **GIVE YOUR BABY A STANDING
 OVATION**
DELLS—Cadet CA 50037 (Chess/Janus)
24. **COSMIC SLOP**
FUNKADELIC—Westbound WB 2022
25. **SOUL MAKOSSA**
MANU DIBANGO—Atlantic SD 7267

Buddah

(Continued from page 42)

Louie," the first hit-bound blue-eyed soul to be heard in quite a while.

As Bogart pointed out, "The Buddah Group was one of the first companies to recognize, several years ago, the growing importance of black albums as well as the phenomenon of independently owned black labels. Now the majors are well ensconced in this direction but Buddah was one of the ground-breakers."

GSF

(Continued from page 54)

label, using a roster of well known jazz musicians. Some of the artists featured are: Sel-don Powell, Sands of Time, Frank Owens, Sir Edward and East Coast. Most of the music on Encounter was produced by Lloyd Price and Bernard Purdie.

GSF has recently concluded a distribution deal with the Golden Ear label, based in Chicago. Their first release is by the Enchanters, entitled "A Fool Like Me".

Chess/Janus

(Continued from page 41)

Chess/Janus has also become a major factor on the west coast music scene. An expansion that started with independent producer Gabriel Mekler several months ago has continued through the recent addition of Eddie De Joy as director of west coast operations and Allan Mason as director of artist development.

UA

(Continued from page 41)

ous jazz division.

Shirley Bassey has always reigned as a queen of the M.O.R. and easy-listening areas. Ms. Bassey has a bit of product called "Never, Never, Never" on pop, easy-listening and r&b lists. Other UA biggies in the soul area include perennial bestseller Z.Z. Hill, the gifted Lea Roberts and the dynamic Margie Evans.

In addition, r&b product for UA is being turned out at Ike Turner's famed Bolic Sound Studios in Inglewood. Bolic is where the great Ike & Tina Turner records come from, of course, but Ike also masterminds the recording of Family Vibes, the Turners' band; the world-famous Ikettes, Tina's back-up singers, and an extremely promising young female singer named Judy Cheeks, whom Ike & Tina are grooming for stardom.

Also, the UA-distributed Fame label rocks with Candi Staton and Clarence Carter, each of whom seems to be a permanent resident on both the pop and soul charts. And Avalanche Records, another diskery distributed by United Artists, has a single called "Say Girl," by an act called the Group, that is creating all kinds of national excitement.

UA's soul future has never looked brighter. In the next few weeks, several of the major artists mentioned previously will be represented by important album product.

London

(Continued from page 36)

Ann Peebles' first hit big on the r&b charts in 1969 with "Part Time Love," followed closely by Al Green's initial soulful smash "I Can't Get Next To You," and Hi/London was established as a major r&b/soul power. Of course, Al's record of nine gold records—six singles and three albums—speak for themselves, but Ann has been nearly as consistently strong in the black market, strong enough, in fact, to headline concert bills in many key black areas.

Bloodstone Breakout

More recently, London's had another huge breakout r&b/soul rock sensation. Bloodstone. Originally signed by British Decca after an English tour that ended with them playing on bills with Curtis Mayfield and Al Green to standing ovations. Bloodstone was broken in the U.S. in early '73 by a second billing on a monstrous national tour with Al. The Number One Male Vocalist as the main draw, the new rock 'n' soul group got an incredible amount of exposure just at the right time. Their debut London album, "Natural High" produced by Mike Vernon, has just been released, and the tour provided the needed momentum. The single of "Natural High" was then released, and slowly but surely it wended its way up both the r&b and pop charts, gaining gold status along the way.



The Chess/Janus family of artists includes (top row, left to right) Chuck Berry, The Dells, Etta James, and Muddy Waters; (bottom row) Bo Diddley, Detroit Emeralds, Terry Callier, and Capers and Carson.

ment:
ne

— The Swiss of RCA's hot-groups, spans spectrum from n deep funky

quartet was e Temptations a half years been touring since. At that known as the funky seven called the Orie careful di-Williams and the Orbits—erbert Clifton ms—began de-all their own. he Orbiteers ous personal oughout the ill late 1969 ade their way they gained . In the early hey added a Johnny Hod-d their name ement.

Williams and two members ions, brought nent to RCA. they have reles. Their de-leased in July ately entitled e Swiss Move-ear they were ne Blues and mittee as one ising new vo-3.

ede Dabney

age 66)

s as Esther ver Washing-to artists are to bridge the and soul, but finest of funk s well. Super awford, once Charles' band, m signed to o playing will his Kudu de-bard, trumpet re. is also a

always been of innovative ade both CTI which special-music that ap-l colors.

UA Soulstars



United Artists soulsters: Top row (left to right) supergroup War; Bobby Womack; Shirley Bassey; and Donald Byrd. Bottom row (l to r) Ike & Tina Turner; Candi Staton; Lea Roberts; and the Cornelius Brothers and Sister Rose.

Andre Perry

(Continued from page 70)

in Philly, KAGB and KJLH in Los Angeles have the same impact. This upsurge of black FM stations should be watched closely, if you don't you are really missing the boat. Not to negate the programming of AM stations, however, they are adjusting their formats to stay current. All of the new black FM stations are developing good rating showings and this is an excellent justification of the position I have taken. It's all about making money, isn't it?

RW: How did you function as a music director?

Perry: My contention is that black people in radio are overworked, not to mention underpaid. I spoke at the Gavin Convention last year and I explained the importance of being a full-time music director and not p.d./m.d./announcer. You cannot deal with retail accounts, one-stops, distributors, regional, local, and national promotion men if you have all of those responsibilities. I think too many games are played also when you have a program director, and music directors all making different decisions. It is very unfair, I said this while I was in radio and I still believe this. If the stations would pay on a competitive basis with top 40 station then all of the jobs needed to run a station effectively could be performed.

RW: What does product management involve?

Perry: Well, it is not as glamorous as promotion, if that is your desire. My function is watching the product develop from the time it leaves a&r until the consumer purchases the product. I work closely with all departments at RCA in the planning of marketing campaigns, advertising campaigns etc. I try to avoid having people think, I'm the black savior. RCA has an excellent roster, and I feel that within a matter of time RCA will have even more success in the black market. I have noticed great changes as relates to black music over the last 90 days at RCA & on the trade charts. I work very close with Tom Draper and his staff enabling me to have a consistent barometer on how to spend money on the black artist and get the most. I try to establish a line of communication between a&r, talent managers, and the artist at RCA.

RW: Do you find a special marketing strategy helps black artists?

Perry: With all respect to the trades, I try and use the black consumer magazines and papers—this is where the audience I'm trying to reach will be. They even have mini-billboards that can reach a black audience on the West Coast. I believe in taking it the people.

Curtis Shaw

(Continued from page 24)

black owned radio stations since 1966 and one television station. NATRA sees an equally astonishing percentage increase in the number of black station managers and related positions of responsibility. NATRA sees for the first time a black man serving on the Federal Communication Commission. NATRA is witnessing a music revolution where in black music and musicians, working with the limitation of restricted air play, are selling the equivalent of their white counterpart. While blacks invade the film industry from all angles — production, direction, scoring and acting — they continue to advance through their own efforts, a realization of the times, and minority employment laws, at general market facilities, radio and television.

"The accomplishments within this industry, which we can witness today, are accomplishments that NATRA can be proud of. We were here fighting before it became fashionable. We did not do it all by ourselves, but we've been there, right at the front of the line doing all we could to make the dreams of yesterday the realities of today. We can take pride in the above mentioned accomplishments and many more, but we can't stop here.

"The most disgusting realism in this industry in 1973 is that there is no television presentation of music and related area awards for blacks in particular, and minority persons in general. Those people who have unquestionably contributed generations of culture and numerous innovations to the music world. Recognizing this disgraceful situation NATRA is currently

(Continued on page 80)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Continúa Discos Musart incrementando su catálogo Internacional; ya que paralelamente con la firma del sello Parnaso, adquirió también la exclusividad en México de la marca inglesa Young Blood que ostenta entre su elenco al grupo Apolo 100; que mantiene con inusitada popularidad mundial su tema "Alegria." De esta forma, la grabadora del buen amigo Eduardo Baptista se coloca con un tremendo elenco Internacional en el medio musical de México. ¡Congratulaciones! . . . Cunde cierto nerviosismo en todas las grabadoras por la falta de materia prima para elaborar los discos; esperemos que el mal sea pasajero . . . Muy buenos los resultados en ventas de Pina Nevarez con la melodía "Tonto." Se ubicó decididamente en el segundo lugar en su sello Peerless, después de Los Solitarios quienes se mantienen con su "No debes llorar" . . . Agotadora jornada de trabajo realiza Tanicho, quien recorre toda la provincia acumulando grandes éxitos en todas sus actuaciones. Y claro está, su tema "Te Recuerdo" cobra cada día mucho mayor fuerza en el mercado . . . Anuncio oficial en México. Todas las emisoras del País, deben cumplir con acreditar el nombre del compositor de las obras musicales que emplean en sus grabaciones, ya que de no hacerlo infringirán la Ley Autoral, y se harán automáticamente acreedores a durísimas

sanciones . . . Entre los nuevos baladistas, surge Jaime Moreno demostrando que tiene mucho futuro. Su número "Solo quise ser de tí" es una buena carta de presentación . . . Justo y muy honesto el acuerdo interno adoptado por RCA a nivel mundial; "Todas las filiales respetarán la versión original si esta llega a determinado País interpretada por un artista RCA, y no se le cubrirá de ninguna manera con otro intérprete del lugar, sinó por el contrario tendrá todo el apoyo necesario." . . . Me llegan noticias desde España del triunfo de Sola, quien a colocado entre el gusto del pueblo su versión "Cuatro Vidas" . . . También desde Los Angeles Fernando Ríos me hace saber la forma en que su público lo ovaciona en todas sus presentaciones; y pronto nos dice, estará en México, en donde su tema "Me Voy" es todo un éxito radial . . . Nuevos números del triunfador conjunto La Tropa Loca, que pone esta vez en el mercado Mexicano "Novia Linda" y "Quemadita," los cuales gustan tremendamente . . . Fuerte impulso de Musart para Fernando Allende quien estrenó su primer elepé con mucho éxito . . . Y hablando de Musart, José Luengo Director de Mercadotecnia, y Luis A. San Martín del Dpto. Internacional realizando viajes de investigación de mercados y renovación de contratos,

(Continued on page 76)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

(This column appears first in Spanish and then in English.)



■ Han recibido oficialmente las emisoras en México la orden de acreditar el nombre de los compositores de las obras musicales lanzadas al aire en cada una de sus programaciones. Inclusive, se anuncian las aplicaciones de las sanciones correspondientes por infringir la Ley Autoral correspondiente. La mayor parte de las radiodifusoras del país cumplen con el ordenamiento y los locutores tienen en su poder las listas de las grabaciones que emplean, así como los autores que en esos discos se acreditan. ¡Gracias México! . . . Y hablando de radio, ya se ha confirmado que la WOCN de Miami, estación de música instrumental norteamericana, que lanzaba al aire sus ondas por FM y AM, va a 24 horas de programación en Español por su A.M. a partir de la semana entrante. En su F.M. seguirá programando su exquisita música instrumental estereo, que la ha hecho tan popular entre la radioaudiencia norteamericana, pero ahora salpicada con música instrumental latina. El formato en Español, dirigido por el popular Bebo Kramer, con una amplia ejecutoria profesional en su patria, Cuba, a travez de Radio Kramer y en casi todas las emisoras latinas del área en Miami, seguirá el patrón de música



Nancy Ramos

moderna con recuerdos del pasado, pero en una tónica suave y moderada. ¡Felicidades! . . . Por otra parte, según se desprende de varias informaciones sin confirmar, WHMS Radio, emisora FM de Hialeah, con alcance absoluto de toda el área del Dade County, irá también a 24 horas de programación en Español, siguiendo el formato de WCMQ de Miami, establecida desde hace varios meses bajo la égida de Herb Dolgoff. Según parece, Dolgoff no es ajeno a las nuevas negociaciones para adquirir WHMS . . . KWSR Radio de Monroe, Washington, necesita muestras de producciones latinas para enviarlas al aire. Favor de enviarlas dirigidas así: Cecil Hernández, K.W.S.R. Radio, P.O. Box 777, Monroe, Washington 98272.



Gil Veda

Lanza este mes Promus de Venezuela, un nuevo sencillo de Nancy Ramos, triunfadora en varios países latinos con su interpretación de "Ese Mar es Mío." Nancy iniciará próximamente una "tournee" que la llevará a México, Argentina, Colombia y Centroamérica. Nancy Ramos fué galardonada recientemente en Caracas, con el trofeo Rafael Guinand, como la "Mejor Cantante Femenina del 72." . . . Nombrado Fernando Hernández, Sub Gerente de Discos Capitol de México. Hernández ingresó en la empresa en el 1968 como Contralor General y en 1970 fué ascendido a la categoría de Gerente administrativo, puesto que venía desempeñando hasta su actual nombramiento . . . Va logrando impacto el sello Rico Records con sus "releases" de "El Muerto" por Los Hermanos Lopez, "Poema" por Primitivo Santos y "Barrio Bochinche" por "Chaparro." Rico está preparando el lanzamiento de nuevas grabaciones en los próximos días, según se desprende de informaciones recibidas del enérgico Tony Pabón . . . Muy bueno el grupo Tiza que ha sido lanzado recientemente con carácter internacional pero con una débil proy-



Regina Alcover

(Continued on page 75)



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AMERICAN HIT PARADE

AUGUST 11, 1973

Columbia

By RADIO RITMOS

1. EVA MARIA
FORMULA V—Phillips
2. CON RAZON O SIN RAZON
CAMILO SESTO—Famoso
3. PROMETIMOS NO LLORAR
PALITO ORTEGA—Sonolux
4. SI DEJARAS DE QUERERME
MARILUZ—Famoso
5. UN PAYASO LOCO
MIKE KENNEDY—Famoso
6. ASI NACEMOS
JULIO IGLESIAS—Phillips
7. TU RISA
JERONIMO—Phillips
8. FRESA SALVAJE
CAMILO SESTO—Famoso
9. CHARLY
RODOLFO—Fuentes
10. MI BIEN
SABU—Orbe

AUGUST 11, 1973

Guatemala

By TGTO

1. ENGANO
LA TROPA LOCA
2. LA MUSICA
EDDIE Y SUS AMIGOS
3. SIN TU AMOR
INDIO
4. TONTO
PINA NEVAREZ
5. HABLAME
LOS ANGELES NEGROS
6. LLORE
LOS GALOS
7. MAS QUE YO
NELSON NED
8. LA VIDA PASA FELIZMENTE
LUIS AGUILA
9. AMOR ES . . . MUCHAS COSAS
ALI AGUERO Y KODIAK III
10. ESE DIA LLEGARA
JULIO IGLESIAS

AUGUST 11, 1973

San Antonio, Texas

By KCOR

1. CORAZON VAGABUNDO
ALBERTO VAZQUEZ—GAS
2. LA MISMA
VICENTE FERNANDEZ—CBS/Coytronics
3. RIO REBELDE
JULIO IGLESIAS—Athambra
4. ENGANO
JOSUE—ARV
5. HOY
LOS SOLITARIOS—Peerless
6. AGUA SALADA
LOS SONORS—Peerless
7. TE BUSCO, TE EXTRANO
JUAN GABRIEL—RCA/Arcano
8. EN UN BOSQUE DE LA CHINA
LUCCY—Sultana
9. GUARARE
CHICKEN Y SUS COMANDOS—Musart
10. EL MOSQUITO
PABLO BELTRAN RUIZ—RCA/Arcano

STRO RINCON

(page 74)

l. Son miembros de este grupo, los dos hijos y en extremo profesionales y exitosas, Sonia y Por eso me sonaban tan bien! . . . Lanzó KVM ico su "Guía Musical de Puerto Rico" con los ciones de dicha emisora boricua. ¡Muy bueno! ig de Ray Rivera "From Puerto Rico to Souls- do en Brasil por Discos Equipe. El día 28 de Gasper y Ray Comenzaran a grabar un nuevo "zz" titulado El Rey, con temas originales de uena la grabación de Gil Veda con "Un Día ulveda) y "Vente Conmigo" (G. Sepulveda) e Records y producida en Nashville. Gil, tam- ator, merece una buena acogida con esta nueva

tor de Tico-Alegre Records, nos anuncia que ayado del 1974, Morris Levy presentara el espec- e All Stars" en dos conciertos en el Carnegie rk. Los artistas serán Tito Puente y su Or- de 25 músicos (Tito será también Director), Ismael Rivera y sus Cachimbos, Joe Cuba harlie Palmieri y su Orquesta con Vitin Aviles, Hector Rivera y su Orquesta, Yalo el Indio, su Orquesta y otros artistas que serán anunci- te. El espectáculo completo será grabado y ciones De Lujo. Joe Cain concertará fechas Rico y Miami, durante su próximo viaje, para de espectáculo en ambas comunidades en Julio Rico lo realizará en el Clemente Stadium. namá, Santo Domingo, Suramérica y Europa ndo planeados. La operación completa será ada y producida por Cain. ¡Felicidades Joe! . . . nunció la grabación de la telenovela "Nosotros la dirección de su creador Ismael Rodríguez, pe el Toro. Alberto está programado para nu- en su nuevo sello Gas, con los cuales ha lo- bién en Los Angeles con "Soy Indio" y "Voy "Aprende a Perdonar" por Enrique Cáceres todas partes. ¡Me alegro! . . . Sigue avanzando ctriz de la talentosa peruana Regina Alcover. zada en varios países la telenovela "Fernando comparte honores con Enzo Viena. Las gran- tante de Regina, están cotizandose ya en el nte . . . Y siguen siendo las telenovelas gran us temas de presentación. Ahora logra gran ra que "Muchacha Italiana viene a Casarse" lica María con el tema "Adónde Va Nuestro

se dedican a la grabación de discos lograron le aumento en sus salarios, al firmar el nuevo de trabajo con la Asociación Mexicana de nofram. Firmaron el nuevo acuerdo laboral,

Eduardo L. Baptista, presidente de Amprofón y Venus Rey, Se- cretario General del Sindicato Unico de Trabajadores de la Música . . . Me consterna la muerte de Isabel Soto Lamarina, "La Chicotita" en México. Muere la talentosa intérprete a los 28 años, dejando miles de fanáticos y admiradores en toda Latino- américa . . . "Te Quiero Así" grabado en Castellano por Perry Como es su éxito norteamericano. "And I Love You So" y con él, el intérprete está de éxito en nuestro mundo. Con ligeras y extrañas excepciones, este número ha sido lanzado al aire en Inglés en Latinoamérica, ya que la versión preferida ha sido "Te Quiero Así." Bueno, al fin comenzamos a ver las reacciones apropiadas . . . Y ahora . . . ¡Hasta la próxima!

■ The radio stations in Mexico have officially received the order to credit the authors of the themes that go on the air in each one of their programs. They have also been advised of the penalties involved for going against the correspondent law. The radio stations are following orders and the disc jockeys have the lists of the recordings used for their programs, as well as the authors of the themes. Thank you Mexico! . . . And while we are talking about radio stations, it has been confirmed that WOCN of Miami (AM and FM) is going on the air with 24 hours of Spanish programming on AM, starting next week. On FM, the station will keep on programming their regular instrumental programs only now they will have little spots of Spanish music. The Spanish format, directed by the very popular Cuban Bebo Kramer, will stay on the popular music pattern with some remem- brances from the past, but in a smooth and moderate way. Congratulations! . . . On the other hand, and from various sources, we find out WHMS, an FM Radio Station in Hialeah, which is heard all over Dade County, will also go on the air in Spanish for 24 hours with the same format as WCMQ in Miami, a radio station that was established a few months ago under the direction of Herb Dolgoff. Dolgoff is involved in this new negotiation to acquire WHMS . . . of course, all this news is

(Continued on page 76)

LA SUPER ESTRELLA DEL SELLO TICO ISMAEL RIVERA y su ultimo Album de Lujo (doble cara'tula) "VENGO POR LA MACETA" Tico 1311



Este L.P. contiene el hit "MI JARAGUAL" T-615

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Toño Fuentes y su guitarra Hawaiana ofrecen aquí un repertorio de bella música cubana, en el especialísimo estilo de estas grabaciones. Entre otras "Siempre en mi Corazón," (E. Lecuona) "María la O," (E. Lecuona) "Aquellos Ojos Verdes," (N. Meléndez) "Bella Cubana," (S. White) y "La Comparsa," (E. Lecuona) Un tesoro instrumental! Le acompañan Los Millonarios (Diplomaticos)



■ A great instrumental package by Toño Fuentes and his Hawaiian Guitar performing Cuban music that will sell forever. "Bella Cubana," (S. White) "Dos Gardenias," (Isolina Carrillo) "Noche Azul," (E. Lecuona) "María la O," (E. Lecuona) and "Tres Palabras," (O. Farres) Los Millonarios (Diplomaticos) also perform.

EL REGRESO DE EL GRAN TRIO (Lily-Mon-Junior)— Montilla FM 263

Feliz regreso de los miembros originales del en el pasado muy popular vendedor Gran Trio. Excelente repertorio que moverá las cajas registradoras. "Que te Vas," (L. Delgado) "Sufriendo por Quererte," (S. Alicea) "Locuras tengo de Ti," (P. Villar) "Amor Manchado," (V. Estevez) y "Miedo de Amar," (L. Delgado)



■ Happy comeback of the Gran Trio by its original members, Lily, Mon and Junior. Superb repertoire that will ring cash registers! "Maldito Sea tu Sino," (L. Delgado) "Donde Estarás," (V. Estevez) "Locuras Tengo de Ti," (P. Villar)

NUESTRO RINCON

(Continued from page 75)

not confirmed . . . KWSR Radio from Monroe, Washington, needs dj's copies of latin music in order to put them on the air. They will appreciate all they receive at the following address: Cecil Hernandez, K.W.S.R. Radio, PO Box 777, Monroe, Washington 98272.

Promus of Venezuela will release a new single this month by Nancy Ramos, who has been a hit in various latin countries with her interpretation of "Ese Mar Es Mio." Nancy will initiate a "tournee" that will take her to Mexico, Argentina, Colombia and Central America; Nancy Ramos was given the award of "Best Female Singer 1972" in Caracas when she won the Rafael Guinand award.

Fernando Hernandez has been named sub manager of Capitol Records in Mexico. Hernandez started in 1968 as general controller and in 1970 he was given the title of administrative manager, where he stayed until his recent promotion . . . Rico Records is gaining hits with their releases of "El Muerto" by Los Hermanos Lopez, "Poema" by Primitivo Santos and "Barrio Bochinche" by Chaparro. Rico is getting ready for the release of new recordings by the energetic Tony Pabon . . . The group Tiza, released recently on the international level, but with very weak promotion, is very good. The members of this group include two sons and two daughters of the very professional and exciting Sonia y Miriam from Chile. No wonder they sound so good! . . . KVM in Puerto Rico has just released the "Guia Musical de Puerto Rico" with the hits and programs of each station. Very Good! . . . The lp by Ray Rivera "From Puerto Rico to Soulsville" has been released in Brazil by Equipe Records. On the 28th of this month, Jerome Gasper and Ray, will start recording a new "Latin jazz" group called El Rey, with original themes by Rivera . . . The single by Gil Veda, "Un Dia Volvere" (G. Sepulveda) and "Vente Conmigo" (G. Sepulveda), released by Square Records and produced in Nashville is great. Gil, who is also a well known painter, deserves very good results from this recording.

Joe Cain, Director of Tico and Alegre Records, advises us that on Friday, May 24th 1974, Morris Levy will present a show entitled "Tico-Alegre All Stars," with two concerts at Carnegie Hall in New York The artists will be Tito Puente y su Orquesta Concierto, with 25 musicians (Tito will also be the musical director of the event), Ismael Rivera y sus Cachimbos, Joe Cuba Sextet, La Lupe, Charlie Palmieri y su Orquesta with Vitin Aviles, Vicentico Valdes, Hector Rivera y su Orquesta, Yayo el Indio, Javier Vázquez y su Orquesta and other artists that will be announced in their right time. The whole event will be recorded and released in deluxe packages. Cain will also announce the dates for the event in Puerto Rico and Miami on his next trip to such cities in order to present the event during July 1974. In Puerto Rico, it will take place at the Clemente Stadium. Concerts in Panama, Santo Domingo, South America and Europe are also being prepared. The complete, operation will be supervised, planned and produced by Cain. Congratulations Joe!

The musicians that work on the recording of records in Mexico, obtained a 14 per cent raise in their salaries, when they signed the new contract with the Asociación Mexicana de Productores de Fonogramas. The new contract was signed by Eduardo L. Baptista, President of Amprofon and Venus Rey, General Secretary of the Syndicate of Musical Workers . . . I am very sorry about the death of Isabel Soto Lamarina, "La Chicotita" in Mexico. The very talented interpreter, dead at 28 years old, leaves behind thousands of fans throughout Latin America . . . "Te Quiero Asi," recorded in Spanish by Perry Como is a hit in English, "And I Love You So" and with this one, the interpreter is having hits all through our world. With very slight exceptions, this number has been released on the air in English in Latinamerica, since the preferred version has been "Te Quiero Asi." Well, finally we are beginning to see some appropriate reactions. And now . . . Until next week!

En Mexico

(Continued from page 74)

visitan la República Dominicana, Miami, Venezuela y Colombia . . . Impresionado con los mensajes que divulga Guadalupe Trigo en sus canciones, partió hacia su País de origen Ed Isley, Gerente General de la RCA Francesa, quien estuvo de paso por México . . . ¡Y será hasta la próxima desde México!

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ENGLAND

By RON McCREIGHT

s of the Week for U.S.

SINGLE

SING SUN—Medicine Head—Polydor
Publisher: Biscuit/Feldmans

SLEEPER

RYBODY GOING HOME—Leo Sayer—Chrysalis
Publisher: Blanedell/Compass

ALBUM

AR BELLS—Mike Oldfield—Virgin Records

vey by the British Market Research Bureau, cent lead over RCA as the top English singles months ending 30th June. Dick Leahy's opera-olidified its position in the new quarter with ing No. 1 (his first in five hits) after only two s to a 25.4 per cent lead over RCA (finishing he mid-price album field.

om America with Superstar potential in town tional tours:—our own Van Morrison returned capacity everywhere including an important ow last Monday (23rd). Warners has issued a "Love" to coincide with his tour; Jim Croce is a good reputation and also has a new single "en" which features his Stateside chart topper "rown" on the B side, released on Phonogram's e in with his European tour and series of TV ere; Albert Hammond appeared on BBC TV's " and a special Luxembourg feature to follow ctric Band" hit, during a three day stay. His r the single, is just out on the Mums label dis-nd the feeling is that every track proves there and than just a hit single.

managing director Gerry Oord has appointed a Powell who previously held the position of o Devices Inc., a subsidiary of Capitol Records y major appointments have been announced by eral manager, Jonathan Clyde, who has chosen assistant, Bill McAllister as his press officer, dt as promotion manager. Former Deputy Edi-er Pop magazine Disc, Mike Ledgerwood has ion to become head of press and public rela-ords. Ledgerwood takes up his new position on will report to managing director Derek Green. Freeman, (not the popular deejay) will join Spark record company in August to run the ho has considerable experience in the record nerly with WEA as head of MOR.

v single on Tony Cousins' and Bruce White's Dave Collins, titled "Money Is The Poor Peo-deserves heavy airplay. Miki Dallon has pro-sual single by Ian Campbell, an updated and n of a traditional Scottish tune, "The Curragh wing Jan Olafsson's three-week visit to Amer-pect to announce important Stateside record their artists Mac and Katie Kissoon and Gary

CANADA

By LARRY LeBLANC



■ TORONTO: The single "Send A Little Love My Way" by Anne Murray counts two points CanCon because it was recorded at Eastern Sound in Toronto. It is not the version used on the soundtrack of "Oklahoma Crude" . . . Helen Reddy is set for Canadian dates from Sept. 3-5 in Toronto, Montreal and Vancouver . . . New Bobby Griffith single for Ranwood is the self-penned "The Badger's Song" . . . New Gaiety single for Jarvis St. Revue is "Mister Rock" . . .

Catherine McKinnon to be produced by Skip Beckwith for Happy Sack Production . . . WEA has re-released "They're Coming To Take Me Away, Ha Ha" . . . EMI England's hypesheet "The Fortnighter" makes mention of a 14 day tour for Wings in Canada under the supervision of D'Arcy Barrett . . . Pierre LaLonde has covered Tommy Graham's "The Happy Song" in the French market. The tune was written by Graham Sachek . . . Keith Hampshire is now hosting CBC Radio program "The National Rock Works Company" . . . New Daffodil album for A Foot In Cold Water due any day now . . . The Guess Who due to record in L.A. in October and tour Japan in February . . . Kevin Hunter Associates of Montreal have made a personal management agreement with Natalie Cole, daughter of the late Nat "King" Cole. Miss Cole represented the U.S. at the recent Greek Olympiad of Song at which she performed her penning of "Tell Me To My Face" . . . Polydor Records in England has released "I Just Want To Make Music" by Ken Tobias. The MGM/Verve artist has just returned from sessions in London, England for an album, "The Magic's In the Music" to be released in mid-September. Recording was done at AIR Studios with Jon Miller, Rod Edwards and Roger Hand of Triumverate Productions as producers . . . September 19th is the date for a free concert at Toronto City Hall with Lighthouse . . . U.A.'s Snakeye has finished their album. The Maritime band will be touring with Blood, Sweat & Tears this month and return to Toronto for 4 months starting September 19th . . . Robert E. Lee Brigade group has added Ron Leppard as musical director and two new singers, Carolyn Prue and Sheila Bestall . . . Richard Comber has left as promotion director from Smile Records to go into independent promo work. His first assignment is the "I Can't Tell You" single by John Allan Cameron on Columbia . . . Anne Murray is slated for a two week Home-coming Tour in the Maritimes commencing in early September. Anne will perform in Fredericton, Moncton, St. John's, Sydney, Charlottetown and Halifax . . . Tom Rivers, CHUM (Toronto) and Howard Christensen, CHYM (Kitchener) have come up with a new comedy series called "The Adventures of Hi Powered Howard." The package consists of 13 weeks programming containing 65 episodes in stereo. For further information and demo tapes contact Tom Rivers at (416) 961-8417 or Howard Christensen at (519) 744-5696 . . . New single by Riverson is "Sittin' Waitin'" on Columbia . . . Dave Nichols recording at Toronto Sound under supervision of Terry Brown . . . Ampex Music Division and Family Productions have renewed their long-term tape licensing agreement.

Stampede Special

■ TORONTO — Filming for The Stampede's television special, "A Short Visit To Planet Earth," has been completed, announced the group's manager Mel Shaw.

Shaw and Henning Jacobsen have produced and packaged the 30 minute show which has been picked up by CBC-TV for

showing in October. They hold world rights to the film. The Stampede were filmed at a number of local gigs including their much acclaimed Ontario Place appearance in June.

The October showing of the television special coincides with the release of the group's fourth album and a new U.S. label affiliation.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. I'M THE LEADER OF THE GANG (I AM)
GARY GLITTER—Bell
2. WELCOME HOME
PETERS AND LEE—Philips
3. ALRIGHT, ALRIGHT, ALRIGHT
MUNGO JERRY—Dawn
4. GOING HOME
OSMONDS—MGM
5. LIFE ON MARS
DAVID BOWIE—RCA
6. 48 CRASH
SUZI QUATRO—RAK
7. YESTEROAY ONCE MORE
CARPENTERS—A&M
8. SPANISH EYES
AL MARTINO—Capitol
9. TOUCH ME IN THE MORNING
DIANA ROSS—Tamla Motown
10. RANJOY
BLUE MINK—EMI

GERMANY'S TOP 10

1. GET DOWN
GILBERT O'SULLIVAN—
Telefunken/MAM
2. HELL RAISER
THE SWEET—RCA (Teldec)
3. GOODBYE MAMA
IREEN SHEER—Polydor
4. GOODBYE, MY LOVE, GOOBYE
DEMIS ROUSSOS—Philips
5. DIE BOUZOUKI
VICKY LEANDROS—Philips
6. TAMPICO
HEINO—EMI/Electrola
7. CAN THE CAN
SUZI QUATRO—Columbia/EMI
8. DER STERN VON MYKONOS
KATJA EBSTEIN—United Artists
9. POWER TO ALL OUR FRIENDS
CLIFF RICHARD—EMI/Columbia
10. SKWEEZE ME, PLEEZE ME
SLADE—Polydor

AUGUST 11, 1973

FRANCE'S TOP 10

1. LA MALAOIE D'AMOUR
MICHEL SARDOU—Philips
2. J'AI UN PROBLEME
JOHNNY HALLYDAY & SYLVIE VARTAN
—Philips
2. HE
TODAY'S PEOPLE—A.Z.
3. YOU
PIERRE CHARB—AMI
4. JE VIENS OINER CE SOIR
CLAUDE FRANCOIS—Fleche
4. COMME SI TU DEVAIS MOURIR DEMAIN
MICHEL FUGAIN—CBS
5. VADO VIA
DRUPI—RCA
6. UN CHANT D'AMOUR, UN CHANT D'ETE
FREDERIC FRANCOIS—Vogue
6. ADAM ET EVE
SHEILA—Carrere
7. SI TU NE ME LAISSES PAS TOMBER
GERARD LENORMAN—CBS
8. BELLE
CHRISTOPHE—Motors
9. GOIN' HOME
THE OSMONDS—Polydor
10. UNE BAGUE, UN COLLIER
RINGO—Carrere

AUGUST 11, 1973

ITALY'S TOP 10

1. SEMPRE
GABRIELLE FERRI—RCA
2. PERCHE' TI AMO
CAMALEONTI—CBS
3. PAZZA IDEA
PATTY PRAYO—RCA
4. CROCODILE ROCK
E. JOHN—International
5. MINUETTO
MIA MARTINI—Ricordi
6. DANIEL
E. JOHN—International
7. IO DOMANI
MARCELLA—CGD
8. AMORE BELLO
C. BAGLIONI—RCA
9. YOU'RE SO VAIN
C. SIMON—Elektra
10. MY LOVE
P. McCARTNEY—Apple

GERMANY

SINGLE EXPORT TIP OF THE WEEK

IT'S ART TO BE A HUMAN BEING—DIE KUNST EIN MENSCH ZU SEIN—
Therese—Intercord

SINGLE IMPORT TIP OF THE WEEK

DO YOU REMEMBER MARILYN?—Kincade—Bellaphon

TELEVISION RECORD TIP FOR ZDF NETWORK HIT PARADE



DER STERN VON MYKONOS—Katja Ebstein—
United Artists

ALBUMS OF THE WEEK

(POP)—KOMM, GIB MIR MEHR (COME, GIVE ME MORE)—Cindy & Bert—BASF

(CLASSICAL)—MOZART: THE MASTER SYMPHONIES—Lorin Maazel—Philips

By PAUL SIEGEL



■ **BERLIN**—The rainiest, coldest summer here in hundreds of years, which means that summer songs have gone bathing in someone's tub and the DJs are spinning "Rain, Rain, Rain" . . . women here are fallin' in love with Tony Christie's voice and good looks, but what has happened to Tom Jones & his new too far out style, which has lost him many sales and DJs here. . . . My good buddy shows Dieter Liffers

is not only the most prolific and most read trade reporter, but also has hypnotized new audiences like the radio listeners of WDR West Germany radio station with his popular radio show "Confidential" which just hit its 30th Broadcast . . . Horst Fuchs, prexy of transworld record here leaves shortly for Nashville and New York . . . Horst was in Nashville last year, & heard a song on radio WSN Nashville and liked the song for Germany, but when he returned to Germany, he found out that not a southern composer had written it, but Germany's James Last! . . . One of the youngest people in our musical world is world famous composer Robert Stolz, & this 25 August 1973 he and the whole musical world will celebrate his birthday, so if any of you chums want to send him a birthday card here's his address in Vienna, Austria.

Stevenson Acquires New Post at Col

■ **NEW YORK**—Steve Stevenson has been appointed to the position of director of talent acquisition, United Kingdom, for Columbia/Epic, it has been announced by Kip Cohen and Don Ellis, respective a&r heads of Columbia and Epic.

In his new capacity, Stevenson will report to Cohen and Ellis. He will be based in his native London and will be responsible for both the screening and recommending of new English signings for release in the United States. His duties will also include the maintaining of a&r liaisons between Columbia/Epic and their artists residing and/or recording in England.

Heep U. S. Tour

■ **NEW YORK** — British recording artists Uriah Heep, recently signed to Warner Brothers Records, arrive in America for an extensive two and a half month tour on August 16. Their first album for Warners is set for a September release.

Mangione Offers Reward for Missing Tapes

■ **NEW YORK** — Chuck Mangione, Mercury recording artist, has offered a \$10,000 reward for the return intact of the missing two 16 track master tapes of his June 21, 1973 concert at Massey Hall in Toronto, Canada.

Opal Pact with British Decca Set

■ **NEW YORK** — Negotiations begun in Cannes during the Midem meetings, continued in London, and finalized in New York City have resulted in a major production/artist deal between Opal Productions and British Decca.

Decca executives Marcel Stellman and Geoffrey Milne in London, Mimi Trepel in New York City, together with Bert Siegelson, Vice President Opal Productions have drawn up a contract providing British Decca with a continuous stream of product. All product will be released in Europe first, and will then be made available to London Records in the United States.

"I Can See You" backed with "Everyday" performed by Jimmy Interval and produced by Marty Fulterman and Clif Nivison for Opal Productions is the first single set for immediate release.

Sergio & Senator



Backstage threesome at Central Park's Schaefer Music Festival, where Sergio Mendes and Brasil '77 left an SR(O) crowd of over 7,000 limp with Latin joy, are: lovely Gracinha Leporace, Brasil '77 vocalist, Senator John Tunney (D., California) and maestro Mendes.

ate Films:

Side of Selling Records

BEVERLY MAGID

—A year ago Chiaramonte and his company decided to join the major ad agencies to eventually produce films. As a result, Chiaramonte Films was born. Good has had a turning point. Learning for Chiaramonte, had an award-winning company which had an award in the Air Force. Finding the bit more anticipated. The campaign of the two of them. Of their talent company. As a result, two per-centage each bounce off. He has fun and his title in charge of the company, and Andy resident in the area, there is a merging of the two of business men.

—A year ago Chiaramonte approached the idea of commercials for As Andy expressed was not an expense of the companies oriented, and expensive, of the advertisement. However, the advertisement was arranged when the Director of Wood, did agree to a Ross and the Blues" then there were commercials for "Talking Pictures" "Mas-ine Jackson" with up on the cur- and Stevie

mt.
ne

—Ascension has announced the launching of a new full-service agency.

Wonder lps. Chiaramonte Films has also done spots for Capitol on the double album of Beatle hits. They've done promotional films and marketing presentations for A&M Records, public service spots for the Children's Society, and the NAPRA anti-drug spot with Stevie Wonder, commercials for the productions of "Hair" and "Emperor Henry IV" and are now in production for a multi-media special for United Artists, "The UA Super Sales Circus Spectacular".

As Chiaramonte sees it "the value of this type of commercial is the aid in selling additional millions of a hit product. You only reach about 40 per cent of your audience with print and radio, but we estimate that we had about 22 million hits with the 'Lady Sings The Blues' commercial in the area alone. With the visual approach you can create more excitement in the record buying audience. It might be impossible to sell someone with an unknown artist in 30 or 60 seconds, but with a hit artist, it could be the difference between one million and many millions of sales." The difference with Chiaramonte Films he feels, "is our experience, and that we throw ourselves wholeheartedly and completely into a project, whether it's a ten second spot or a full length feature film and the resources of talent on our staff." You can watch the results of that difference on your nearest tv set.

Bach to WEA In Los Angeles

■ HOLLYWOOD—Joel Friedman, President of the Warner-Elektra-Atlantic Distributing Corporation, has announced the appointment of Russ Bach as WEA's Los Angeles branch manager. Bach, formerly a Vice President of Musical Isle, is a 13-year veteran of the music industry, and has previously been associated with James H. Martin Distributors, Liberty Records and United Artists. In his new position, Bach will be responsible for the marketing and distribution in the "western states covered by the branch.

Watkins Glen—A Good Trip

By MITCHELL KANNER

■ WATKINS GLEN — Crowds are nothing out of the ordinary at Watkins Glen; as many as 100,000 people have been reported to show up for the American Grand Prix Races which are held there in October. What was unexpected was the flocking of 600,000 people to the track this weekend to hear the Grateful Dead, the Band and the Allman Brothers play their special brand of music which was termed "The Summer Jam." Although the 'Jam' was scheduled for one day, Saturday, July 28, but fans began to appear on the site almost a week in advance. By Friday, the day before the scheduled concert, 400,000 people were reported in the vicinity. Those lucky enough to be in the immediate area were treated to a three hour "test" of equipment by the three groups.

In order to meet the standards of the state, since Woodstock a strict sanitary code has been in force dealing with mass gatherings. Promoters Shelly Finkel and Jim Koplik provided 1000 portable toilets, 200 acres of parking, 500 state police within a 25 mile radius, 336 cyclone fences, 135 drug abuse people to help with bad trips, 200,000 gallons of water including 100,000 gallons of bottled spring water, and 25 people from the State Dept. of Health.

Fans were parked shoulder to shoulder in ankle high mud when the Grateful Dead began their four hour set. They set the mood for the concert, which could only be described as mellow, and had the throbbing frisbee-throwing crowd

under control.

However, it wasn't until The Band came on stage that all hell broke loose. The crowd was stimulated basically by three skydivers who parachuted into the event and unaware that one of the chutists had set himself on fire by a flare he had been carrying. He died later of injuries he had sustained. The rains came midway through the Band's set, but the group played on with only momentary stops due to lightning and thunder.

The Allmans appeared on stage about 8:00 pm, playing most of the cuts from their new album. "Ramblin' Man," featuring lead guitarist Dicky Betts on vocals, tore the crowd loose and by the time they got into "Blue Sky" everyone was oblivious to the constant stream of rain falling.

The crowd began to break up after the 4 hour set, thinking that the concert was over, but the Dead and the Band joined the Allmans on stage and jammed until 3:30 am. The sound for the festival was processed through a small, but complex box on the stage that ensured the listeners a clean, echo-free sound regardless of their position on the 90 acre festival site.

Unfortunately, the 'Jam' was too successful. Another concert was set for September 15, but Henry Valent, President of the Watkins Glen Grand Prix Coup, said he was not too enthusiastic about it. Ticket sales had been limited to 150,000, mostly in advance, and advertising was limited to the eastern coast. It was by word of mouth that an additional 450,000 concert goers attended the festival and the prospect of another Woodstock was evident.

Persuasive Guys



Backstage at the Troubadour found MCA's Persuasions content and excited after an overwhelming response to their opening nite appearance. Pictured (front row, left to right): Herbert Rhoad, Jerry Lawson, Jimmy Hayes, Jesse Russell, Jayotis Washington. Back row: Hillery Johnson, MCA's national r&b promotion manager and David Dashef, the Persuasions' manager.

Bowie Sizzles In Homeland

■ NEW YORK—David Bowie has hit his stride back home in England where all his five RCA albums are in the Top 50 on the charts of Music Week for the period beginning July 30.

Bowie's newest album, "Aladdin Sane," also big in the U.S., came in at the number 3 spot, followed closely by "Hunky Dory" at number 4. At #11 is "The Rise and Fall of Ziggy Stardust" while at #27 is "Space Oddity" and #43 "The Man Who Sold The World."

HDH

(Continued from page 8)

wealth." Again, that's the way it is at HDH . . . creative freedom coupled with a desire to share the benefits of this business, economic and otherwise, with everyone involved in our operation.

RW: Nevertheless, all the tunes previously published have gone to Gold Forever.

Tucker: That's true . . . but that's one of the economic considerations that you're never entirely free to ignore . . . they are the registered publishing company. But, in terms of the writers, just because the songs are registered Gold Forever doesn't mean that they have no share in the publishing itself.

RW: Why did you find it necessary to record yourself, Brian?

Holland: One reason is that I enjoy singing and I happened to stumble on a couple of tunes I wanted to try myself. The same goes for Lamont and those songs that he wanted to do on his own. Actually, we were inspired by Burt Bacharach . . . if he can do it, why can't we?

RW: When you write a tune, do you write it for any particular individual?

Holland: Occasionally, yes. If we're doing a song specifically for, say, Freda Payne, we want to finish with a Freda Payne style. The same applies for any other artist. Then again, sometimes we'll do a song with no one particular in mind, but when we're finished, we'll say, ". . . this really sounds like it might be for so-and-so." I sang "Starving for Your Love" for the same reason. It has a churchy, moody feeling . . . I was brought up in the church . . . and it just struck me the right way. I didn't write it for anyone . . . I wrote it for myself because that's the mood I wanted to capture.

RW: Do you get the artist in the mood for the particular song that you write?

Dozier: There's more to it than just the mood. We try to give them room, give them time to sit down and work things out, give them time to tape . . . or else there won't be any substance and meaning to what they're saying. If that happens, you've got a shaky performance . . . and they may have to live with the material, but we've all got to live with the product.

RW: Do you have any particular concept when you write?

Holland: Yes and no. It's difficult to describe the particular concept we might have for an individual tune. Sometimes you do, and sometimes you don't. You might hear on the radio, and you think, ". . . that's it. That's what a hit record is all about," and, in that sense you might vary the same concept applied to what you're working on.

RW: Now we get to the question of what HDH are all about. Are they about love? Demonstration songs?

Holland: No . . . we're just about hit product. Whatever the market likes . . . that's what we feed it.

RW: And if tomorrow the market likes spirituals?

Holland: Then, we become spiritual-minded.

RW: I noticed when I walked in here, it's a closely-knit family. Do you feel as though your responsibility to your art is total or partial?

Holland: Total . . . definitely total!

RW: In other words, your artists will not find any reason to start any disturbance.

Holland: I can't really say that . . . and I don't think anyone can. I can't determine their individual personalities. But, as far as the HDH operation is concerned, our responsibility and participation is absolutely total. We give our all. If we sign somebody, we consider that a total commitment and seal it with our signatures.

Tucker: I'd like to add to that. From my first encounter with Edward Holland and HDH, one of their primary concerns was to advance their artists money on a regular basis. They wanted to operate this way because they had been there themselves . . . they knew what it was like with other companies and they knew first-hand what the struggle to make it in this business really means. Sure . . . they're taking a gamble, advancing artists cash on the hope that their record will be a hit. But that's the way they wanted it, and that's the way it's always been . . . advances, housing, advice . . . whatever it takes. That's our concept . . . aid the artist however necessary in his struggle to gain success.

RW: To continue on the same subject, Motown did that. Do you feel that attitude is a product of Motown?

Message From Lucky Cordell

(Continued from page 24)

achievement and success and it is time for a new face to step up and assume the duties of the Executive Directorship. It is with deep personal feelings that I tender my formal resignation to the board of directors. I have requested that they seek a suitable replacement for the National Office. In addition, I have assured them that I will stay on through the '73 convention activities until all business matters have been resolved and a thorough convention report has been rendered to and accepted by the NATRA Board. Further, I have assured the Board that I will remain in the position until a suitable replacement has been found.

Needless to say, it has given me great pleasure to work with the all star planning team for this year's meeting in New Orleans. Your Convention Committee has worked hard to assemble the various functions, dinners and seminars so that every NATRA member will be able to freely participate and share in a host of exciting and significant events.

As we gather together for our eighteenth birthday, may we each earnestly strive to find the strength, wisdom and confidence to pursue our individual talents to the best of our abilities. Let us pledge to make our workshops and functions successful. They must provide a broad base of mutual understanding and co-operation in order to deal efficiently in solving our pressing problems, to achieve our common goals and to realize our personal dreams and plans for the future among all our Brothers and Sisters, Black and White in the NATRA family.

May we commit our spirits and professional attitudes to making NATRA '73, a truly gigantic step

in the direction of accomplishment. We have all that is necessary to achieve outstanding success and prominence in this . . . our chosen field of endeavor.

I offer a simple prayer that God will grant his blessings upon each and every one of you and that He will lead us in true brotherhood among our fellow man for all times.

Most sincerely, your brother in NATRA,

Lucky Cordell
Executive Director

Curtis Show

(Continued from page 73)

ready to enter into a multi-year agreement with a major network to nationally televise the NATRA Awards Banquet. Surely, with this fact now revealed, we can relate to the need to make our house the home of all people who qualify for membership. In consummating this agreement to commence in 1974 NATRA will catapult itself into the national spotlights of the broadcast and entertainment worlds.

"To conceive of this for NATRA is almost unreal, but it will be done. This development will not only be perhaps the greatest single stepping stone for NATRA in its history, but it will also be the most demanding. It will require an even stronger sense of direction, dedication and maturity. Hopefully, the membership will hold up its share of the weight and responsibility in their regions and local organizations.

The sky is the limit for NATRA more so today than ever before. Let's pull our ranks together and prepare ourselves for a brighter tomorrow."

Holland: No . . . I don't really know anything about what Motown did.

RW: Well, what created the move from Motown?

Holland: We simply wanted to have a joint venture between Holland, Dozier and Holland and channel our energies into the development of different products. Motown had a certain style and you knew exactly what it was.

RW: Well, would you label your sound, the "Detroit" sound?

Holland: I really wouldn't know what label to give it.

RW: Is there any specific thing you do in the studio that you can hear to be different from what other artists or producers do?

Dozier: Well, we consider our sound to be ours alone . . . we prefer not to copy anyone . . . we have our own sound and it's unique. People talk about the "HDH" sound, aside from the Motown sound or even as an integral part of the Motown sound. We definitely have our own way of doing things.

RW: I did some research, and I can readily pick out your sound from the Motown sound. What's so different about it?

Dozier: Well . . . it's ours! Our way of producing, our way of composing, our chord structure . . . the way we create a song is different from anyone else. And there are a lot of carbon copies going around, believe me, but you can still tell the difference . . . you can still tell the HDH sound.

RW: What other ventures are you going into?

Holland: Probably scoring some films and producing the soundtracks. It's one more way of diversifying our talents. Black films are strong right now and I think they can use some of the HDH sound.



CLASSICAL

RCA and the Philadelphia Orch.

By SPEIGHT JENKINS

■ NEW YORK—Few institutions in the musical world can rival the consistency of popular support enjoyed by Eugene Ormandy and his Philadelphia Orchestra. Therefore, the announcement last week by Rocco Leginestra, President of RCA Records, of a negotiation of a three-year exclusive contract, with two optional years following, understandably fills RCA executives with glee.

And no one is rejoicing more than R. Peter Munves, RCA's director of classical music. Stocky and of moderate height, Munves generates more energy and enthusiasm than ten average men, and at the moment Philadelphia is the focus of his formidable attention.

"Why is the Philadelphia so important? Its sound is unlike any other orchestra's in the world. It has depth and a sonority that can only be called 'the Philadelphia sound.' Take the strings, for instance: they capture the orchestra's subtlety. Ormandy was a string man, you know, and he manages a brilliant clarity with just the right bite. Overall, though, throughout the whole orchestra there is a sensuousness that no other group has." Not pausing, because Munves seems able to draw from breath and vocal reserves that would stagger many singers, he goes on, "Ormandy was meant for the Philadelphia—they were born the same year, and in the last few years he has reshaped that orchestra. Forty percent of its players are new, and the freshness of sound shows. No orchestra does as well with the public; last year they pulled in close to \$700,000 in royalties.

"What we hope to do in the new contract is to remake much of the basic Philadelphia repertory in 4-channel sound. Look at the reviews in New York and London of what we've done so far: the Sibelius Second, La Mer, the Shostakovich fifteenth—critics who have always been supercritical of American products have loved the sound. Now Ormandy would like to do some big choral works—"Alexander Nevsky," for one. And we're coming out with three ballet suites this fall: "Swan Lake," "Sleeping Beauty" and "The

Nutcracker." They're special suites set to accommodate both sides of one lp."

Gesturing with much energy as he spoke, Munves continues with a smile, "One reason I like this contract is that Ormandy is so good to work with. I wanted to do the ballet music; it wasn't part of the orchestra's regular repertory. He immediately got in touch with the Philadelphia Ballet and scheduled a pre-season concert with the orchestra behind a scrim. They got into the music, gave Philadelphia some good ballet, and we got a great recording."

Queried on whether any operatic doors might open, Munves pleads expenses, but admits that an extra special project might allow for the Philadelphia to play in an opera recording. In addition to the ballet suites mentioned above, the 4-channel sound possibilities of the orchestra are being exploited this fall with releases of Saint-Saens Organ Symphony, with Virgil Fox, Rachmaninoff's "Bells" and some other as yet unspecified discs.

Quite through most of the foregoing, RCA producer Max Wilcox received full praise from Munves for transferring the Philadelphia sound to disc. And Wilcox explained that part of his work has been to make the Scottish Rite Cathedral in Philadelphia into a recording studio. When RCA first went into the hall (where the Philadelphia had always recorded), they found that there were thirty windows through which street noises, including sirens, constantly came. Wilcox oversaw the plugging of the windows with lead and then installed two giant humidifiers that kept the sound constant. Finally, they painted all the plaster in the room, removing the porous outer surface that soaked up so much sound. Coupled to the structural improvements, Wilcox's considerable experience and musical training made the overall recordings aesthetically finer. Wilcox, in fact, has just conducted the Royal Liverpool Philharmonic in a concert with Arthur Rubenstein playing Chopin and Beethoven concertos. (Continued on page 85)



CLASSICAL RETAIL REPORT

AUGUST 11, 1973

CLASSIC OF THE WEEK



JOPLIN: RED BACK BOOK
SCHULLER
Angel

BEST SELLERS OF THE WEEK

- JOPLIN: RED BACK BOOK—Schuller—Angel
- BIZET: CARMEN—Horne, Bernstein—DG
- GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch
- JOPLIN: PIANO RAGS VOL. 1 & 2—Rifkin—Nonesuch
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Szell—Odyssey

CUTLER'S/NEW HAVEN

- BOULEZ CONDUCTS BERLIOZ—Columbia
- BOULEZ CONDUCTS BOULEZ—Columbia
- CORELLI: VIOLIN SONATAS VOL. 1 & 2—Melkus—DG
- GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch
- MARILYN HORNE SINGS ROSSINI—London
- MAHLER: COMPLETE SYMPHONIES—Bernstein—Columbia
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Szell—Odyssey
- TUCKER & MERRILL AT CARNEGIE HALL—London
- WEILL: THREEPENNY OPERA SUITE—Weisberg—Nonesuch

KING KAROL/N.Y.

- BEETHOVEN: SYMPHONY NO. 9—Toscanini—Victrola
- DE LOS ANGELES: SONGS OF THE AUVERGNE—Angel
- DONIZETTI: LUCIA OI LAMMERMOOR—Sutherland, Pavorotti—London
- GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch
- GIESEKING PLAYS DEBUSSY, RAVEL, GRIEG—Seraphim
- JOPLIN: PIANO RAGS NO. 1 & 2—Rifkin—Nonesuch
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Szell—Odyssey
- SAINT-SAENS: PIANO CONCERTOS—Ciccolini—Seraphim
- STRAUSS: DIE FLEDERMAUS—Rothenburger, Boskovsky—Angel
- VERDI: RIGOLETTO—Sutherland, Milnes, Pavorotti—London

RECORD & TAPE COLLECTORS/BALT.

- BACH: FRENCH SUITES—Dreyfus—DG
- BEETHOVEN-LIZST: SYMPHONY NO. 9 IN 4

- HANDS VERSION—Connoisseur Society
- BRAHMS: PIANO CONCERTO NO. 2—Fleisher, Szell—Odyssey
- BRIAN: GOTHIC SYMPHONY—Boult—Aries
- BRUCKNER: SYMPHONY NO. 1—Haitnink—Philips
- GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch
- HANDEL: CONCERTI GROSSI OPUS 6—Richter—DG
- HANSON: SYMPHONY NO. 6—Landan—Turnabout
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Szell—Odyssey
- WEILL: THREEPENNY OPERA SUITE—Weisberg—Nonesuch

FRANKLIN MUSIC/ATLANTA

- BIZET: CARMEN—Horne, Bernstein—DG
- BRAHMS: PIANO CONCERTO NO. 2—Fleisher, Szell—Odyssey
- CHOPIN: ETUDES—Pollini—DG
- HANDEL: ROYAL FIREWORKS MUSIC—English Chamber Orch.—Vanguard
- HANDEL: SEMBLE—Vanguard
- JOPLIN: RED BACK BOOK—Schuller—Angel
- MUSSORGSKY: PICTURES AT AN EXHIBITION—Richter—Columbia
- PROKOFIEV: COMPLETE SYMPHONIES—Martinson—Vox
- ROSSINI: LA PIETRA DEL PARAGONE—Vanguard
- VERDI: GIOVANNA D'ARCO—Caballe, Levine—Angel

VENTURES/ST. LOUIS

- BERNSTEIN: MASS—Columbia
- BIZET: CARMEN—Horne, Bernstein—DG
- JOPLIN: PIANO RAGS VOL. 1 & 2—Rifkin—Nonesuch
- JOPLIN: RED BACK BOOK—Schuller—Angel
- KORNGOLD: SEA HAWK—Gerhardt—RCA
- MAHLER: SYMPHONY NO. 8—Solti—London
- SWITCHED ON BACH—Carlos—Columbia
- WAGNER: PARSIFAL—Ludwig, Kollo, Solti—London

WHEREHOUSE/CALIFORNIA

- JOPLIN: PIANO RAGS VOL. 1 & 2—Rifkin—Nonesuch
- JOPLIN: RED BACK BOOK—Schuller—Angel
- LAURITZ MELCHIOR ALBUM—Seraphim
- MOZART: DIE GARTNERIN AUS LIEBE—Schmidt-sserstedt—Philips
- RUSSO: THREE PIECES FOR BLUES BAND—Ozawa—DG
- SWITCHED ON BACH—Carlos—Columbia
- VERDI: ATTILA—Deutekom, Gardelli—Philips
- VERDI: GIOVANNA D'ARCO—Caballe, Levine—Angel
- VERDI: RIGOLETTO—Sutherland, Milnes, Pavarotti—London

5TH AVE. RECORDS/SEATTLE

- BIZET: CARMEN—Horne, Bernstein—DG
- GO FOR BAROQUE—Victrola
- SCOTT JOPLIN ON HARPSICHORD—Roberts—Klavier
- JOPLIN: RED BACK BOOK—Schuller—Angel
- KORNGOLD: SEA HAWK—Gerhardt—RCA
- RAFF: SYMPHONY NO. 3—Westphalian Sym.—Candide
- STEINER: NOW VOYAGER—Gerhardt—RCA
- STRAUSS, J.: VOICES OF SPRING—Mesple—Angel
- VERDI: LA TRAVIATA—Sills—Angel
- WORLD OF TCHAIKOVSKY—Philips

By MICHAEL CUSCUNA



■ German reedman Klaus Doldinger, a well reputed jazz saxophonist in Europe who has had but one album released in the U.S. several years ago on Pacific Jazz, has organized a contemporary sounding band called **Passport**. Their album has just been issued on Warner Brothers, and Klaus is about to make his first professional trip to the U.S. this fall.

Another European band with contemporary space-funk leanings is led by the amazing John Surman. The sextet, called **Morning Glory**, also includes the outstanding guitarist Terje Rypdal, who has several albums on ECM. Surman can play many instruments, but is concentrating on bass clarinet, soprano saxophone and synthesizer with this new group. Their first album, containing four Surman originals, has been released in England on the Island label.

A new trio has been formed by saxophonist Dave Liebman (formerly with Elvin Jones, John McLaughlin, Miles Davis etc), bassist Frank Tusa (formerly with Larry Coryell, Gary Burton, Compost etc). This trio has made a fine album that is available only through mail order from P.M. Records, 20 Martha Street, Woodcliff Lake, New Jersey 07675.

Arhoolie Records has come out with another tasteful release that covers steel guitar, cajun music and blues. The strongest album of the release is "Lightnin' Hopkins In Berkeley" (Arhoolie 1063 with a new set of songs from this amazing story teller and humorist, performed in his characteristically vivid blues style. Among the best tunes are "Please Settle In Vietnam" and "Up On Telegraph (Avenue)".

"Sabin's Radio Free Jazz", a jazz sheet published by Ira Sabin, a Washington D.C. retailer, is constantly growing in significance and in quality. The paper includes surveys of all key jazz stations and college stations with comprehensive lists of what they are playing, plus reviews, columns, feature stories and lists of best sellers on the retail level.

Circulation has doubled in the last three months from 15,000 to 31,075, increasing its impact and effectiveness. Anyone interested in subscribing or buying ads or just checking out should write to Sabin's Discount Records, 3212 Pennsylvania Avenue, S.E., Washington D.C. 20020. It has become an established aid to retail buyers, disc jockeys and promotion men, looking for a solid and complete tip sheet in the jazz market.

Weather Report's Newport appearance marked a change in the band. Greg Errico, formerly with Sly and The Family Stone, is the group's new drummer . . . Buffalo tenor saxophonist Charles Gale has signed with ESP records. An album is expected soon . . . Saxophonist Tom Scott has switched from A&M to Ode Records . . . Drummer Chico Hamilton has signed with Stax Records. The Memphis label intends more jazz projects . . . The Revolutionary Ensemble (Leroy Jenkins on violin, Sirone on bass and Jerome Cooper on drums), after some success with their album for ESP, are now planning to issue their own records. They have several excellent tapes ready to go.

The Coast

(Continued from page 12)

Tony Iommi, lead guitarist with Black Sabbath, is reported to be going into management, by launching a new four-piece band, **Necromandus** . . . And here, Ray Charles has named Fred Murrell his road manager . . . On Aug. 17, Paul Anka will sing the national anthem at Buffalo's just-completed Rich Stadium. The Buffalo Bills and the Washington Redskins play . . . David Blue started his tour Aug. 4 in Tucson. He'll keep going till Sept. 1 in Central Park . . . And the board of Aqueduct Race Track cancelled Leon Russell's planned Aug. 11 appearance there, which Bill Graham was to have produced. They wanted a soft rock act, they said, to initiate their concert policy.



Together Again For The First Time.

While Dave Brubeck, Gerry Mulligan and Paul Desmond have been associated with each other for a number of years, they have never recorded an album together.

Until now.

"We're All Together Again for the First Time." An incredible collection of great jazz performances culled from various live concerts in Europe.



On Atlantic Records and Tapes.



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Metz Starts Pubs

■ NEW YORK — Steve Metz, who recently formed Sunburst Records, Ltd., has announced the formation of two new publishing companies, Cloudburst Music (ASCAP) and Tam-Dee Music (BMI).

Looking Glass To Sutton

■ NEW YORK—Looking Glass, (Epic) has signed an exclusive booking contract with Sutton Artists Corporation, according to an announcement made by Larry Bennett and Frank Modica, co-founders of the agency.

Ross Wins Suit

(Continued from page 77)

closure was not made, was their claim that the Shocking Blue—one of the groups on Colossus Records—had notified Ross that they were leaving his company, but that Ross had not notified MGM of this. And since, MGM argued, Shocking Blue had accounted for 46% of singles sales and 53 percent of Colossus Records album sales, "... it is likely that the Shocking Blue's potential importance significantly enhanced the stature of the Ross Companies..." Judge Stewart noted, "The relationship between the Ross Companies and Shocking Blue played a significant role in the early negotiations" between MGM and Ross. Stewart, however, ruled that Ross did make known the facts on Shocking Blue to MGM.

MGM also claimed Ross had violated the agreement by not clearly stating the volume of "Free records" and returns involved. Stewart, though, ruled that both the free goods and returns policies of Ross seemed to be proper and that giving away numerous promotional records "... is standard industry practice."

In awarding the \$500,000 damages, Judge Stewart ruled that Ross had already received 125,000 shares of MGM stock valued at \$300,000, so that the two combined amounts would add up to \$500,000. (The stock had been held for Ross, who may now take possession of it.)

Reached for comment, Ross declared "God bless the wisdom of the Court." He observed that in the court case, "... everything that MGM said against us, the judge found against them."

Capricorn Inks JMB

■ MACON, GEORGIA — Phil Walden, President of Capricorn Records has announced the signing of the James Montgomery Band to the label.

The band, based in Cambridge, Mass. has been working out of that area for the past two years. They are managed by Stu Skorman and Robert Krikorian of Three Thumbs Productions.

The James Montgomery Band is currently recording their first album for Capricorn at Sigma Sound Studios in Philadelphia with Skip Drinkwater producing.

WGN Bans Disc

■ NEW YORK — The Audio Fidelity - distributed Mr. G disc "Haldeman, Ehrlichman, Mitchell and Dean" has been banned by Chicago radio station WGN.

In a staff memo signed by WGN music director Charlie Allan, the disc was described as "totally unacceptable for airplay." Exception to Allan's memo was taken on July 16 when composer/producer Bob Warren appeared in Chicago on the station's Wally Phillips show. Warren labeled WGN's action "censorship of the worst kind."

ABC Signs Two

■ NEW YORK — The Associated Booking Corporation has announced the signing of the comedy team of Don Cornell and Frankie Carr and has also signed Josephine Baker, long a premier name in European theater circles.

Flack Honored



Atlantic Recording artist Roberta Flack was recently voted Female Vocalist of the Year at the Second Annual Soul and Blues Awards Ceremony in Los Angeles. The presentation was made to Miss Flack following her sellout engagement at Los Angeles' Universal City Amphitheatre by another Atlantic Recording artist, Nikki Giovanni (right).

Diskeries Bombard New York Pirate

■ NEW YORK — A preliminary injunction prohibiting copyright infringement by a recording pirate operation was granted this week by a U. S. District Judge in New York.

The decision came on a motion brought by three record companies against Gem Electronic Distributors and several subsidiary companies. The civil suit was brought by The Elektra Records Co., a division of Warner Communications, Inc., A&M Records, Inc., and Polydor, Inc.

The ruling was made by Judge Edward R. Neaher, of the Eastern District of New York on July 31. It prohibits Gem Electronic from infringing upon Federal copyrights obtained by the three companies for recordings produced after February 15, 1972. On that date, a Federal copyright law became effective.

In a separate ruling, Judge Neaher granted a motion by the defendants and returned to them approximately \$30,000 of duplicating equipment seized in a raid by U. S. Marshals on June 6, 1973. The return of the equipment was subject to several restrictions. The defendants were ordered to post a \$40,000 security bond. If the case is decided against the defendants, the equipment could be destroyed.

North Dakota Pirate Becalmed

■ BISMARCK, NORTH DAKOTA — A suspected distributor of pirate tape recordings here was raided July 28 by agents of the Federal Bureau of Investigation.

The search warrant authorizing the raid listed three corporations, Northwest Tapes, Inc., Worldwide Promotion and Worldwide Productions. Four corporate officers also were named in the warrant, Larry Axtman, Vernon Axtman, Ron Souther, and Paul Dolbeck. The search warrant was issued by U. S. District Judge Bruce M. Van Sickle.

Listening Post

(Continued from page 10)

can come in to the job. All those automation rumors which are flying about KDAY are absolutely not true says Wilson. As he put it, "we've worked too hard to turn it over to tapes now."

KROQ-Burbank... Mike Lee is out as music director and air personality and PD Tabor will take over the music duties, and with a slight changing of the length of shifts, no new air personality will be added.

Wedding March For Myrna



Myrna March, songwriter and head of Make Music and March-On Productions, was married last week to Dr. Arnold Roufa, Assistant Attending Physician and Director of the Pregnancy Counseling Clinic of St. Lukes Hospital, Women's Hospital Center. The ceremony, held at their new residence, 25 Central Park West, was attended by many industry figures along with friends, family and leaders of the medical profession with whom the groom works. Following a brief honeymoon in Freeport, The Bahamas, Myrna will be back at work on new production assignments.

KPRI

(Continued from page 10)

want to be #1 if I could do it and still face myself in the mirror every morning." Still he's so enthusiastic about the city of San Diego, that the next step for him could be the Chamber of Commerce. Also the station is moving to brand new facilities which will give them all the equipment and space in what he feels is the best possible surroundings. Much of the credit for the atmosphere at the station, Harrison feels is due to his great working relationship with general manager Jack Lane. "I've really been lucky, first being able to work with Varner Paulson, general manager at WNEW/FM and now the opportunity of working with Jack, who is not only proficient in business but also in programming too." Professionalism, consistency, involvement, all done with humor and concern—that's the motto at KPRI/FM.

Musicland Meet

(Continued from page 3)

supervisors and regional directors will be present, along with executives from the Pickwick organization. Record label delegates will thus have an opportunity to meet privately with store managers from the Musicland, Treasure City and Shopper City stores.

The tentative schedule for the 4-day affair includes presentations from Columbia, Warner-Elektra-Atlantic, Mercury, Buddah, A&M and Pickwick Records; other labels represented include Bell, London and Chess/Janus. There will also be a number of leisure pastimes including golf, fishing and tennis. Other entertainment will be provided by Martin Mull (Capricorn), Robert Klein (Brut) and a yet-to-be-named Columbia artist. There will also be a number of equipment exhibitors present, and all attendees will participate in a number of business meetings.

Store managers will likewise have an opportunity to circulate among the sales managers of the labels in attendance, and will be given an opportunity for meetings to discuss product and pricing. They will also have a chance to discuss any problems encountered in sales, merchandising, marketing or promotion.

Show and Tell



Marc Gordon, manager of the Fifth Dimension, President of Rocky Road Records and personal manager of Al Wilson (left) huddles with Wilson (center) and Jerry Fuller who wrote and produced Wilson's new single, "Show and Tell." Rocky Road Records are distributed by Bell Records.

Philadelphia Orch.

(Continued from page 82)

tos, plus the Mozart Linz symphony, so his feel for capturing an orchestra's sound is greater than a person oriented from only a technical point of view.

The future for the Philadelphia, Ormandy and Wilcox looks positively brilliant viewed from Munves' perspective, and RCA now has five years to turn out as much of Philadelphia's sound as the orchestra and the company's finances can allow.

Project 3 Moves

■ NEW YORK—Project 3 has moved to larger executive quarters and is now located at 1133 Avenue of the Americas here. The company has also enlarged its staff and assigned new duties to personnel.

New appointments at Project 3 include the following: Rita Sicola, office manager; Remo Melucci, director of sales in the mid and far west; Robert Briody, director of special projects; John de Vries, art director; Vincent Clark, comptroller; and Thomas Virzi, national sales manager.

Tower of Power Single Reissued

■ NEW YORK—Atlantic Records is re-servicing a single by Tower of Power called "Sparkling in the Sand." The record, which was a minor hit last year, has been picked up by stations KJOY, KLIV, KNDE, and KROY, all located in Northern California and the bay area. Requests poured in and KROY reported that the single was the most requested record in their station's history.

Curb Statement

(Continued from page 3)

In a statement released last week, Curb, who met with Buckley this week in Los Angeles, said, "Recent developments within the industry show the need for creating a spirit of cooperation between industry leaders and federal officials. The past failure of direct communication has caused many federal authorities to doubt the industry's concern about recent allegations."

Curb said his meeting with Buckley proved valuable in creating better communication and understanding about the record industry and he called on all record industry executives to hold similar meetings.

"There is real concern in Washington about our industry," he said. "We can't pretend there is no investigation and that there is no interest. The chances of federal regulations have become more apparent and if we want this industry to continue to operate without strict federal controls our industry leaders should take the time and effort to meet with Buckley and other interested federal officials."

MONEY MUSIC

(Continued from page 20)

34-23 at KOL who report "top five phones" and it went on the chart at KJR in Seattle. It moved 24-20 at KYA. New believers: 34 WOKY, KGW, KELP. The record sounds very strong and there are a lot of secondary markets backing up the major market airplay. We anticipate a number of key stations going on this record in the weeks to come.

Grand Funk "We're An American Band." The title of this record tells the story of what this group represents in the world of music. Singles by this group used to be greeted with monumental apathy. We have been talking about this record for a long time, and it exploded this week. New believers: WHBQ, WPGC, 32 WOKY, 23 WDRQ Detroit who say "home run, big phones." It is charted at WMAK, KGW who say "good sales and phones," WAKY, KLIF, 19 WQXI, an explosive #23 at WRKO, KTLK who say "good male teen phones," WCAO, KNOW, KROQ, #20 WSGN. Big chart jumps include: 24-12 KJR, 22-16 KOL, 26-16 KELP who say "smoker this week." 28-17 WCOL, 21-18 WIIN, 25-19 WIXY, 26-21 WDGY, 34-25 KILT, 34-26 WCFL, 20 KROQ.

Buddah Stars Get TV Exposure

■ NEW YORK — The Buddah Group is moving into heavy television exposure for its acts in the months of August and September, following major TV activity in the course of the summer. Stated Ron Weisner, Buddah's Vice President in charge of artist relations, "Both Curtis Mayfield and Gladys Knight & The Pips will be hosting 'The Midnight Special,' including appearances by Charlie Daniels and Stories. We have just made arrangements for a special taping of 'In Concert' to take place at Attica State Prison featuring Mayfield and Sha Na Na. In addition, Gladys Knight & the Pips are scheduled for appearances on 'The Dean Martin Show,' 'The Tonight Show,' 'The Flip Wilson Show' and 'The Mike Douglas Show.'" Recently numerous Buddah acts including Sha Na Na, Robert Klein, Barbara Mason, Edwin Hawkins, Rod McKuen, Gunhill Road, Monty Python's Flying Circus and Steve Goodman have taped segments of 'The Midnight Special,' and other shows."

De-Lite Promo

■ NEW YORK—De-Lite records is sending Kool and the Gang whistles to all promo men as a promotional gimmick to encourage sales on their "Funky Stuff" single. Promo men interested in acquiring these whistles may contact Stan Price at De-Lite Records, 200 West 57th street, New York, N. Y. 10019. (212) 757-6770.

CONCERT REVIEW

Melissa Magic At Schaefer

■ NEW YORK — Big-voiced singer Melissa Manchester (Bell) electrified a Schaefer Festival crowd here (23), opening her show with the show-stopper off her album, "If It Feels Good, Let It Ride." Backed by a group of rocking musicians, she then ran through a slew of songs that ranged from tough to tender. She performed a striking version of "Since I Fell for You" and sang powerfully on the blues standard "Come Back Baby," (though her rendition became a bit mannered toward the end). A highlight of her set was a Latin-tinged "You Are the Sunshine of My Life" and one of her last tunes, the old Disney "Never Never Land," from "Peter Pan" was highly evocative.

Ms. Manchester oftentimes adopts the exaggerated diction of Bette Midler (at one time she was one of Ms. Midler's Harlettes), and it is at this point that she loses her originality—she is a talent, no doubt, but is still stylistically in the shadow of the divine Miss M.

Headlining the show were Cheech and Chong (Ode), who have forsaken the humor of their early black-influenced routines (though the Right On Washington and Blind Melon Chitlin' bits still remain—and are still their funniest bits) and instead are now concentrating on teeny-bopper humor.

Allen Levy

Diana Balocca

(Continued from page 7)

plete cooperation and involvement of all those working on the tour. "Never have I seen such concern by promoters all over the country, and this in addition to the detailed work of Shep and Jon made it possible for me to anticipate a lot of the problems before they ever occurred." Jon Podel put it another way, "The key to the whole operation, was Diana Balocca. She kept the whole thing running." Of course as she put it, "Everything seems very quiet now that all the craziness of the campaign is over. But it could set a precedent as far as involvement and coordination is concerned. I've become spoiled and I think that other acts and other artists should expect this kind of cooperation among companies, agents, managers and promoters."

Buckley Presses Probe

(Continued from page 3)

have been forced to pay as much as 25 per cent of their box office receipts as protection. "However," he continued, "since such charges involve serious crimes, I cannot and will not at this time go into more detail. I will only say that my staff has been cooperating with the relevant government officials concerning charges made by the person and that both my office and the investigating body is (sic) satisfied that the charges, on their face, demand further investigation."

Phillips, who began his remarks by affirming his respect for Clive Davis—"one of the nicest people I've met," he said—then stated, "one of the reasons I'm here is to try to redirect the focus of the investigation." Specifically, he said, he has documentary evidence, "both sworn depositions and statements from people willing to testify in court," that a particular company which he refused to name "had ripped off perhaps as much as \$60,000,000 during a 7-year period" from artists, writers and music publishers.

Phillips' evidence, he said, "has to do mainly with the return of records to a particular plant." He explained that the company to which he had referred had accepted returns at one of its plants, charged their cost against artists' royalties and then redistributed them for "over 100 per cent profit."

Phillips called these practices "fraud and conspiracy to defraud." He said he had been

Atlantic Jazz Sales Boom



Atlantic Records has announced that this year's jazz sales program was by far the most successful to date. Pictured celebrating the campaign are (from left) Atlantic Records national singles sales manager Larry Yasgar, Gloria Looney, representing Ron DeMarco and the Cherry Hill branch, Atlantic national jazz promotion director Alan Lott, and Marv Laganoff, manager of Atlantic recording artist Eddie Harris.

trying for two years to file a class action suit on behalf of the many artists he claimed have been bilked, but "I couldn't find the proper representation." Buckley interjected that he has turned the information given him by Phillips "over to the appropriate investigative authorities."

"I think I've made quite a few million," Phillips also said, "and I think I've been defrauded of more than I've made." He added that he was planning to file a civil suit against the record company on behalf of himself and the other members of the Mamas and Papas within the week. At press time, however, no suit had been filed.

With reference to the alleged supplying of drugs to artists and radio personnel by record companies, Phillips said, "it hasn't been my pleasure to meet any of these fellows who give away dope." But, he said, "everybody should be more concerned with the rip-off of the artists instead of a little bit of payola here and there."

Phillips also took record companies to task for making deals with young artists in which the artists' business managers and attorneys are the same as the record companies'.

Queried near the end of the press conference, by a reporter who asked whether his coming forward now might not be useful publicity for his current recording efforts, Phillips responded, "that would be nice, wouldn't it?"

Col Engineers Get Gold Discs

■ SAN FRANCISCO — Engineers at Columbia recording studios in New York and San Francisco were the recipients of RIAA gold records at Columbia and Epic's national convention last week.

At a presentation conducted by Roy Friedman, director, recording studios for Columbia/Epic, gold discs were presented to Glen Kolotkin and Roy Segal of San Francisco, the engineering team for both the album "Caravanserai" by Santana and the single, "Cover of Rolling Stone," recorded by Dr. Hook & The Medicine Show.

Tim Geelan and Don Meehan of the New York studios were awarded gold records for their work on the Looking Glass single, "Brandy," and Geelan picked up a second award for his solo engineering on Peter Nero's "Summer Of 42" lp.

Knight-GFR Developments

(Continued from page 3)

gle, stating that Colony did not want to get involved in a legal battle "with the retailer in the middle."

The letter to the retailers from Terry Knight, according to anonymous sources, stated that "GFR Enterprises has not authorized anyone to put out records with the trademark 'Grand Funk' or 'Grand Funk Railroad.'" It went on to note that anyone who makes such records, sells or markets them, is "contributing to trademark infringement." The source confirmed that this was the first time that retailers had been involved in any sort of action.

Capitol, meanwhile, distributed a letter to all of their accounts across the country. Charles H. Tillinghast, Vice-President of Business Affairs for Capitol Records, Inc., released the contents of the letter to **Record World**:

"You have received a letter from Gottlieb, Rackman and Reisman in which they purport to represent GFR Enterprises Limited.

"Capitol is advised by the law firm of Eastman and Eastman, 39 West 54th St., N.Y.C. that Gottlieb, Rackman and Reisman do not represent GFR Enterprises, Ltd., but represent, if anyone, only Terry Knight, who has been removed by the Board of Directors of GFR Enterprises, Ltd. as President of that Corporation.

"Upon the assumption that GFR Enterprises Ltd. has some

Rick Has Heart

■ NEW YORK — Rick Nelson, MCA Records artist, will be the "National Youth Spokesman" for the 1974 Heart Fund Campaign, it has been announced.

Nelson will record promotional spots for Top 40 radio and network television stations to include 4300 AM and 1800 FM stations. The spots will also be tied-in with the release of Nelson's new forthcoming album scheduled to be released by MCA this fall.

Bell Inks Three

■ NEW YORK — Bell Records has announced the signing of three new artists, all with scheduled lp releases in the fall. Those signed to the label were Mary Stuart, star of the TV drama "Search for Tomorrow," Cheryl Ernst, a jazz-oriented vocalist, and Texas, a new rock band.

(Continued from page 7)

"I have been advised by counsel that, in the opinion of counsel, the decision with respect to the liability of the City of Knoxville is in error. Notice of Appeal has been prepared and the decision is, in fact, being filed in the U.S. Court of Appeals for the 6th Circuit. Further, the decision in Knoxville has absolutely no bearing on the liability of the performers and promoters to GFR Enterprises, Ltd. with respect to their continued unlawful use of the trademark.

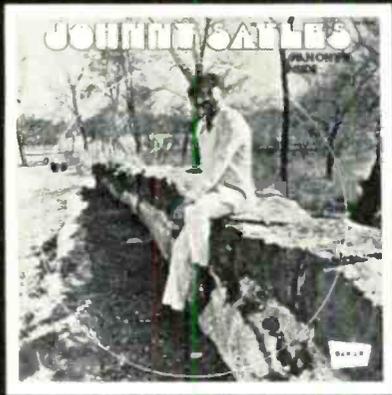
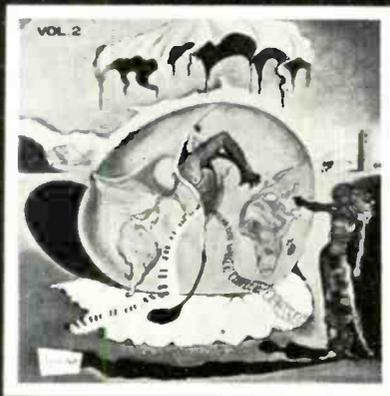
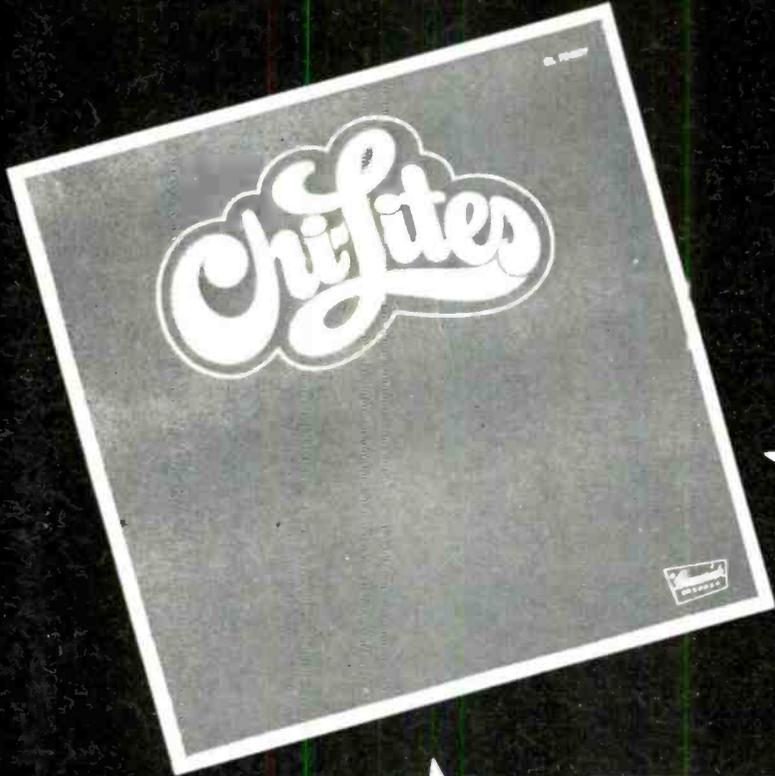
"Counsel has authorized me to point out that the court in Knoxville did not, in fact, pass upon the propriety of the performers or the ethical propriety of their attorneys purporting to act with authority and on behalf of GFR Enterprises, Ltd. in the action, all of which still remains open to determination."

right in the name 'Grand Funk Railroad,' Capitol obtained and now holds a license duly executed by the Secretary of GFR Enterprises Ltd., granting Capitol the right to use that name in connection with the distribution and exploitation of phonograph records.

"Any additional questions you might have should be referred to John Eastman, Esq. of Eastman and Eastman at the address set forth in the second paragraph above."

The letter was mailed by Don Zimmerman, Vice President of Sales for Capitol.

BRUNSWICK *Proudly Presents*



BRUNSWICK

DAKAR



RECORD WORLD COUNTRY

GRC Hosting Grand Opening in Nashville

■ ATLANTA, GA. — Michael Thevis, President of the General Recording Corporation (GRC), a Michael Thevis Enterprise, has announced that the firm's new Nashville headquarters will be open officially on Friday, August 10.

Located at 813 16th Avenue, South, the General Recording Corporation's new branch office will specifically service the growing music market of country artists recording on the GRC label. Establishing its first business location in Atlanta 11 months ago, GRC also

has expanded its operation to include an office in Los Angeles.

Heading up the opening day celebration and ribbon-cutting ceremonies will be GRC President Thevis. Joined by his staff professionals, producers, writers, artists and a host of local Atlanta radio disc jockeys, the entire GRC team will depart from Atlanta early in the morning of August 10 for the four-hour bus ride to Nashville to participate in the grand opening celebration.

Completing the opening day preparations for the newly constructed Nashville office location is GRC's country music pro Cliff Williamson, acting head of the Nashville operation. Aiding him is Ken Rogers, national country promotion manager.

One of the special highlights of the opening day activities which begin at 3 pm features a show by the General Recording Corporation's new country artists including Marlys Roe, Sammy Johns, Red, White and Blue (grass), Ann J. Morton, Heartwood and the newly signed comedy team of Lonzo and Oscar.

Bowen to Opryland



Jimmy Bowen has been named to head up operations of the newly formed "Opryland" label. Opryland will be produced, promoted and sold worldwide by Capitol Records. Capitol has just leased an additional 2000 square feet of office space to house the Opryland production staff and plans are now in motion to build the Opryland country roster. Bowen will report directly to Allison in Nashville. Pictured (from left) are Wade Pepper, Vice President, country & western promotion and sales, Capitol Records; E. W. "Bud" Wendell, Vice President WSM and manager of the Grand Ole Opry; Jimmy Bowen, director of a&r, Opryland Records; Joe Allison, executive director Capitol Records, Nashville division.

College, NARAS Offer Music Biz Program

■ NASHVILLE—Belmont College, in cooperation with the National Academy of Recording Arts and Sciences (NARAS) institute, will offer for the first time this fall a complete Music Business Program "designed to meet both short-range and long-range needs of

(Continued on page 94)

Elektra Countryside Pknickers



The recent Elektra/Countryside picnic brought the label's executive horsepower together with several Nashville industryits. Pictured (from left) are Wesley Rose of Acuff-Rose; Elektra artist Mickey Newbury; Countryside President Mike Nesmith; independent producer Pete Drake; Elektra songstress Linda Hargrove; Elektra President Jac Holzman; national country promotion man Dave Mack; Russ Miller, Elektra Vice President and chief of A&R; and Mel Posner, Executive Vice President of Elektra.



NASHVILLE REPORT

By RED O'DONNELL



■ There is talk around here that Johnny Cash will headline a television special with Kris Kristofferson and Mickey Newbury as his guests.

Speaking of Newbury, he says he has decided to knock off in-person appearances and concentrate on songwriting and recording. Although a great number of his fans will disagree, Mickey describes himself as "country."

Mickey and his lovely wife Susan expect their first child in December. "The baby will be born on Christmas Day," say Susan.

Guitar genius Chet Atkins, who underwent surgery for removal of a tumor from his colon April 23, reports he's feeling just fine.

"I went to the doctor the other day for some x-rays of my stomach," Chet said, "and they looked so good I am thinking about putting them on the cover of my next RCA album."

Somebody wanted to know the title of the LP.

"We Got It All," Chet chuckled.

George Pincus, 40-years a Tin Pan Alley figure with offices in Los Angeles and London, has opened a music publishing company in Nashville. Troy Shondell and George Weber in charge.

"Anybody in the music publishing business who isn't represented in Nashville, just isn't in the music business," said Pincus, whose firm published "A Taste of Honey," which has been recorded by more than 700 singers and groups.

(Continued on page 92)

COUNTRY PICKS OF THE WEEK

SINGLE


BARBARA MANDRELL, "THE MIDNIGHT OIL" (Tree, BMI). Here's a slick cheatin' tune that Barbara interprets with forceful emotion. The petite and sweet Ms. Mandrell is joined by a powerful production and a lyric that has the hooks and the message. Tremendous appeal, particularly to female listeners. After midnight, comes one, and that's where this record's going, son! Columbia 4-45904.

SLEEPER


TERRY STAFFORD, "SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE" (Levine & Brown, BMI). This is the third cover of a Dawn hit; "Crash" Craddock covered the pop hit "Knock Three Times" and landed a number one. Then, Johnny Carver did it with "Yellow Ribbon." Terry's first Atlantic outing will be interesting to watch. It has all the potential of the previous two covers. Light and melodic. "Gypsy Rose" is on the nose! Atlantic CY-4006.

ALBUM

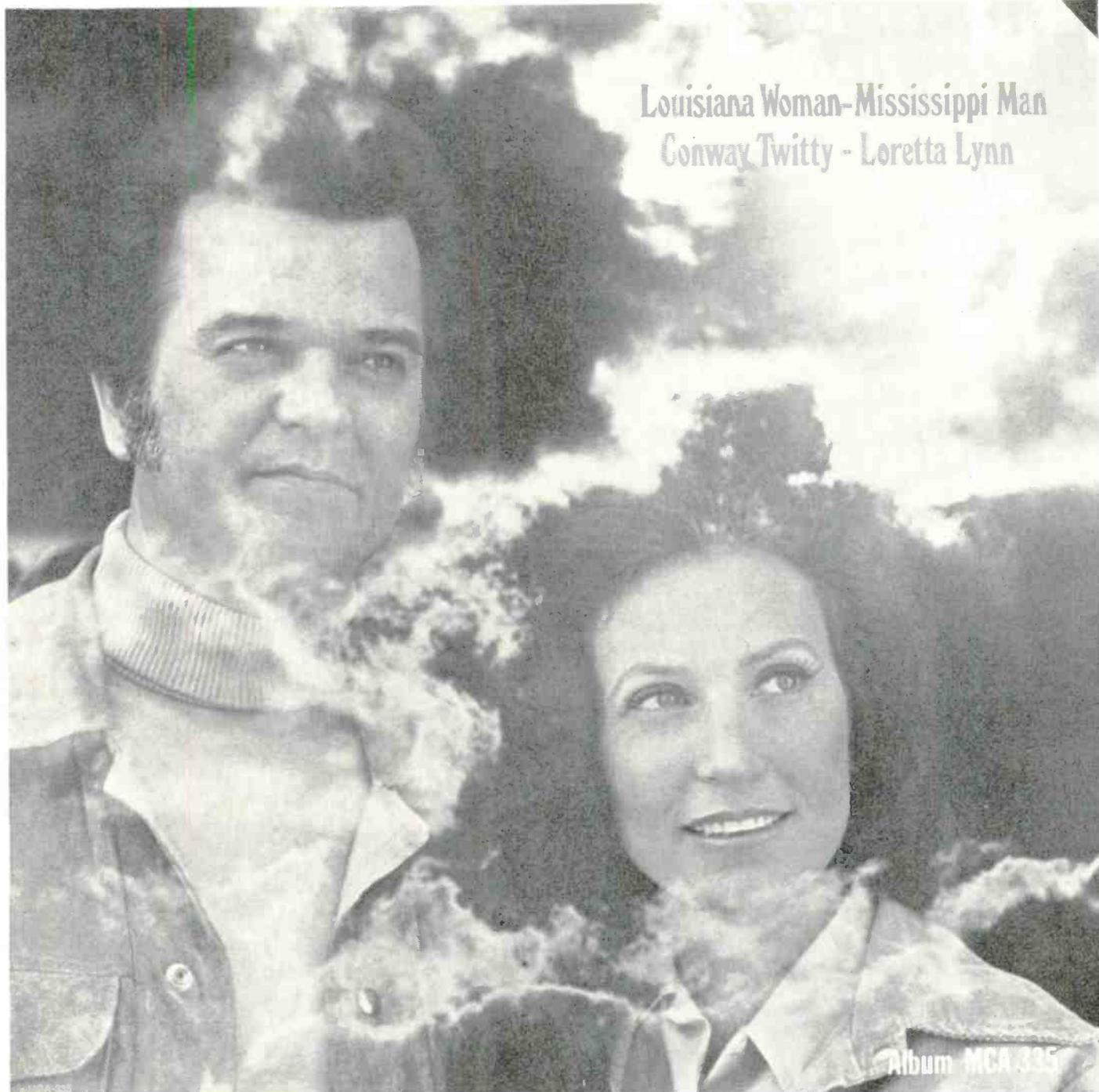

BRENDA LEE, "THE BRENDA LEE STORY—HER GREATEST HITS." What can be said about this tremendous double-epic? A fantastic collection. "Johnny One Time," "Comin' on Strong," "Fool #1," "I'm Sorry" and a host of other greats. Surely, one of the biggest selling albums to ever come from Music City. A must! Record buyers, trust that a Brenda Lee album has to be sheer entertainment. MCA 2-4012.



LOUISIANA WOMAN

MISSISSIPPI MAN

Single MCA 40094



CONWAY TWITTY
LORETTA LYNN

William Morris Agency Welcomed to Nashville

■ NASHVILLE—The William Morris Agency, first international talent agency to establish operations in Nashville, was officially welcomed to the Country Music capital July 26, at a gala in their honor attended by Country Music stars, music executives and business leaders of Music City, U.S.A.

Feted at the affair, held in the Nashville City Club, were Nat Lefkowitz, President of William Morris, and many of his executive staff, including motion picture, night club, college and representatives from New York, California and Chicago.

The party was hosted by Bob

Neal of the Neal Agency, with whom the William Morris Agency had last week joined forces.

More than 100 guests, including Tex Ritter, Minnie Pearl, Barbara Mandrell, Brian Collins, Kinky Friedman, Connie Van Dyke and Billy Joe Shaver, joined in the welcoming salute to the Morris Agency. In attendance, also, were representatives of the press, broadcast media, BMI, ASCAP, SESAC and the President and Chairman of the Board of the Country Music Association, along with officials from other music industry organizations.

Celebrating Morris-Neal Deal



Tex Ritter, Minnie Pearl, Nat Lefkowitz, President of the William Morris Agency, Barbara Mandrell and Bob Neal of the Neal Agency visit during a reception held in Nashville to welcome the Morris Agency to Music City. Morris has acquired the Neal Agency, marking its official entry into Nashville.

Keener to Phonogram

■ NASHVILLE — Phonogram, Inc. has announced an addition to its Nashville operations with the appointment of Glen Keener as staff producer. Keener, who has been in independent production since moving to Nashville two-and-a-half years ago, recently completed a soon to be released album by Charley Pride's band, "The Pridemen," for RCA. His past production experience includes work in Hollywood with Dale Robertson on both films and recordings.

Keener will be active in production for the Mercury label, and will be involved in screening new talent as well as in selection of material, working directly with Mercury's Jerry Kennedy, Vice President, A&R, Nashville.



Frank Mull, left, national country promotion & sales manager for Phonogram, Inc., (formerly Mercury Records) officially welcomes Glenn Keener who has joined the firm as staff producer.

The Big "1"

"MOTHER AMERICA"

SHARON STONE
Kajac Records

Dist. By: National Promotion
Shelby Singleton Little Richie Johnson
Nashville, Tenn. Belen, New Mexico

Subscribe To
RECORD WORLD

RECORD WORLD COUNTRY HOT LINE

By DAN BECK

Station Check List

| | |
|----------------------------------|--------------------------------|
| KBUY, Ft. Worth (Jack Dillon) | WBAP, Ft. Worth (Art Davis) |
| KFDI, Wichita (Jerry Adams) | WAME, Charlotte (Ed Robinson) |
| KKYX, San Antonio (Bill Rohde) | WCMS, Norfolk (Joe Hoppel) |
| WHO, Des Moines (Billy Cole) | WMNI, Columbus (Ott Moore) |
| WXCL, Peoria (Lee Ranson) | WENO, Nashville (Johnny K.) |
| WEET, Richmond (Graham Bland) | KWMT, Ft. Dodge (Dale Eichor) |
| WIRE, Indianapolis (Lee Shannon) | KRAK, Sacramento (Jay Hoffer) |
| WHIM, Providence (Tom Star) | KWJL, Portland (Sammy Taylor) |
| KTTS, Springfield (Don Paul) | WDON, Washington (Tom Reeder) |
| WUBE, Cincinnati (Jack Reno) | WPOR, Portland (Dean Williams) |
| KWAM, Memphis (Gary Powell) | WOKC, Okemuchobee (Bob Arace) |
| KCKC, San Bernardino | WMC, Memphis (Les Acree) |

■ A Shoo-In!! Jack Greene's "I Need Somebody Bad" sounds like his best ever! Initial response proves it—a smash in all areas!

"Sunday Sunrise" building toward a High Noon #1 for Brenda Lee; coast-to-coast action!

Dorsey Burnette, recently poised on the brink of success, is ready to cross over into the hit columns with "Darlin', Don't Come Back." Picks at WHO, WPOR and WDON; top play in Ft. Worth, Indianapolis, San Bernardino and Memphis.

Freddy Weller comes with a single culled from his recent lp; "A Perfect Stranger" becoming very familiar to listeners throughout the Midwest.

Though it's been out awhile, Tennessee Pulleybone's "The Door Is Always Open" continues to draw heavy play at WHIM, WENO and KFDI.

Newcomer Terry Stafford destined for lots of attention with his Dawn cover "Say, Has Anybody Seen My Sweet Gypsy Rose" on Atlantic. It's picked in Providence; moving in Memphis.

Seems to be a drive on to pull a cut from the new Bill Anderson lp. "World of Make Believe" is the pick at KWAM; added to the playlist at WDON.

Another new sound winning kudos is Danny Bryan's "My Girl" on Enterprise. It's picked at Portland; playing in Providence, moving in Memphis.

"Uneasy Rider" continues its easy transition to the country; Charlie Daniels' pop hit going great in Cincinnati, Nashville and Florida.

Station promotions: WWVA in Wheeling announced that sports director Bob Cain has been appointed New Director; promotion director Terry Gurley becomes Director of Public Affairs.

Barbara Mandrell's "Midnight Oil" burning up charts.

Revival of the old standard "Rhapsody in Blue" by Jack Nolan on Plantation termed "Great" at WENO.

Peggy Little has a big record in "Sugarman." Added in Wichita and Fort Worth.

Congratulations to correspondent Don Parden; he's been selected "Outstanding Young Man in Tuscaloosa"!!

Hit Sounds Hitbound for Glen Campbell, Stonewall Jackson, Johnny Russell and Tommy Cash.

With Conway Twitty already enjoying a runaway smash with "You've Never Been This Far Before," young Kansan Rita Remington's version is gaining good play and sales in the Nashville and Memphis markets.

GRC has arrived in Nashville.

General Recording Corporation, an Atlanta based firm, is proud to announce the opening of their Nashville office, located at 813 16th Avenue South. The Grand Opening is to be held on Friday, August 10.



PHOTO BY PIKE-DAVIS STUDIOS

A MICHAEL THEVIS ENTERPRISE

General Recording Corporation, 174 Mill St., Atlanta, Georgia 30313
813 16th Avenue South, Nashville, Tennessee 37203 (615) 254-5796

IN NASHVILLE/CLIFF WILLIAMSON, A ANDR MANAGER/KEN ROGERS, NATIONAL COUNTY PROMOTION DIRECTOR

"turning dreams into realities—a total entertainment concept"

RECORD WORLD COUNTRY FROM THE CONTINENT

By MURRAY KASH



■ LONDON: The two new country music programs now being aired by the BBC on radio are proving to be very successful. The "Up Country" show, produced by Dennis O'Keefe, and emceed by Dave Cash, is devoted to featuring two Country Music groups from this country, a record review spot, and a Guess Who Contest in which the listener has to guess the name of the artist, after listening to five second excerpts of his or her recordings. The prize for the winner is an lp by the artist named. The response to the contest, reports O'Keefe, is quite staggering. While "Up Country" goes out for one hour on Wednesday nights, the "Country Club" program, with Wally Whyten at the helm, is produced by Colin Chandler, and is transmitted on Thursday nights, for one hour. In contrast to "Up Country," the "Country Club" format is based on playing recent record releases, interviews with personalities, usually by long distance calls to Nashville from London, to such stars as Dottie West, Sonny James, etc. Recently they have had interviews with Lloyd Green, Tex Ritter, and Tom-pal and the Glaser Brothers. A new innovation to these telephone interviews is that listeners are notified weeks in advance as to who the stars will be that are scheduled to be interviewed, and are invited to send in questions that they would like Whyten to ask on their behalf. Colin has been inundated with listeners' inquiries, which is proof of the popularity of this telephone slot.

Yours truly having a busy time touring the countryside, with the Country Jamboree, that features this year's choice as Britain's number one female Country Music vocalist, Patsy Powell and her Playboys; plus 1973's most promising British Male Vocalist, British middleweight champion turned Country Music singer, Brian Maxine. In addition, one of the most colorful performers in British Country Music, Jed Ford, and an excellent group from Manchester, the Country Strings. The program also includes a film by Johnny Cash, and a beauty competition for the title of Miss Country Music '73.

Lined up for the autumn, tours by Chet Atkins and Hank Snow, in the New Year, by George Hamilton IV. Speaking of George, he is due for his third BBC-TV series, to be recorded in September, for producer Douglas Hespe. The only names listed so far from the world of British Country Music are Wally Whyton and the Hillsiders . . . all the others are either in the folk field or pop world . . . such as the Irish Rovers from Canada, Robin Hall and Jimmy McGregor, Y Trieban (Welsh Singers), Ralph McTell, Adge Cutler and the Wirzels, Tommy and David Riley, Friday Brown, King Singers, the Five Penny Piece, and Steeleye Span.

CLUB REVIEW

Barefoot Jerry Stomps Inn

■ NASHVILLE — Some veteran country pickers returned to Nashville last week and the hometown crowd poured into the Exit Inn to hear their expression and expansion of the country genre. Barefoot Jerry (Warner Bros.) took three songs to turn the corner with the crowd and then it was cooking till the night's end. The novel instrumental "Snuff Queen" initiated the entertainment for the midnight music buffs.

The group's arrangements are well laid out and their instruments well played. Fred

Newell's banjo effort was a delight.

The show, broadcast over WKDA-FM, moved spiritedly, and although the group does not possess a vocal trump, the delivery was honest.

Particular wirepullers were "Smokey Mountain," the very funky "Two Mile Pike" and the legendary Bill Wills masterpiece, "Faded Love," which again showed the group's creative arrangement abilities. Barefoot Jerry is perhaps the most credible country rock band in existence.

Dan Beck

Sounds of South Fete

(Continued from page 20)

everyone away. This band, as famous locally for their fist-cuffs as for their music, is the first group since the Buffalo Springfield to feature three guitars and not come out sounding like midtown Manhattan traffic at rush hour. Florida-based with a tinge of Georgia redneck about them, these seven crazies lay down pure uninhibited rock that epitomizes the kind of southern sound that outlanders have been emulating for years. Lynyrd Skynyrd, however, is the real thing—tough, tight, and southern all the way. Their soon-to-be-released album is earmarked for the top.

Closing out the entertainment was the already popular Mose Jones, whose first tour outside of the South was acknowledged as no less than a great success. The group has been packing them in on a regular basis at Richard's, and it's easy to understand why. From the minute they take the stage until the last jack is pulled

from the amps, Mose Jones puts out r&b-tainted rock that is the very definition of tight. Guitar, bass, keyboard, drums and vocals blend so well that you'd think they were stuck together with epoxy.

The label's fourth group is Kooper and his old cronies the Blues Project. That band, of course, needs no introduction or showcase as a forum for their talents, and Al plans to jump the group into the studio every once in a while for some new cuts. Their recent Central Park reunion/concert has been recorded by MCA, and if public reaction to the disc is anything like the reaction in the park, it's back to the limelight for these guys.

A breakfast was held for the press the following morning, at which MCA Records President J. K. Maitland and Kooper layed out the whys and wherefores of the new label. It seems obvious that Sounds of the South, with Kooper's genuine fervor for that particular brand of music, will be a major influence on the record industry for some time to come.

Nashville Report

(Continued from page 88)

Pincus Music copyrights also include "Calcutta," (Lawrence Welk's best seller) and "Old Cape Cod," definitely a biggie for Patti Page.

Did I tell you that Waylon Jennings has shaved off his beard and now sports a relatively short hairdo?

Or did I tell you that Pete Fountain, the Dixieland Jazz king, has discarded his custom-made toupee, shaved off what hair he had left and is now billing himself as "Mr. Clean of Bourbon Street"?????

"Wilma Lee and Stoney" on the Three Brothers label is a musical salute (written by Ralph Landis) and recorded by Lou Christie to that fine pair of Grand Ole Opry veterans Wilma Lee and Stoney Cooper.

Abe Stein, veteran promoter-booker of stage shows here—particularly in the rhythm & blues field—is critically ill at St. Thomas Hospital. Stein underwent open heart surgery in mid-July and post-operative complications have retarded his recovery.

Norman Jean (Mrs. Howard) Owen, affable receptionist at Columbia's studio here for seven years, is on a leave of absence awaiting arrival of her first child. The wee one is due Sept. 16.

Kinky Friedman and the Jewboys are headlining at Los Angeles' Troubadour through next Sunday.

Mac Davis appeared here in a concert with Helen Reddy, and performed "Watching Scotty Grow," one of his own compositions recorded by Bobby Goldsboro.

He told the audience: "I know some of you are punching each other in the ribs and saying, 'He didn't write that, Bobby Goldsboro wrote it."

"Well, that's all right," he added laughing. "My own kid thinks Bobby Goldsboro is his father."

Pam Miller Day In Chattanooga

■ CHATTANOOGA, TENN. — Pam Miller was honored in Chattanooga, Tennessee recently with a "Pam Miller Day." Vice Mayor Pat Rose presented her with an "Ambassador of Goodwill" plaque and the Chamber of Commerce

gave her The Key to the City. WDOD radio station with Bill Nash, Lloyd Payne, Ben Cagle and Sid Hughes welcomed Pam and her dad, songwriter, Eddie Miller an acted as host. "It was the most thrilling day of my life," says Pam. "I'm so glad that 'Lookout Mountain, Chattanooga, Tennessee' made such an impression in their city."



THE COUNTRY ALBUM CHART

| AUG. 11 | AUG. 4 | | WKS. ON CHART |
|---------|--------|--|---------------|
| 1 | 1 | SATIN SHEETS JEANNE PRUETT—MCA 338 | 7 |
| 2 | 4 | SWEET COUNTRY CHARLEY PRIDE—RCA 1-0217 | 8 |
| 3 | 3 | WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia 32272 | 10 |
| 4 | 7 | LORD, MR. FORD JERRY REED—RCA APL1-0238 | 9 |
| 5 | 2 | GOODTIME CHARLIE CHARLIE McCOY—Monument 32215 | 14 |
| 6 | 5 | BEHIND CLOSED DOORS CHARLIE RICH—Epic 32247 | 16 |
| 7 | 9 | INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378 | 22 |
| 8 | 8 | RHYMER & OTHER FIVE AND DIMERS TOM T. HALL—Mercury 1-668 | 16 |
| 9 | 6 | YOU LAY SO EASY ON MY MIND BOBBY G. RICE—Metromedia Country 1-0186 | 13 |
| 10 | 11 | DON WILLIAMS, VOL. 1—JMI 4004 | 8 |
| 11 | 13 | AM I THAT EASY TO FORGET JIM REEVES—RCA 10039 | 8 |
| 12 | 14 | SUPERPICKER ROY CLARK—Dot 26008 | 16 |
| 13 | 10 | I KNEW JESUS GLEN CAMPBELL—Capitol 11185 | 9 |
| 14 | 12 | DANNY'S SONG ANNE MURRAY—Capitol 11172 | 16 |
| 15 | 15 | BLUE RIDGE RANGERS—Fantasy 9415 | 10 |
| 16 | 28 | TIE A YELLOW RIBBON JOHNNY CARVER—ABC 792 | 3 |
| 17 | 16 | KIDS SAY THE DARDEST THINGS TAMMY WYNETTE—Epic 31937 | 14 |
| 18 | 18 | TOTALLY INSTRUMENTAL MERLE HAGGARD & THE STRANGERS—Capitol 11141 | 10 |
| 19 | 20 | COUNTRY SONGS I LOVE TO SING GUY & RALNA—Ranwood 8110 | 7 |
| 20 | 24 | CLOWER POWER JERRY CLOWER—MCA 317 | 5 |
| 21 | 31 | MR. LOVEMAKER JOHNNY PAYCHECK—Epic KE 32387 | 3 |
| 22 | 22 | GOOD NEWS JODY MILLER—Epic 32386 | 6 |
| 23 | 23 | GOOD THINGS DAVID HOUSTON—Epic 32189 | 11 |
| 24 | 27 | BARROOMS AND POP-A-TOPS JIM ED BROWN—RCA 1-0172 | 8 |
| 25 | 17 | AIN'T IT AMAZIN' GRACIE BUCK OWENS—Capitol 11180 | 9 |
| 26 | 19 | ENTERTAINER OF THE YEAR LORETTA LYNN—MCA 300 | 22 |
| 27 | 21 | CHEATING GAME SUSAN RAYE—Capitol 11170 | 9 |
| 28 | 36 | COME LIVE WITH ME ROY CLARK—Dot DOS 26010 | 4 |
| 29 | 38 | HONKY TONK HEROES WAYLON JENNINGS—RCA APL1-0240 | 3 |
| 30 | 25 | THE SESSION JERRY LEE LEWIS—Mercury 2-803 | 20 |
| 31 | 26 | DAISY A DAY JUD STRUNK—MGM 4898 | 14 |
| 32 | 32 | A WHITE SPORT COAT AND A PINK CRUSTACEAN JIMMY BUFFETT—Dunhill DSX-60150 | 5 |
| 33 | 44 | NOTHING EVER HURT ME GEORGE JONES—Epic KE 32412 | 3 |
| 34 | 49 | TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32429 | 2 |
| 35 | 37 | THANK YOU FOR TOUCHING MY LIFE TONY DOUGLAS—Dot DOS 26009 | 6 |
| 36 | 46 | LOUISIANA WOMAN—MISSISSIPPI MAN CONWAY TWITTY & LORETTA LYNN—MCA 335 | 2 |
| 37 | 40 | SHOTGUN WILLIE WILLIE NELSON—Atlantic SD 7262 | 4 |
| 38 | 41 | TOMORROW NIGHT CHARLIE RICH—RCA APL-10258 | 4 |
| 39 | 43 | LOVE AND MUSIC PORTER WAGONER & DOLLY PARTON—RCA APL1-0248 | 3 |
| 40 | 35 | DUELING BANJOS EARL SCRUGGS—Columbia 32208 | 11 |
| 41 | 29 | BRENDA BRENDA LEE—MCA 305 | 21 |
| 42 | 55 | BILL BILL ANDERSON—MCA 320 | 2 |
| 43 | 33 | A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720 | 37 |
| 44 | — | I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 11200 | 1 |
| 45 | 30 | SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 32253 | 18 |
| 46 | 48 | COUNTRY CASANOVA COMMANDER CODY—Paramount 6054 | 3 |
| 47 | 60 | CAL SMITH—MCA 344 | 2 |
| 48 | 34 | I HATE GOODBYES BOBBY BARE—RCA 1-0159 | 15 |
| 49 | 51 | BEST OF SKEETER DAVIS—RCA APL 1-0190 | 4 |
| 50 | — | TRIP TO HEAVEN FREDDIE HART—Capitol 11197 | 1 |
| 51 | 53 | YOURS TRULY KITTY WELLS—MCA 330 | 4 |
| 52 | 54 | YOUNG LOVE SONNY JAMES—Capitol ST 11196 | 3 |
| 53 | 59 | ELVIS—RCA APL1-0283 | 2 |
| 54 | — | SWEET COUNTRY WOMAN JOHNNY DUNCAN—Columbia KC 32440 | 1 |
| 55 | 39 | GOSPEL ROAD JOHNNY CASH—Columbia 32033 | 19 |
| 56 | 42 | MAC DAVIS—Columbia 32206 | 14 |
| 57 | — | MARTY ROBBINS—MCA 342 | 1 |
| 58 | 45 | SHE NEEDS SOMEONE TO HOLD HER CONWAY TWITTY—MCA 303 | 21 |
| 59 | 62 | DREAM PAINTER CONNIE SMITH—RCA APL1-0188 | 2 |
| 60 | 56 | ALOHA FROM HAWAII ELVIS PRESLEY—RCA 6089 | 24 |
| 61 | 50 | MY SECOND ALBUM DONNA FARGO—Dot 26006 | 23 |
| 62 | 58 | MY TENNESSEE MOUNTAIN HOME DOLLY PARTON—RCA 1-0033 | 21 |
| 63 | 47 | HANK WILLIAMS/HANK JR.—MGM 4865 | 20 |
| 64 | 57 | SUPER KIND OF WOMAN FREDDIE HART—Capitol 11156 | 23 |
| 65 | 64 | LONESOME, ON'RY AND MEAN WAYLON JENNINGS—RCA 4854 | 20 |
| 66 | 52 | TOO MUCH MONKEY BUSINESS FREDDY WELLER—Columbia 32218 | 12 |
| 67 | 66 | HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000 | 56 |
| 68 | 61 | OBIE FROM SENATOBIE O. B. McCLINTON—Enterprise 1029 | 11 |
| 69 | 69 | SONGS OF LOVE CHARLEY PRIDE—RCA 4837 | 29 |
| 70 | 70 | ROY CLARK LIVE—Dot 26005 | 35 |
| 71 | 63 | NEITHER ONE OF US BOB LUMAN—Epic 32192 | 16 |
| 72 | 71 | I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382 | 41 |
| 73 | 65 | A LADY NAMED SMITH CONNIE SMITH—Columbia 32185 | 12 |
| 74 | 72 | JUST WHAT I'VE BEEN LOOKING FOR DOTTIE WEST—RCA 1-0151 | 12 |
| 75 | 67 | SUPER COUNTRY HITS FLOYD CRAMER—RCA 1-0155 | 9 |

HENRY LEWIS

says

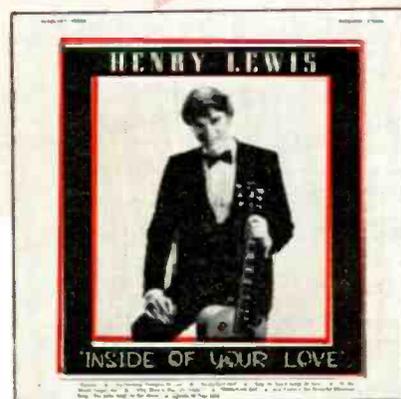
many thanks to those stations now helping to make

INSIDE OF YOUR LOVE

BURGUNDY 1005

b/w

If She Would Forgive Me



His Album Burgundy 001

MUSIC TO MAKE LOVE BY

SOLD NATIONALLY BY
NATIONWIDE SOUND DISTRIBUTORS
P.O. BOX 1262 NASHVILLE, TENN. 37202

COUNTRY SONG OF THE WEEK

FREDDY WELLER—Columbia 4-45902

THE PERFECT STRANGER (Roadmaster, BMI)

A one night stand turns into a wedding band. Weller continues to deliver suggestive lyrics that find a way of turning out to be good clean fun. The perfect programmer!

JIM GLASER—MGM K14590

I SEE HIS LOVE ALL OVER YOU (Glaser Brothers, BMI)

Jim comes up with his first solo outing in a long time. The results are worth waiting for. Tender and well done. Women will love!

DAVID ROGERS—Atlantic CY-4005

IT'LL BE HER (Kimtra, ASCAP)

David stays true to his winning form. He keeps the young ladies on a pedestal and that's the way to move disks. His second heavy charter.

JOHNNY RODRIGUEZ—Mercury 73416

RIDIN' MY THUMB TO MEXICO (Hallnote, BMI)

RELEASE ME (Four Star, BMI)

Two "A" sides! "Ridin' My Thumb" gives jocks a break from the ballad bag, but "Release Me" gets a most unusual performance that is exceptional.

BUCK OWENS—Capitol P-3688

ARMS FULL OF EMPTY (Blue Book, BMI)

SONGWRITER'S LAMENT (Blue Book, BMI)

Buck's best record in about two years. Fine feel that is bright and tight. Refreshing Buck Owens.

JERRY WALLACE—MCA 40111

DON'T GIVE UP ON ME (4-Star/Ben Peters, BMI)

Jerry's latest will give him the usual good run. Should keep Wallace fans sold on the songster.

BEN PETERS—Capitol P-3687

WILL YOU STILL LOVE ME (Ben Peters, BMI)

THIS HAS GOT TO LAST (Ben Peters, BMI)

Ben saved a good song for himself! Biff Collie adds a tasteful musical direction that will give jocks plenty to chew on. Put it on the menu!

OLIVIA NEWTON-JOHN—MCA 40101

LET ME BE THERE (Al Gallico, BMI)

Olivia is not exactly known as a country singer, but here is a fine gospel styled love song that will get it on country.

PATTI TIERNEY—MGM K-14561

CRYIN' EYES (Tree, BMI)

This is an uptempoed ditty; a real toe tapper. It puts the beat in your feet! Now that that is over, it's a good record!

RONNIE DOVE—MCA 40106

SO LONG DIXIE (Screen Gems-Columbia/Summerhill, BMI)

TAKE ME BACK (Vogue Music, BMI)

Great, great song. Ronnie has his best in a long time. Could be done a bit faster, but certainly a heavy chart contender.

BOBBY AUSTIN—Triune 7208

I'LL RUN GET YOU (Mamazon, ASCAP)

Bobby is back after a short delay since his hit "Knoxville Station." No disappointment due your way. An able turntable component.

Proud Country Cited



A plaque of appreciation from Triune Records was presented to Proud Country Radio. Artist Roy Clark accepted the award on behalf of his associates from the radio group. Pictured at the presentation are, left to right, Triune promotion director Darrell Glenn, Triune National Director of Operations Tom McBee, Clark, and radio personality and Triune recording artist Jimmy Dallas. The Proud Country Radio Group includes KBIL in Liberty, Missouri; KOOO AM-FM in Omaha, Nebraska; KFRM-AM and KCIT-FM in Wichita, Kansas; KECK-AM and KHAT-FM in Lincoln, Nebraska; and KTOW in Tulsa, Oklahoma.

College Offers Industry Program

(Continued from page 88)

the music industry." The announcement was made jointly by officials of Belmont and the NARAS institute.

The short-range service, outlined in detail, will be the course offerings in basic business and specialized courses in music business made available to personnel presently working in the music industry. These will be aimed at assisting in increasing the operational and managerial knowledge of industry personnel.

The longer range service provided to the industry will be the education and training of individuals in a four-year degree program focused on preparing students for operational and administrative positions in the industry.

The Music Business Program is a result of the combined strengths of the Department of Business Administration, Dr. Charles O'Neal, Chairman; and the Department of Fine Arts, Dr. Jerry Warren, Chairman. Each department has its own program of professional study.

Robert E. Mulloy, associate professor of music at Belmont, has been appointed coordinator of the Music Business area. Mulloy is active in local recording sessions here in both vocal backup and keyboard work.

Wherehouse Country Campaign

(Continued from page 7)

a lot of them from places like Georgia—and we'd like them to feel that when they want a new country release, they can come to a Wherehouse store to get it."

"Wherehouse Country" started unofficially in June, Fogelman said, when the chain began stocking the Top 20 country singles. He added that that figure has now risen to 57, the number of singles on the playlist of Los Angeles country station KLAC.

"Then in July I invited all the major record manufacturers to a luncheon at the Palomino Club. I explained what we had in mind, and I asked them for a commitment of X amount of dollars for advertising and for a discount. Basically, we asked for a discount for two reasons: first, to help defray the cost of the promotion, and second, to help us to sell product at less than we normally do. Since I didn't feel secure enough about country music, I also asked the companies to write the orders for me."

The next step, according to Fogelman, was enlisting radio stations to participate in the promotion. "We decided that we wanted to spend 75 per cent of our advertising budget on radio, with 15 per cent going for print ads and 10 per cent for TV, and that we wanted to stick with one radio station in each of our major markets." The final choices, he said, were KLAC for the Los Angeles area, KSON in San Diego, KEEN in San Jose and Sacramento's KRAK, which will carry advertisements for the chain's San Francisco-area stores. "Of course this will be good for the radio stations, too—they'll be carrying almost one spot an hour and their call letters will be on all our signs—so they'll be deferring some of the cost.

"We're also giving away an Open Road camper," Fogelman said, "and we're going to try a remote telecast from one of our stores on KLAC's truck-drivers show. And we hope to get some country artists to make in-store appearances. It should be a very successful promotion. But the month of August is really a kick-off month for a year-round promotion. I think this ought to show the industry what the retailer is capable of doing. And after this, we have quite a few things in mind that have never been done before."

GRC 1st Country Release

Marlys Roe - "Carry Me Back"

GRC

a total
entertainment concept

Telegram

western union

NMA172(1536)(2-169715E2GR)PD 07/27/73 1536
 ICS IPMBNGZ CSP
 6053366911 TDBN SIOUX FALLS SD 150 07-27 0336P EST
 RMS GRC RECORDS, DLR
 813 16TH AVE SOUTH
 NASHVILLE TN 37203

I'VE BEEN TOLD THAT A HIT IS A COMBINATION OF THE RIGHT SONG
 AND THE RIGHT VOICE. CARRY ME BACK BY MARLYS ROE IS THAT AND
 MORE IT DEMONSTRATES A NEW SINGING ARTIST WITH THE VOICE TO
 MAKE NEARLY ANY SONG THAT RIGHT SONG KXRB IS A 100 PERCENT COUNTRY
 10,000 WATT STATION WE REVIEW EACH NEW RECORD IN ITS MERITS
 AND CARRY ME BACK BY MARLYS ROE ON THE GRC LABEL SOUNDED SO
 STRONG THAT WE NOT ONLY PUT IT ON THE PLAY LIST WE MADE IT OUR
 PICK HIT THE WEEK OF JULY 14 SINCE THEN THE LISTENER RESPONSE
 HAS BEEN OUTSTANDING THIS IS ONE OF THOSE RARE RECORDS THAT
 MAKES THE PHONE LIGHT UP WITH I JUST HEARD THAT NEW RECORD BY
 MARLYS ROE WHEN ARE YOU GOING TO PLAY IT AGAIN RESPONSE LIKE
 THAT MEANS LISTENERS AND RATINGS THANKS FOR A GREAT RECORD
 RATT RENO MUSIC DIRECTOR KXRB IN SIOUX FALLS SD

KXRB believes it's a hit. So does . . .

- | | | | |
|-------------------|-----------------|-------------------|--------------------|
| WPLO—Atlanta | WAME—Charlotte | WMUS—Muskogee | KFDI—Wichita |
| WPNX—Columbus | WESC—Greenville | WTOD—Toledo | WIL—St. Louis |
| WBAM—Montgomery | WWNC—Ashville | WCNW—Fairfield | KBOX—Dallas |
| WJEM—Valdosta | WTUR—Richmond | WIRE—Indianapolis | WBAP—Ft. Worth |
| WHOO—Orlando | WCMS—Norfolk | WINN—Louisville | KBUY—Ft. Worth |
| WQIK—Jacksonville | WTHE—Mineola | WMNI—Columbus | KDJW—Amarillo |
| KRMD—Shreveport | WHIM—Providence | WJJD—Chicago | KHEY—El Paso |
| WKDA—Nashville | WPOR—Portland | WAKC—Bloomington | KIKK—Houston |
| WMTS—Nashville | WSLR—Akron | WMAD—Madison | KENR—Houston |
| WIVK—Knoxville | WWVA—Wheeling | KTCR—Minneapolis | KLAC—Los Angeles |
| WBHP—Huntsville | WDEE—Detroit | KWMT—Ft. Dodge | KCKC—San Bernadino |

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into reality"
— Michael Thevis

**GENERAL RECORDING
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Atlanta, Ga. 30313

A
**MICHAEL THEVIS
ENTERPRISE**



THE COUNTRY SINGLES CHART

AUG. 11

WKS. ON CHART

| | | |
|----|---|----|
| 2 | YOU WERE ALWAYS THERE DONNA FARGO—Dot 17460 | 12 |
| 6 | TOP OF THE WORLD LYNN ANDERSON—Columbia 4-45857 | 11 |
| 3 | TRIP TO HEAVEN FREDDIE HART—Capitol 35612 | 11 |
| 1 | LORD, MR. FORD JERRY REED—RCA 74-0960 | 12 |
| 5 | TOUCH THE MORNING DON GIBSON—Hickory 1671 | 12 |
| 8 | LOUISIANA WOMAN, MISSISSIPPI MAN LORETTA LYNN & CONWAY TWITTY—MCA 40079 | 9 |
| 9 | SHE'S ALL WOMAN DAVID HOUSTON—Epic 5-10995 | 11 |
| 10 | MR. LOVEMAKER JOHNNY PAYCHECK—Epic 5-10000 | 10 |
| 4 | LOVE IS THE FOUNDATION LORETTA LYNN—MCA 40058 | 13 |
| 17 | EVERYBODY'S HAD THE BLUES MERLE HAGGARD—Capitol 3641 | 7 |
| 11 | AM I THAT EASY TO FORGET JIM REEVES—RCA 74-0963 | 10 |
| 22 | SLIPPIN' AWAY JEAN SHEPARD—United Artists XW248W | 10 |
| 18 | NOTHING EVER HURT ME GEORGE JONES—Epic 5-11006 | 8 |
| 16 | HANK HANK WILLIAMS, JR.—MGM 14550 | 8 |
| 19 | DRIFT AWAY NARVEL FELTS—Cinnamon 763 | 9 |
| 24 | THE CORNER OF MY LIFE BILL ANDERSON—MCA 40070 | 7 |
| 25 | WATERGATE BLUES/ SPOKANE MOTEL BLUES TOM T. HALL—Mercury 73394 | 6 |
| 20 | IF TEARDROPS WERE PENNIES PORTER WAGONER & DOLLY PARTON—RCA 74-0981 | 8 |
| 7 | YOU GIVE ME YOU BOBBY RICE—Metromedia Country 68-0107 | 14 |
| 11 | SLIPPIN' AND SLIDIN' BILLY CRASH CRADDOCK—ABC 11364 | 12 |
| 23 | I USED IT ALL ON YOU NAT STUCKEY—RCA 74-0973 | 9 |
| 13 | WHY ME KRIS KRISTOFFERSON—Monument 8571 | 18 |
| 29 | I CAN'T BELIEVE SKEETER DAVIS—RCA 74-0968 | 9 |
| 30 | PUT ME DOWN SOFTLY DICKEY LEE—RCA 74-0989 | 7 |
| 12 | RAVISHING RUBY TOM T. HALL—Mercury 73377 | 16 |
| 35 | YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 40094 | 4 |
| 31 | WOULD YOU WALK WITH ME JIMMY ARLENE HARDEN—Columbia 4-45845 | 7 |
| 33 | RIDERS IN THE SKY ROY CLARK—Dot DOA 17458 | 5 |
| 15 | SOUTHERN LOVING JIM ED BROWN—RCA 74-0928 | 17 |
| 38 | DARLIN' YOU CAN ALWAYS COME BACK HOME JODY MILLER—Epic 5-11016 | 5 |
| 21 | IF SHE JUST HELPS ME SONNY JAMES—Columbia 4-45871 | 9 |
| 26 | DDN'T FIGHT THE FEELING CHARLEY PRIDE—RCA 74-0942 | 14 |
| 37 | CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 40074 | 7 |
| 36 | DREAM PAINTER CONNIE SMITH—RCA 74-0971 | 8 |
| 39 | WAKE UP JACOB PORTER WAGONER—RCA APBO-0013 | 5 |
| 42 | LET'S FALL APART/ I HATE YOU RONNIE MILSAP—RCA 74-8969 | 8 |
| 41 | QUEEN OF THE SILVER DOLLAR DOYLE HOLLY—Barnaby 5018 | 9 |
| 43 | OPEN UP YOUR HEART ROGER MILLER—Columbia 4-45873 | 3 |
| 44 | SHENANDOAH CHARLIE MCCOY—Monument Z57-8576 | 5 |
| 48 | IT'S A MAN'S WORLD DIANA TRASK—Dot DOA 17467 | 5 |
| 51 | BLOOD RED AND GOIN' DOWN TANYA TUCKER—Columbia 4-45892 | 3 |
| 34 | A MAN AND A TRAIN MARTY ROBBINS—MCA 40067 | 7 |
| 55 | JUST WHAT I HAD IN MIND FARON YOUNG—Mercury 73403 | 3 |
| 52 | OLD BETSY GOES BOING, BOING, BOING THE HUMMERS—Capitol 13646 | 5 |
| 49 | TOMORROW NIGHT CHARLIE RICH—RCA 79-0983 | 6 |
| 46 | MY LAST DAY TONY DOUGLAS—Dot 17464 | 7 |
| 54 | AMANDA DON WILLIAMS—JMI 24 | 4 |
| 56 | YOU REALLY HAVEN'T CHANGED JOHNNY CARVER—ABC 11374 | 3 |
| 47 | BAD BAD LEROY BRDWN ANTHONY ARMSTRONG JONES—Epic 5-11002 | 7 |
| 50 | SUNSHINE MICKEY NEWBURY—Elektra 45853 | 6 |
| 53 | LOVE AIN'T WORTH A DIME WYNN STEWART—RCA 0004 | 6 |
| 61 | YOU'RE THE BEST THING RAY PRICE—Columbia 4-45889 | 3 |
| 65 | IF YOU'VE GOT THE TIME RED STEAGALL—Capitol P3651 | 4 |
| 57 | I WISH (YOU HAD STAYED) BRIAN COLLINS—Dot DOA 17466 | 5 |
| 58 | HUSH JEANNIE C. RILEY—MGM K14554 | 4 |
| 59 | THE HAND OF LOVE BILLY WALKER—MGM K4565 | 4 |
| 62 | TODAY WILL BE THE FIRST DAY LAWANDA LINDSEY—Capitol 3652 | 4 |
| 68 | IT TAKES TIME DAVE DUDLEY—Mercury 73404 | 2 |
| 69 | KID STUFF BARBARA FAIRCHILD—Columbia 4-45903 | 2 |
| 63 | SOLD AMERICAN KINKY FRIEDMAN—Vanguard VSD 35173 | 6 |
| 64 | THE SAME OLD WAY STAN HITCHCOCK—Cinnamon C-759 | 3 |
| 66 | HERMAN SCHWARTZ STONELAKE JACKSON—MGM K14569 | 3 |
| 70 | REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL—RCA APBO 0021 | 2 |
| 45 | OLD FAITHFUL TONY BOOTH—Capitol 3639 | 6 |
| 72 | I RECALL A GYPSY WOMAN TOMMY CASH—Epic 5-11026 | 2 |
| 73 | HEAVEN ON EARTH SONNY JAMES—Capitol P-3653 | 2 |
| 71 | NASHVILLE RAY STEVENS—Barnaby B5020 | 3 |
| 74 | THE TOWN WHERE YOU LIVE MEL STREET—Metromedia Country DJHO-0018 | 1 |
| 69 | BRING BACK MY YESTERDAY GLEN CAMPBELL—Capitol P3669 | 1 |
| 70 | SATISFIED MIND ROY DRUSKY—Mercury 73405 | 1 |
| 71 | OH WOMAN JACK BARLOW—Dot DOA 17468 | 1 |
| 72 | ALONE AGAIN (NATURALLY) BRUSH ARBOR—Capitol P3672 | 1 |
| 73 | LAY YOUR SWEET LOVIN' ON ME BOBBY PENN—50 States FS-14A | 2 |
| 74 | FARTHER DOWN THE RIVER TENNESSEE ERNIE FORD—Capitol P-3631 | 2 |
| 75 | HANK AND LEFTY RAISED MY COUNTRY SOUL STONEY EDWARDS—Capitol P3671 | 1 |

Bluegrass Fest Great Success

■ RENFRO VALLEY, KY.— Demonstrating the ever-increasing popularity of bluegrass music, many thousands of its most loyal fans from near and far poured into this rural community on Interstate 75 for the 3rd (and biggest to date) Annual Renfro Valley Bluegrass Music Festival, July 13-15.

Staged by performer, Mac Wiseman, the festival showcased the talents of the Osborne Brothers, Charlie Monroe, Jimmy Martin and the

Sunny Mountain Boys, the Lewis Family, the Shenandoah Cut-ups, Charlie Moore and the Dixie Pickers, Red Rector and Fred Smith, the New Grass Pickers, Eddie Adcock and the Second Generation, Doug Green, the Out-Door Plumbing Company and others. Lulu Belle and Scotty Wiseman, onetime stars of the old WLS National Barn Dance, emerged from retirement to appear as special guest stars and were received with great enthusiasm by the huge audience.

A highlight of the three-day affair was an old-time fiddler's contest, which was won by the wellknown "fiddle king" J. T. Perkins of Arab, Alabama. His awards included \$600 in cash prizes and the Black Diamond Strings Trophy, the latter presented by Herb Hagel, President of the New Jersey based string firm.

Leda Ray Goes The Lucky Way

■ NASHVILLE — Leda Ray, Allied Artists recording songstress, has signed an exclusive booking contract with Lucky Moeller of Moeller Talent, Inc. of Nashville.

COUNTRY SINGLES PUBLISHERS LIST

AUGUST 11, 1973

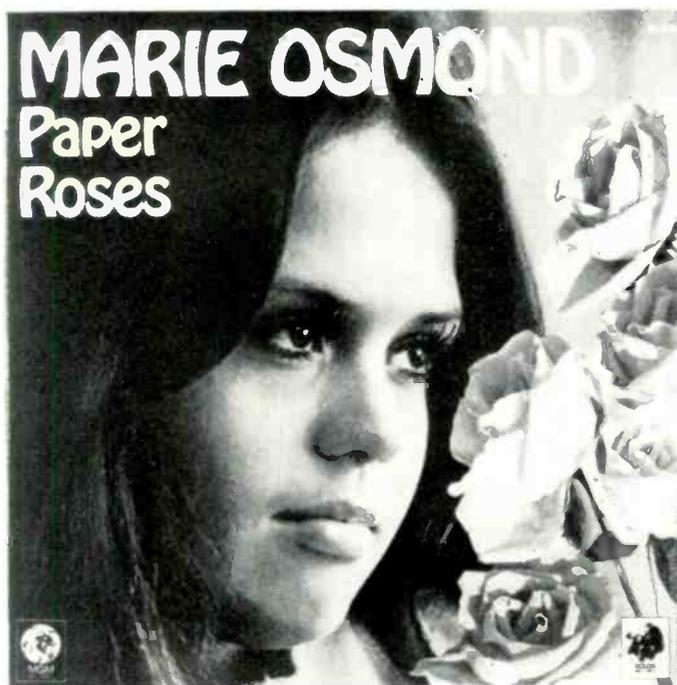
| | | | |
|--|----|---|----|
| A MA NAD A TRAIR Marty Robbins | 42 | MY LAST DAY Tony Douglas Cochise, BMI | 46 |
| 20th Century, ASCAP | | MR. LOVEMAKER Johnny Paycheck | 8 |
| ALONE AGAIN (NATURALLY) Steve Stone | 72 | (Cooper Band, BMI) | |
| (Management & Music, BMI) | | NASHVILLE Ray Stevens (Ahab, BMI) | 67 |
| AM I THAT EASY TO FORGET Jerry Bradley | 11 | NOTHING EVER HURT ME Billy Sherrill | 13 |
| (4-Star, BMI) | | (Tree, BMI) | |
| AMANDA Allen Reynolds (Gold Dust, BMI) | 47 | OH WOMAN Mareno & MGB Prods. | 71 |
| BAD, BAD LEROY BROWN Glenn Sutton | 49 | (Famous, ASCAP) | |
| (Blendingwell/ABS, ASCAP) | | OLD BETSY GOES BOING, BOING, BOING | 44 |
| BLOOD RED AND GOIN' DOWN Billy Sherrill | 41 | Dan Dalton (Kittyhawk, ASCAP) | |
| (Tree, BMI) | | OLD FAITHFUL Buck Owens (Blue Book, BMI) | 64 |
| BRING BACK MY YESTERDAY Jimmy Bowen | 69 | OPEN UP YOUR HEART Ron Bledsoe | 38 |
| (Sa-Vette/January, BMI) | | (Tree/Almond, BMI) | |
| CAN I SLEEP IN YOUR ARMS Walter Haynes | 33 | PUT ME DOWN SOFTLY Williams, Reynolds & Lee (Jack, BMI) | 24 |
| (Tree, BMI) | | QUEEN OF THE SILVER DOLLAR Ken Mansfield | 37 |
| DARLING YOU CAN ALWAYS COME BACK HOME | 30 | (Evil Eye, BMI) | |
| Billy Sherrill (Jack & Bill, ASCAP) | | RAVISHING RUBY Jerry Kennedy | 25 |
| DDN'T FIGHT THE FEELINGS OF LOVE | 32 | (Hallnote, BMI) | |
| Jack Clement (Pi-Gem, BMI) | | REDNECKS, WHITE SOCKS & BLUE RIBBON | 60 |
| DREAM PAINTER Bob Ferguson | 34 | BEER Jerry Bradley (Jack, BMI/Jando, ASCAP) | 63 |
| (Blue Crest, BMI) | | RIDERS IN THE SKY Jim Fogelsong | 28 |
| DRIFT AWAY Steve Rowland (MCA, ASCAP) | 15 | (Edwin H. Morris, ASCAP) | |
| EVERYBODY'S HAD THE BLUES Fuzzy Owen | 10 | SATISFIED MIND Jerry Kennedy | 70 |
| (Shade Tree, BMI) | | (Ft. Knox, BMI) | |
| FARTHER DOWN THE RIVER Steve Stone | 74 | SHENANDOAH Charlie McCoy | 39 |
| (Central, BMI) | | (Glass Slipper, ASCAP) | |
| HANK AND LEFTY RAISED MY COUNTRY SOUL | 75 | SHE'S ALL WOMAN Billy Sherrill (Algee, BMI) | 7 |
| Biff Collie (Blue Crest/Hill & Range, BMI) | | SLIPPIN' AND SLIDIN' RON CHANCEY | 20 |
| HEAVEN ON EARTH Kelso Herston | 66 | (Venice/Bess, BMI) | |
| (Marson, BMI) | | SLIPPING AWAY Larry Butler (Stallion, BMI) | 12 |
| HERMAN SCHWARTZ Jim Vienneau | 62 | SOLD AMERICAN Chuck Glaser (Glaser, BMI) | 60 |
| (Jack & Bill, ASCAP) | | SOUTHERN LOVING Bob Ferguson | 29 |
| HUSH Jim Vienneau (Lowery, BMI) | 55 | (Chappell, BMI) | |
| I CAN'T BELIEVE THAT IT'S ALL OVER | 23 | SUNSHINE Miller & Greene (Acuff-Rose, BMI) | 50 |
| Ronny Light (Ben Peters, BMI) | | THE CORNER OF MY LIFE Owen Bradley | 16 |
| I RECALL A GYPSY WOMAN Larry Butler | 65 | (Stallion, BMI) | |
| (Forest Hills, BMI) | | THE HAND OF LOVE Jim Vienneau | 56 |
| I USED IT ALL ON YOU Jerry Bradley | 21 | (Jack & Bill, ASCAP) | |
| (Forest Hills, BMI) | | THE SAME OLD WAY Bill Rice | 61 |
| I WISH IT WOULD RAIN McClinton & Strong | 54 | (Jack & Bill, ASCAP) | |
| (Jobete, ASCAP) | | THE TOWN WHERE YOU LIVE Jimmy Peppers | 68 |
| IF SHE JUST HELP ME GET OVER YOU | 31 | (Sunbeam/Levisa, BMI) | |
| George Richey (Jack, BMI) | | TODAY WILL BE THE FIRST DAY Alan & Shaw | 57 |
| IF TEARDROPS WERE PENNIES Bob Ferguson | 18 | (Blue Book, BMI) | |
| (Peer Int'l., BMI) | | TOMORROW NIGHT Chet Atkins | 45 |
| IF YOU'VE GOT THE TIME Joe Allison | 53 | (Bourne & Co., ASCAP) | |
| (Shada, ASCAP) | | TOP OF THE WORLD Glenn Sutton | 2 |
| IT'S A MAN'S WORLD Norris Wilson | 40 | (Almo/Hammer & Nails, ASCAP) | |
| (Flagship/Algee, BMI) | | TOUCH THE MORNING Eddie Raven | 5 |
| IT TAKES TIME Jerry Kennedy | 58 | (Milene, ASCAP) | |
| (Six Ways, BMI) | | TRIP TO HEAVEN Bob Morris (Blue Book, BMI) | 3 |
| JUST WHAT I HAD IN MIND Jerry Kennedy | 43 | WAKE UP JACOB Bob Ferguson (Owepar, BMI) | 35 |
| (Ben Peters, BMI) | | WATERGATE BLUES/SPOKANE MOTEL BLUES | 17 |
| KID STUFF Jerry Crutchfield (Duchess, BMI) | 59 | Jerry Kennedy (Hallnote, BMI) | |
| LAY YOUR SWEET LOVIN' ON ME Howard & Fields (Americus, We-bua, ASCAP) | 73 | WHY ME Fred Foster (Resaca, BMI) | 22 |
| LET'S FALL APART/I HATE YOU Collins & Johnson (Chess, ASCAP/Dan Penn, BMI) | 36 | WOULD YOU WALK WITH ME JIMMY | 27 |
| LORD, MR. FORD Chet Atkins & Jerry Reed | 4 | Frank Jones (Blue Crest/Hill & Range, BMI) | |
| (Vector, BMI) | | YOU GIVE ME YOU Howard & Heard | 19 |
| LOUISIANA WOMAN, MISSISSIPPI MAN | 6 | (Harper, ASCAP) | |
| Owen Bradley (Dunbar, BMI) | | YOU REALLY HAVEN'T CHANGED Ron Chancey | 48 |
| LOVE AIN'T WORTH A DIME UNLESS IT'S | 51 | (ABC/Dunhill, BMI) | |
| FREE Bobby Bare (Return, BMI) | | YOU WERE ALWAYS THERE Stan Silver | 1 |
| LOVE IS THE FOUNDATION Owen Bradley | 9 | (Prima-Donna, BMI) | |
| (Coal Miners, BMI) | | YOU'RE THE BEST THING Don Law Prods. | 52 |
| MR. TING A LING Joe Johnson (4-Star, BMI) | ? | (Keza, ASCAP) | |
| | | YOU'VE NEVER BEEN THIS FAR BEFORE | 26 |
| | | Owen Bradley/Twitty Bird, BMI) | |

Marie's first single

"Paper Roses"

K 14609

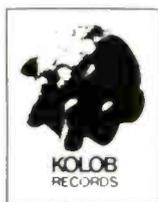
from her debut album



SE-4910

includes

"Paper Roses" "Louisiana Bayou"
"Everything Is Beautiful"
"You're The Only World I Know"
"Fool No. 1" "Least Of All You"
"Sweet Dreams" "Too Many Rivers"
"It's Such A Pretty World Today"
"True Love Lasts Forever"



Produced by Sonny James



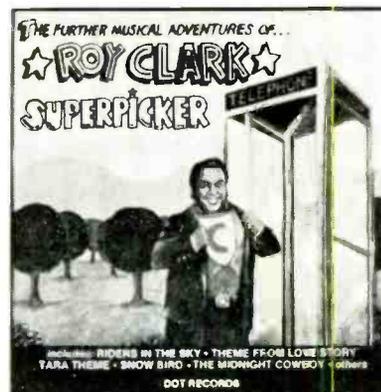
© 1973 MGM Records, Inc.

Roy Clark's "Riders in the Sky"



From the most super picker of them all.

Roy Clark knows more than one way to make a hit! He sang "Come Live With Me" and made it a smash hit that crossed over into pop. Then Roy picked up his guitar, and recorded an instrumental of "Riders In The Sky" that's also turning into a tremendous follow-up hit. And if that ain't enough, there's also an album full of superpickin'—and it includes "Riders In The Sky".



The Album: "Superpicker" DOS-26008 The Single: "Riders in the Sky" DOA-17458

DOT
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