SEPTEMBER 29, 1973

WHO IN THE WORLD:

JOHN MAYALL

With The Release Of His Polydor Two-Record Set, 'Ten Years Are Gone,' John Mayall Kicks Off The Celebration Of A Decade Of Success That Has Established Him As One Of The Most Outstanding Bluesmen Of Our Time.


HITS OF THE WEEK

SINGLES

CARPENTERS, "TOP OF THE WORLD" (prod. by Richard & Karen Carpenter & Jack Daugherty) (Almo / Hammer & Nails, ASCAP). Top brother and sister team just keep on having those biggies. Follow-up to "Yesterday Once More" should be on the top of the charts in no time. A&M 1468.

JIM CROCE, "I GOT A NAME" (prod. by Gordon Mills) (MAM, ASCAP). "The Throat" does an updated version from his forthcoming solo LP. Disc has the right combination that makes for hit records. Mercury 73426.

JACKSON FIVE, "GET IT TOGETHER." Motown's fabulous fivesome has another hit with the title cut and they have filled the Hal Davis produced set with marvelous harmonies and dynamic energy. "Don't Say Good Bye Again" has a great mellow vocal by Michael, and the group excels on Holland-Dozier-Holland's great "Reflections." Motown M 783V1 (5.98).

BLOOD, SWEAT & TEARS, "ROLLER COASTER" (prod. by Steve Tyrell) (Screen Gems-Columbia/Sweet Glory, BMI). Contingent hasn't seen this side of chartdom in quite some time. But Mark James tune is the proper vehicle to drive group to the top again. Columbia 4-45937.

Alphonse Mouzon, "I'M A WINNER NOW!" (prod. by Bobby Martin) (Screen Gems-Columbia, BMI). Gerry Goffin & Carole King tune was a hit for Maxine Brown in 1964. "The Tears" does an updated version from his forthcoming LP. Disc has the right combination that makes for hit records. Mercury 73426.

BLOOD, SWEET & TEARS, "MANGO MEAT" (prod. by Bobby Martin) (Asorted / Mardix / Six Strings, BMI). New group debuts with a gorgeous r&b/pop ballad. Produced and arranged by Bobby Martin, disc should lose no time in getting much attention from programmers. Real sweet! Babylon 1109.

GILBERT O'SULLIVAN, "OH! NO NOT MY BABY" (prod. by Gordon Mills) (MAM, ASCAP). "Get Down" displayed the up-tempo side of this versatile artist. Produced by Gordon Mills, selection is a funky ditty that should get widespread acceptance due to his upcoming tour. MAM 3633 (London).

DAVID GATES, "SAIL AROUND THE WORLD" (prod. by David Gates) (Kipahulu, ASCAP). From his forthcoming solo LP comes his second single. "Clouds" did okay, but this beauty should sail right to the top. Could become one of his all-time biggies. Another bread winner! Elektra 45868.

MANNIS, "LADIES," a mellow "Will You Still Love Me" and the multi-voiced "Evil In Your Eyes." Janus 3058 (5.94).

"The Most Beautiful Girl" (prod. by Billy Sherrill) (Al Gallico/Algee, BMI). "Behind Closed Doors" brought Charlie back into the national pop spotlight after years of country stardom. Latest tune has a good chance to be even bigger and make Rich richer. Epic 5-11040.

EXECUTIVE SUITE, "I'M A WINNER NOW!" (prod. by Bobby Martin) (Screen Gems-Columbia, BMI). The new group debuts with a gorgeous r&b/pop ballad. Produced and arranged by Bobby Martin, disc should lose no time in getting much attention from programmers. Real sweet! Babylon 1109.

ALBUMS

"GET IT TOGETHER." Motown's fabulous fivesome has another hit with the title cut and they have filled the Hal Davis produced set with marvelous harmonies and dynamic energy. "Don't Say Good Bye Again" has a great mellow vocal by Michael, and the group excels on Holland-Dozier-Holland's great "Reflections." Motown M 783V1 (5.98).

"SWEET FREEDOM." Uriah's first album for the Brothers Warner is loaded with explosively driving rock that should leap to the top of the charts. "Stealin' " looks like a giant hit single and Ken Hensley and Gary Thain have written a heap of solid tunes, including "One Day," "If I Had Time," "Pilgrim" and "Seven Stars." Warner Bros. BS 2724 (5.98).

"JUST OUTSIDE OF TOWN." "Mango Meat" is a tasty chunk of super funk that should slide up the singles charts, and the album should do just as well. The mix of rock, jazz, Latin and soul has achieved a gigantic following for these home-grown New Yorkers. Exciting cuts include "Never Die," "Fat City Strut" and "Africans Retrospective." Polydor PD 5039 (5.98).

"IAN THOMAS." One listen to Ian's debut album and you can tell he's gonna sell records. Sounding like a cross between Neil Young and America, Thomas harmonizes beautifully with himself and writes excellent folk/rock songs like the potential smash "Painted Ladies," a mellow "Will You Still Love Me" and the multi-voiced "Evil In Your Eyes." Janus 3058 (5.94).

7-11 Stores Test-Market Records
Jim Croce Killed in Plane Crash
EMI Pacts Elektra/Asylum, MCA in U.K.
A&M's Fead Calls for Higher Prices
Neely No Longer President of Starday-King
Wes Farrell Starts Roxbury Label
Dialogue: Ewart Abner
WHEN WAYNE NEWTON GETS A HIT RECORD HE GETS A MONSTER HIT RECORD.

"POUR ME A LITTLE MORE WINE"

PRODUCED BY WES FARRELL

FROM HIS SOON TO BE RELEASED CHELSEA LP

"POUR ME A LITTLE MORE WINE"

BCB0-0091

manufactured and distributed by RCA Records
Farrell Forms Roxbury Label  

**LOS ANGELES**—The Wes Farrell Organization will bow a second record company, Roxbury Records, as a companion to its successful one and a half year old Chelsea Records. The new label will operate under the same kind of minimum artist, maximum promotion concept as has been the case with Chelsea.

RCA, which handles the distribution for Chelsea, will handle Roxbury. Farrell plans to hold the artist roster to around a dozen acts, the situation in effect at Chelsea.

The first two artists debuting on the label are Fessor Funk and His Queens Eighth Street Funk Band and Monkey Meeks. Fessor Funk is a seven piece pop band from New York City. Their debut single is "Love Is Such a Good Thing." Monkey Meeks is a five piece Memphis rock band whose initial single is "Take Me To Your Heart."

Farrell has begun recording additional artists for Roxbury and will be hiring additional promotion men to work his Chelsea and Roxbury product in concert with RCA's field force.

**Neely No Longer President of Starday-King**  

**NEW YORK**—At press time Record World learned that Hal Neely is no longer president or an officer of Starday-King Records. Neely remains a 30 percent stockholder and a director of the company. There are three other partners in the company and he is one of four directors. Formal statements from Starday-King and Neely are expected to be forthcoming.

**Philharmonic Hall Renamed for Avery Fisher**  

**NEW YORK**—Philharmonic Hall, the Lincoln Center home of the New York Philharmonic, has been renamed Avery Fisher Hall, in recognition of a major gift from Fisher, (estimated to be between $8-million to $10-million) a pisc.(Continued on page 46)

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**Jim Croce Killed In Post-Concert Plane Crash**

**NATCHITOCHES, LA.** — Singer-songwriter Jim Croce, 30, was killed last week when a private plane in which he was a passenger failed to gain altitude and crashed. Croce, who recorded for ABC Records, had just completed an engagement at Northwestern Louisiana State University, and was on his way to a date in Sherman, Texas, as part of a 45-date tour.

The popular recording artist took off along with four members of his band and a pilot. All passengers onboard the plane were killed. At press time, those identified included Maury Muehlheisen, guitarist with Croce's band; Croce's road manager, Morgan Tell and manager Kenneth Cortese. (Continued on page 47)

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**7-11 Stores in California Test-Marketing Records**

By GARY COHEN

**SEATTLE**—The 7-11 chain of convenience stores, operated by the Southland Corporation of Dallas, has begun stockling records in its Southern California stores on a test-market basis. If successful, records will be stocked throughout the entire chain of 5000 7-11 stores nationally.

The locations and approximate number of stores involved are Orange County (40), Bakersfield (20-30), San Diego (117), Phoenix (55) and Los Vegas (49).

Initially, the stores are carrying Top 20 singles, albums, tapes and posters, with ABC Record & Tape Sales of Seattle handling the operation. Preliminary sales reports show that 21 per cent of the 7-11 sales are in singles, more than twice the national average for ABC, and close to four times the national average for the industry. ABC officials emphasize that these figures are inconclusive because they are based on the initial test-marketing situation. Industry sources, however, point out that if the percentages hold, and the program is spread to 7-11's chain of 5000 stores nationally, it would make 7-11 the largest single retailer in the nation.

(In addition, Record World has (Continued on page 46)

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**Fead Calls for Higher Pricing At A&M Meeting**  

**NEW YORK**—Bob Fead, A&M Vice President in charge of sales and promotion urged retailers to raise their price levels at a regional meeting held by A&M at the Pierre Hotel here Thursday (20).

Present at the gathering were major dealers from the eastern seaboard. The home contingent from A&M was headed by Gil Freisen, A&M's Vice President in charge of creative services.

After the fall A&M product was demonstrated in a highly sophisticated film, Fead told the dealers present that they had the opportunity to lead the way for the rest of the country's retailers in raising their prices to more realistic levels. He pointed out the constantly increased costs to the public for other forms of entertainment and urged that the nation's record retailers follow suit.

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**WEA/Germany Sets Reorganization**

**HAMBOURG, GERMANY—**WEA/Germany has announced plans for a massive reorganization in 1974. The future organizational structure will be made up of four divisions headed by the following people: Jurgen Otterstein, director of a&r Atlantic/Elektra, Klaus Ebert, director of a&r Warner Brothers/Reprise, Joachim Krug, director of marketing and Klaus Ollman, administration.
**McCuen, Levy To Mega Posts**

**NASHVILLE**—Dave Bell, President and new owner of Mega Records & Tapes, Inc. has retained the label’s former president Brad McCuen as a consultant to the label. In announcing the move, Bell named Len Levy to act as an independent consultant in the reorganization of the four-year-old Nashville label.

McCuen, a 25-year veteran of the industry, joined Mega during its formation after over two decades with RCA in sales, a&r and publishing. He now is planning the formation of his own company.

Levy, currently operating his own record industry consultant service from Miami, Florida, will commute to Mega’s Nashville and Los Angeles offices. Previously, Levy was vice president and general manager of Epic Records and had also served as president of Metromedia Records.

Bell also announced that the label will move to new headquarters at 1605 Hawkins Street in Nashville. The company had been located at 911 17th Ave. South.

**GRT Profits Up**

**SUNNYDALE, CALIF.**—GRT Corporation has announced an “appreciable improvement” in the company’s operating performance in the 1973 fiscal year ended March 31. Part of GRT’s increased profit picture include sales of music tapes and phonograph records for the first fiscal quarter, which rose to $7,682,000, a 36 percent improvement over last year. Chess/Janus Records is the phonograph record subsidiary of GRT.

**Hugo Winterhalter Dies**

**NEW YORK**—Veteran arranger and music director Hugo Winterhalter died last week (17) of cancer in Greenwich Connecticut Hospital. Winterhalter had been associated with such artists as Eddie Fisher, Perry Como, the Ames Brothers, and Mario Lanza. He had arranged such instrumental hits as “Blue Tango” and “Vanessa” during the fifties.

Winterhalter was music director at MGM Records in 1948-49, Columbia Records in 1949-50 and RCA from 1950-1963. His arrangements were sung by such as Frank Sinatra, Doris Day, Buddy Clark, Kate Smith, Billy Eckstine and Kay Starr.

Winterhalter’s talents extended beyond popular music. He had conducted the Washington Symphony Orchestra, the Milwaukee Symphony and the Hollywood Bowl Orchestra.

**Sonin Outlines Plans For Record Hunter**

**NEW YORK**—The 42nd Street Record Hunter store, the last of four stores that had at one time been operated by the chain, has been purchased by Jay Sonin of Jaybob Enterprises. Sonin also operates the World of Music store on Lexington Avenue.

Sonin told Record World that he is considering purchasing the Record Hunter location on 44th Street, near Carnegie Hall. As to the Third Avenue location, Sonin explained that “the rent is unbelievable for the traffic the store had.”

In addition, Sonin explained that Jaybob has acquired the entire assets of the 42nd St. store, including all stock, fixtures, and the firm’s large institutional business. “Over 200,000 people have ordered by mail from Record Hunter throughout the world. We intend to keep up the mail order business and the orders from libraries.”

The outlet will remain a full line record store, and there are plans to increase the classical business. “Every classical album released we will stock, in addition to the current fast-moving product. Pricing will be highly competitive, and we will add 45’s and oldies.” Sonin concluded by noting that “at one time, Record Hunter enjoyed the largest volume of any store anywhere. We’re going to make it that way again.”

**Adams to Speak At AGAC ’Rap’**

**NEW YORK**—Stanley Adams, President of the American Society of Composers, Authors and Publishers and well-known lyricist, will be the guest speaker at the September 25th “rap session” sponsored by the American Guild of Authors and Composers. Designed to bring important and experienced professionals before young writers, the event has been scheduled for the Essex and the Sussex Rooms at the Warwick Hotel (Seventh Avenue and 55th Street) at 8pm.

**Gram Parsons Dies**

**YUCCA VALLEY, CALIF.**—Gram Parsons, former member of the Byrds and the Flying Burrito Brothers, died here last week (19). An autopsy was ordered to determine the cause of death. Parsons is survived by his widows Gretchen, and his father, who lives in New Orleans. He was 27 at the time.

Parsons was found unconscious by the manager of the Joshua Tree Inn, in Joshua, California, and was rushed to the Hi-Desert Hospital, where he died minutes later.

In addition to his work with the Burritos and his solo album, Parsons contributed to two Byrd albums: “Dr. Byrds and Mr. Hyde” and “Sweetheart of the Rodeo.”

**ABC Promotes Backer, Dixon**

**LOS ANGELES**—Jay Lasker, President of ABC/Dunhill Records, has announced the promotions of Steve Backer and John Dixon.

Backer, former national promotion director for Impulse, has been moved up to the General Manager of the label. Because of Impulse’s recent growth in many areas, Backer has been promoted to handle these expansions, overseeing all aspects and activities of the company.

John Dixon has been promoted to the new position of assistant national promotion director of Impulse and Blueways Records.

**Birnbaum to A&M A&R**

**HOLLYWOOD**—Roger Birnbaum has been named as an assistant in the artist and repertoire division of A&M Records, Kip Cohen, executive director of A&R for the company, has announced. Birnbaum had formerly been associated with Management 3 and had worked in the a&r department at Capitol Records in New York.

Pictured from top: Steve Backer, John Dixon.
"TAKE LIFE A LITTLE EASIER"

RECORDED BY

RODNEY ALLEN RIPPY

Produced by AL CAPPS for Blue Monday Productions
A Subsidiary of Garrett Music Enterprises
on Bell 45,403

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
Black Albums Booming
By LENNY BEER and ALLEN LEVY

NEW YORK — It used to be a truism within the music industry that the rock & roll market was basically a singles-buying market, and that black-oriented albums had little chance to be really big sellers. This of course, was in great contrast to the early days of the rock & roll business, however, because the only big albums that heralded the later music explosion were those by Little Richard, Bo Didley, Chuck Berry, Larry Williams, Jackie Wilson and other black pioneers.

Still, while it has always been true that black artists make up a large percentage of both single and albums charts, the old cliche is still believed. Believed, that is, until one looks at the charts and sees no less than five albums by black artists in the top ten. While no one can deny the incredible saleability of, say, the Allman Brothers, Grand Funk, Helen Reddy and Pink Floyd, it is also true that the top ten contains such fiery albums as Roberta Flack’s “Killing Me Softly” (Atlantic), Stevie Wonder’s “Innervisions” (Tamla), Marvin Gaye’s “Let’s Get It On” (Tamla), Diana Ross’s “Touch Me In The Morning” (Motown) and War’s “Deliver the Word” (UA). Even Cheech y Chong, currently holding down the No. 7 position with “Los Cocos” (A&M), are being helped by their streaking smoothie & parody, “Basketball Jones” — and it is indeed true that they honed their humor in black clubs. Two.

(Continued on page 36)

RCA Announces 40 LP October Release

NEW YORK—New albums by Elvis Presley, David Bowie, Lou Reed, the Main Ingredient, the Hues Corporation, Wayne Newton, Marty Balin and the Nite Lites lead off RCA’s 40-album October release. “This release, coupled with special programs, heavy advertising and promotion, special catalog packaging and heavy catalog merchandising launches us into the heavy pre-Christmas season with some of the most potent sales tools in the company’s history,” said Mort Hoffman, Division Vice President, commercial operations.

One of the highlights of the release comes on the Red Seal label with release of multi-record packages honoring the 100th anniversaries of the birth of Enrico Caruso and Sergei Rachmaninoff. A breakdown of the release shows 15 pop-contemporary packages, four Chelsea albums, one Wooden Nickel album, eight Red Seal packages, four Camden albums and seven Country albums. Debuting in the release are such new artists as Ted Neely, star of the film version of “Jesus Christ, Superstar;” Marty Balin, former heavy of Jefferson Airplane; Grannicus, new driving rock group; Greenfield, a new rock group, and Allee Yeager and Christopher Cloud, two new Chelsea acts. The complete release is as follows:


Sly on Kirshner TVer
NEW YORK—Sly and the Family Stone, Epic recording artists, have been signed to star in the third segment of Don Kirshner’s Rock Concert,” 90-minute television specials which are now being syndicated in more than 100 markets across the country, it has been announced by Don Kirshner, President of Kirshner Entertainment Corp., and Irwin Wilson, Vice-President, programs, Viacom.

Aubrey Says MGM Will Sell Pubbies
LOS ANGELES — James T. Aubrey, President of MGM, has confirmed the widely circulated rumors that the company, which sold off its record division last year, expects a future sale of the music publishing division. The company has been consistently cutting back its production program and selling off assets since financier Kirk Kerkorian took over its management four years ago.

Gold Passion
LOS ANGELES—Jethro Tull’s “A Passion Play” album on Chrysalis has been certified gold by the RIAA.

It’s Like He Never Lived
Dave Mason, who has signed an exclusive recording contract with Columbia Records, was in New York last week to perform at the Schafer Festival in Central Park and to discuss his first album for the label, “It’s Like You Never Left,” which has just been released. Shown in the photographs, from left, are Charles Koppelman, Vice President, national a&r for Columbia Records; Dave Mason; and Irwin Segelstein, President of Columbia Records.

Wherehouse Expanding
TORRANCE, CALIF. — Integrity Entertainment Corp., operators of the Wherehouse chain in California, have announced plans for a total of 40 stores by Jan. 1, 1974. Planned store openings for this year are two in September, four in October, two in November and one in December.

Wherehouse also recently announced its latest sales and earnings figures, showing that sales in 1973 were $3,410,583 with a net income of $59,876 for the 4th quarter. Total earnings for the year ending June 30 were $238,692, an increase of 125 per cent over last year.

Gavin Honored At Industry Dinner
NEW YORK — A testimonial dinner was held by the Parkinson’s Disease Foundation last week (20) at the Waldorf Astoria’s Grand Ballroom for industryite Bill Gavin. The well-attended affair featured speeches from various industry figures hailing Gavin as a pillar of the music industry community and as one of the most respected men in the business.

RCA Signs Stokowski
NEW YORK — RCA Records has reached an agreement to record the noted conductor Leopold Stokowski with several of London’s outstanding Orchestras for at least 10 albums over the next 18 months.

The announcement came from R. Peter Munves, Director of Classical Music for RCA Records, who said: “For 60 years, Stokowski has been one of the most formidable forces in music. At 93, his powers of perception have never been keener. For these recordings, Stokowski, always recognized as a genius of sound, will record for the first time in four-channel sound.”

Two recordings have been completed and the first, Dvorak’s ever-popular Ninth Symphony (from the New World), will be released in January in a deluxe two record set which also will contain Stokowski’s first electrical recording of the symphony which was the very first set of 78 RPM ‘Musical Masterpieces’ RCA released in 1926.

Also recorded for future release is Tchaikovsky’s Pathetiche (6th).

(Continued on page 41)
ANNOUNCING
A NEW CARPENTERS
HIT:

TOP OF THE WORLD
CARPENTERS
(AM 1468)
ON A&M RECORDS
Produced by Richard & Karen Carpenter & Jack O'Dougherty
Manufacturers View Pricing of Quad LPs

By GARY COHEN

The following is the conclusion of a two-part series on quad:

**NEW YORK—**The consensus of record retailers and record manufacturers on quad recordings is that "4 channel has arrived." But where it came from and where it's going are matters of discussion, and often, matters of disagreement.

The primary support (and defe-
ters) of four channel have come from record manufacturers. Equipment manufacturers, now previewing their 1974 models, are beginning to market receivers that can play all types of quad records. The dials have separate listings for regular matrix, SQ and discrete quad systems.

These systems, however, are usually quite expensive. None of the retailers contacted have quad systems that sell for less than $400; some of them are offering systems running into thousands of dollars.

Al Franklin of Franklin Music in Philadelphia pointed out that one of the reasons for the initial success of the single was that RCA began manufacturing $20 record players and that "everybody bought them." Quad prices, it is argued, are too high.

A survey of manufacturers, however, seems to reveal justification for the higher list price on quad albums. Surprisingly, a number of manufacturers have revealed that a matrix quad album costs no more to manufacture than a stereo album. The extra added expense is in a different cover indicating "quad." plus whatever added marketing costs are incurred. And any plant can press matrixed quad albums, according to informed sources.

Al Franklin of Franklin Music has been doing the majority of it; Columbia's own represses are in SQ matrix quad.

The CD-4 discrete system however, costs more to produce. First...

(Continued on page 47)

RCA Gets More Time on Quaddiscs

**NEW YORK—**RCA Records has announced that it has just released a two Quaddiscs, each of which contains at least 28 minutes of material on each side.

Al Franklin of Franklin Music has been able to get only 25 minutes of sound on each side of its discrete four-channel records.

John Padwell, Director of New Product Development for RCA Records, said: "Achieving 28 minutes of music on the Quadra-
disc was a vital competitive goal and I am confident this breakthrough will encourage many fence sitters to take a closer look and much more favorable look at the Quadra-disc.

(Continued on page 47)

Columbia Releases Hot Essex Single

**NEW YORK —** "Rock On," by David Essex, the single which has taken England by storm and which is currently number one on England's New Musical Express pop chart, is due in the United States by Columbia Rec-

es. Essex will also soon be seen along with Ringo Starr and Keith Moon in the film. "That'll Be The Day."

Buck Owens to Play Country in New York

**NEW YORK —** Al Aronowitz, the pop columnist who brought country music to New York's Lincoln Center for the first time, has confirmed that country superstar Buck Owens will be the lead-off headliner for Aronowitz's Country in New York series at the Felt Forum. The Buck Owens show is scheduled for January 19.

Aronowitz said it would be "premature" to disclose any of the headliners who have booked for succeeding shows at the Madison Square Garden facility but promised they would be the biggest acts that country music has to offer.

"We need country music's superstars to break live country.

(Continued on page 48)
His new single is "OOH BABY." #3633
It's from his new album "I'M A WRITER, NOT A FIGHTER." #MAM-7

Both just released to coincide with his current triumphant debut American concert tour:

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Listen to the Motown Sound now.

Not long ago we told you to "Listen to what's happening at Motown." Well listen to the Motown Sound now. More than ever, it's unmistakable, it's fresh, it's new, it's unique. The Motown Sound.

A Motown Christmas

#M795V1

Marvin Gaye

Let's Get It On. #T329V1
The Passion (Let's Get It On), The Pleasure (You Sure Love to Ball), The Pain (If I Should Die Tonight). These are some of the emotions laid bare in this Marvin Gaye album about love—the album of the year, introduced by the single of the year, which was certified platinum six weeks after its release.

Stephen Cohn

Stephen Cohn, #M789V1
We've been doing a lot of funny promotion for Stephen Cohn's debut Motown album. But Stephen Cohn is no joke. He's created an album of exceptional beauty. He wrote, performed, and produced it, with the help of some rather impressive friends. And the result is one of the best contemporary albums of the year. No joke.
You never heard it so good.

Gloria Jones
Share My Love, #M790V1
From Hair in Los Angeles, to touring Europe with T-Rex and Joe Cocker, Gloria Jones is probably one of the best known, most loved and respected personalities in music. She's also one of Motown's most gifted writers and producers. And now, her debut album as a Motown artist is ready. And what Gloria adds to the Motown Sound now, proves that everything everyone has been saying about her is true.

The Crusaders
Crusaders at Their Best, #M1736V1
This package is not a "best of" anything. It's The Crusaders at their best—an album by one of the hottest groups going, recorded at one of their most productive, creative peaks. A golden addition to any Crusaders' collection.

Willie Hutch
Fully Exposed, #M784V1
The man who scored The Mack is back with his own solo album. And his full musical potential is exposed for all to hear. There's exciting new material, and some Willie-Hutch classics like California My Way and I'll Be There, all written, performed, and produced by this dynamic artist.

The Jackson Five
Get It Together, #M1713V1
Nobody gets it better or quite like the J-5. And this new album release is no exception. It's the dramatic conclusion of the spectacular Japan/Franki Tour and, as is the Jackson style, the album includes their latest hit single.

AmericanRadioHistory.Com
When he was named President of Motown Records at the beginning of this year, Ewart C. Abner was only the second man to attain that position in the company's 13-year history. A seven-year veteran at Motown, the fifty-year-old Abner was, however, well equipped for the position. His experience in the music business began in Chicago, where he was born and where he first went to work with records in a local pressing plant. He continued through jobs in distribution and at other companies—notably Veejay Records, of which he was President for 10 years, and his own label, Constellation Records. At Motown, Abner had been an assistant to Berry Gordy, Vice President in charge of Multimedia Management, the corporation's management arm, and during most of 1972, Vice President in charge of marketing.

In the following dialogue, the first trade paper interview he has granted since assuming his present position, Abner does not, however, retrace his early years in the business, but rather expresses his philosophies about the company now, and his hopes for its future growth.

**Records World**: Can you explain what your responsibilities were when you first came to Motown?

**Ewart Abner**: We didn't really know. I really just traveled with Berry Gordy for about four months, you know, and sat in at meetings. This was in '67, and at that time Diana Ross and the Supremes were really just coming into their own and Berry was moving them to new plateaus with television and that kind of thing. So, I was traveling with him, essentially being with him—doing nothing—and then one day he said "Hey, the management here has nobody to run it so you're going to run the management company."

So I said, "Okay, fine." I knew a little bit about it, having traveled with him and dealt with the Supremes and the Temptations—seeing them and meeting them. So that was it and I stayed there until last year. In the chronology of events, Berry moved out here first on his own to get away from the rat race in Detroit. He just wanted to check out California, where he was living then, and decided to stay out here and commute to Detroit or long distance telephone—he's a great phone man. Then I remember he came in one time to talk and said, "It's really happening out there." He had met some agency people and some TV people—stuff like that—and he said, "And I think the management would be better off in California than in Detroit." So we said, "Okay, move it out." So I came out then and we moved the management operation out first. That was the first operation to come out here from the base, and gradually, of course, they started adding personnel and they had a MoWest creative unit and that kind of thing.

Then, we began to grow out here and proliferate and take different floors and add personnel to something, Berry and I seriously began to talk about where the company really should be. So he put me in charge of marketing, at the same time I was still running the management company, and he sent me in from Detroit to take a look at it and see what we could do with the marketing. So I went in and met with Phil and we did a sort of a survey—a look at what was happening with us in our sales organization and promotion—and the first thing I did was tell Berry, "The one thing I have to do is move it out here." I had to move the sales out here. And that was the beginning of the whole thing, you know, because once you bring the sales out here then you can start other out here also. Then the finance had to come out and support the sales—you need it.

Then Berry in January made me President, and the first thing I did was call Tom Noonan and say, "Okay, you know I'm President. Now come on out here." And he did. And that was the beginning of building up the office of the President and the present staff.

**Records World**: How would you as President, then, account for Motown's continuing success? You just had two singles that were number one, and you currently have two albums in the Top 5.

**Abner**: Well, I think you have to really look at who those two albums are performed by, and that'll give you a clue to what it is. One is by Diana Ross, who is stock-in-trade for Motown. She's our prime ballerina, and she has done this consistently over the years. And that's the interesting thing about Motown—the talent. A record company is talent and the talent determines the record company, particularly ours, because we do it from within. We're builders and we stay with them for a long, long time. We understand that creativity ebbs and flows and talent gets hot or cold, but if there really is something inside that makes a Marvin Gaye a Marvin Gaye or a Diana Ross a Diana Ross or a Stevie Wonder a Stevie Wonder, then that will out. It's waiting long enough and providing the proper environment.

**Records World**: With a very successful motion picture on its hands, could you tell us whether Motown Industries plans on doing more Motown films?

**Abner**: Oh, yes. We hope that the motion picture arm of Motown Industries will become much more active, because we look forward to those soundtracks! And we're very happy to lend our artists to Motown Productions whenever they come on with the proper script. We're delighted to make the time and the artists available. I know they will be doing motion pictures other than with Diana Ross, because they're buying properties all the time. In addition, not only will we have more soundtracks from what Motown Industries will give us, but we've been quite active outside of that—like the "Trouble Man" thing with Marvin Gaye and "The Mack" with Willie Hutch and "Save the Children," which is the soundtrack from the Black Expo was filmed last year in Chicago.

**Records World**: Do you have a very active telephone advertising—probably more than any other record label for established acts. How successful is this method of merchandising for you? Can you track it market by market?

**Abner**: Yes, we have. When we first started, we did it in three selective markets—Los Angeles, New York and Chicago. But we waited until we had already enjoyed significant sales to kind of get a fix on the promotion and merchandising schemes we were working at that time and then really tracked it. And there was a definite increase.

**Records World**: Can you ever envisage using TV in a breaking new act?

**Abner**: Well, let me answer your question this way: we really feel that all this product has to be in the grooves. So, when you say "break-it out," I must say that if we have cut what we think is a hit, then yes, we will go to TV with a new as well as with an established act. But I don't think that you can just sell an album with TV. I think again, it really has to be in the grooves. We spend most of our time and energies just putting it in the grooves, and then everything flows from that. Right now we're getting ready for a heavy campaign for Marvin Gaye and one for the Jackson Five.

"A record company is talent and the talent determines the record company, particularly ours, because we do it from within."

**Records World**: There are a lot of new faces in your promotion department . . .

**Abner**: Yes, we have made some significant changes in the company's promotion department; and not only have we made changes, but we have also added to the point where now, I guess we number about a dozen just in promotion. We brought in Mort Weiner, and Chris Jonz into national promotion from Scepter. But the other people we've added we don't call regional men, because they really cover areas. We looked at the country and defined those areas according to their geography and population, so the set-up isn't regional in the normal sense of an East, a Midwest and a West.

**Records World**: Do all your promotion men work exclusively for you, or are there some sharing situations?

**Abner**: We have our own men.
From out of nowhere in just three weeks, David Essex: Number One on the English charts.

Looking dapper in his creepers and lamé socks, his hair aflame, the rage of British pop centerfolds is tearing England apart.

"Rock On" is a plain smash. After just three weeks on the British charts, it's already Number One.

And now it's coming here.

"Rock On" is about summertime blues, blue suede shoes, sock-hop queens and James Dean.

Disc magazine calls it "possibly one of the best cuts of the year."

And the response from other pop journals to the star of England's "Godspell" and Ringo Starr's soon-to-be-released fifties rocker, "That'll Be the Day," is just as enthusiastic.

Listen for "Rock On"—and be the first in your neighborhood to get the drift from the new darling of the American pop scene: David Essex.

David Essex's first single: "Rock On."

On Columbia Records.
GLEN CAMPBELL—Capitol 3735
WHEREFORE AND WHY (prod. by Al DeLory) (WB, ASCAP)
“I Knew Jesus” brought Glen back to chartland after a mild draught. His performance on this Gordon Lightfoot classic is sensational; ditto DeLory’s production.

JOHNNIE TAYLOR—Stax 0176
CHEAPER TO KEEP HER (prod. by Don Davis) (East/Memphis/Delef, BMI)
“I Believe In You” climbed to the ionosphere, and this cut from “Taylored In Silk” lp will be a strong contender. More on the bluesy side, tune should keep Johnny’s streak alive.

THE CHAMPS—MCA 60135
TEQUILA (prod. by Joe Johnson) (Jat, BMI)
In 1958 this instrumental was a number one gold record. Group includes Glen Campbell when he was a studio musician. With re-releases permeating the charts, this one should have no trouble.

RODNEY ALLEN RIPPY—Bell 403
TAKE LIFE A LITTLE EASIER (prod. by Al Capps) (Jag, BMI)
Veteran hitmaker returned to the top earlier this year with his lovely rendition of Don McLean’s “And I Love You So.” He does another superb job on this ballad that should blossom into a winner.

BROWNSVILLE STATION—Big Tree 16011
SMOKIN’ IN THE BOY’S ROOM (prod. by D. Morris and Brilliant Sun) (Big Leaf, ASCAP)
Those Ann Arbor rockers are back with another chugger that could easily top success of “Let Your Yeah Be Yeah.” Clever lyric is great for back-to-school radio. Smokin’!

PIERRY COMO—RCA ABPO-0096
LOVE DON’T CARE (WHERE IT GROWS) (prod. by Chet Atkins) (Milene, BMI)
Veteran hitmaker returned to the top earlier this year with his lovely rendition of Don McLean’s “And I Love You So.” He does another superb job on this ballad that should blossom into a winner.

RODNEY ALLEN RIPPY—Bell 403
TAKE LIFE A LITTLE EASIER (prod. by Al Capps) (Jag, BMI)
Veteran hitmaker returned to the top earlier this year with his lovely rendition of Don McLean’s “And I Love You So.” He does another superb job on this ballad that should blossom into a winner.

SPINS & SALES

TYRONE DAVIS—Dakar 4526
(Brunswick)
WRAPPED UP IN YOUR WARM AND TENDER LOVE (prod. by Richard Parker) (Julio-Brian, BMI)

APRIL WINE—Big Tree 16010 (Bell)
JUST LIKE THAT (prod. by Ralph Murphy) (Summerlea/Big Pumpkin, BMI)

JOHN STEWART—RCA ABPO-0109
WHEATFIELD LADY (prod. by David Kershbaum) (January, BMI)

MICHAEL VANCE—Epic 5-11041
MICHAEL’S LOVE SONG (prod. by Vance & Pockriss) (January, BMI)

CHERYL DILCHER—A&M 1464
DEEP DOWN INSIDE (prod. by Nick DeCaro) (Razzle Dazzle, BMI)

MAINSTREETERS—Event 212 (Papay, BMI)
IT’S MY LIFE (prod. by Joe Simon) (Gaucho/ Belinda/ Unchappell, BMI)

ROSE DAVIS—Excello 2337 (Nashboro)
THAT’S ENOUGH (Kapa, BMI)

Jack CORNELL—RCA KBPO-0006
HAPPY DREAMER (prod. by John Lowbarda) (Dunbar, BMI)

ALAN DRYMAN—MGM 14616
COME THE MORNING, I MUST FLY (prod. by Lloyd Greene) (Sheer, ASCAP)

SUZI QUATRO—Bell 401
48 CRASH (prod. by Chapman & Chinn) (Chinnanchip/R, ASCAP)

JOAN BAEZ—A&M 1472
LESS THAN THE SONG (prod. by Boze & Putnam) (Lady Jane, BMI)

JIM BAILEY—UA XW 326-W
LOVE SONG (prod. by Nikolos Vener) (Razzle Dazzle, BMI)

LYN CHRISTOPHER—Paramount 0238
TAKEME WITH YOU (prod. by Ron Johnson) (Dick James, BMI)

DANNY THOMAS—Myrrh 120
LITTLE BOY TRACKS (prod. by Nick DeCaro) (Rip, BMI)

J. R. RIGGS—Sweet Fortune 2403
OUR LOVE (prod. by Vinny Testa) (Ensign/ Engagement/ RBB&B, BMI)

DRAGONERS—Buddah 395
KUNG FU (prod. by Tony Camillo) (Kama Sutra/ Etude, BMI)

BLACK LIGHTNING—MCA 40133
BE’S THAT WAY (prod. by Lighting Prod.) (Content/ Duchess, BMI)

SANDY KANE—MGM 14595
HE TAUGHT ME HOW TO LOVE (prod. by Eddie O’Loughlin) (Buddah, ASCAP)

RICK NELSON & THE STONE CANYON BAND—MCA 40130
LIFEPARAMETER (prod. by Rick Nelson) (Matrogum, BMI)
Rick made a great comeback last year with his “Garden Party” single. This self-penned number should be another item that sees the heights of chartdom. Should flow to the top.

SONNY GERACI AND CLIMAX—Rocky Road 30074 (Bell)
WALKING IN THE GEORGIA RAIN (prod. by Larry Cox) (Valando, ASCAP)
Those “Precious and Few” fellas had a good one with “Rock and Roll Heaven,” but it just didn’t break. This tune should have a better fate with airplay and sales pouring in.

RICK SPRINGFIELD—Columbia 4-4593
BELIEVE IN ME (prod. by Robie Porter) (Porter/ Binder, ASCAP)
Singer/writer/teen heart throb has switched labels and has a Saturday morning TV show as well. His “Speak To The Sky” was a big hit last year, and this new tune should soar as high.

SHIRLEY BASSEY—United Artists FW 318-W
THIS IS MY LIFE (prod. by George Butler) (Miller, ASCAP)
From her “Live at Carnegie Hall” lp, disc is a MOR/pop must. All the excitement of her live performance has been captured on plastic, and the sound should please her many fans.

NATURAL FOUR—Curtom 1990 (Buddah)
CAN THIS BE REAL (prod. by Leroy Hutson) (Silent Giant/Aapa, ASCAP)

PAPER LACE—Bang 704
RAGAMUFFIN MAN (prod. by Philip Ward) (Intune, BMI)

CHRISTOPHER CLOUD—Chelsea BCBO-0101 (RCA)
THANK GOD FOR ROCK ‘N ROLL (prod. by Haskell & Vener) (Sweet Alice/ Pocket Full of Tunes, BMI)

HOODOO RHYTHM DEVILS—Blue Thumb 238 (Famous)
I FOUGHT THE LAW (prod. by David Robinson & Friends) (Acuff Rose, BMI)

PAUL KANTNER, GRACE SLICK & DAVID FREIBERG—Grunt FBBO-0094 (RCA)
SKETCHES OF CHINA (prod. by Kantner, Slick & Freiberg) (Gord Tunes/Mole, BMI)

BITS AND PIECES—Nasco 031 (Nashboro)
THAT’S SCARE YOU? (prod. by Tubert, Sennes & Rush) (Lookout, ASCAP)

JIM POST—Fantasy 709
PAYDAY (prod. by Charles & Post) (Parker, BMI)

WEDNESDAY—Sussex 507
LAST KISS (prod. by John Dee Driscoll) (Bobbio, BMI)

JOEY MISKULIN—Western World 5501
REMEMBERING (prod. by Bill Lawrence) (I M Ent, ASCAP)

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JESSE COLIN YOUNG
Warner Bros. BS 2734 (5.98)
Jesse's sweet and tender tones make for an album of surpassing grace as he touches many styles including a fine "T-Bone Shuffle," a mellow "Song For Juli" and the multi-colored "Miss Hesitation." Beautiful music that will please you and help your plants grow.

BEST OF THE ANDREWS SISTERS
MCA—2-4024—(6.98)
Miss M, the Pointers, Dan Hicks—they're all playing music tinged with the '30s and '40s sound developed and popularized by the sensational Andrews Sisters. These two albums full of greats like "Boogie Woogie Bugle Boy," "Bei Mir Bist Du Schon" and "Sonny Boy" have surprisingly fine sound quality and should appeal to record buyers of all ages.

THAT'S ENOUGH FOR ME
PETER YARROW—Warner Bros. 2730 (5.98)
A musical smorgasbord that features songs recorded in England, New York and Jamaica (where else?) and tunes by Yarrow, Paul Simon, Jimmy Cliff and Paul Williams. Much is reggae-tinged and best cuts are "Isn't That So," "Groundhog" and a beautiful single "Morning After."

TEN YEARS ARE GONE
JOHN MAYALL—Polydor PD 2-2005 (7.98)
It's hard to believe that Mayall has been recording for a decade, but his fine new double album set (one studio disc, one live) demonstrates that Mayall is still King of British Blues. Laid-back beauties include the title tune and "Driving Till the Break Of Day, while "Harmonica Free-Form" is a brilliant chugger.

BUCKINGHAM NICKS
Polydor PD 5058 (5.98)
The new duo of Lindsay Buckingham and Stephanie Nicks may be the prettiest looking pair in music and their pleasant harmonies and gentle folk rock songs will please the ear as well as the eye. "Cryin' In the Night" and "Without A Leg To Stand On" are particularly good tunes.

STEPHEN COHN
Motown M7809V1 (5.98)
Cohn does an excellent job of presenting folk poetry that relates to important social issues without sacrificing musical excellence. "Natural Gas" is a fine comment on the spacey '60s, "I Think I Found A Way" is a good love song and "American Cheese" is a crafty tune.

ROUND ONE
SCRUBBA LOE CAIN—RCA AP1-0263 (5.98)
Scrub up and get ready to cut into some tough, gutsy guitar rock that is well played, searingly sung by Henry Small and Al Foreman and finely produced by David Kershenbaum. "Trouble" is a good blues tune and "Edmonton Rain" is a possible chart item.

HALF-BREED
MCA—2-3104—(5.98)
Cher's version of the title cut is her biggest hit since she was a gypsy, tramp and thief and she has assembled a fine collection of vocal interpretations that show her at her slinkiest. Snuff Garrett's production shines, especially on two McCartney tunes "My Love" and "Long And Winding Road."

CAN I HAVE MY MONEY BACK
GERRY RAFFERTY—Blue Thumb BTS 58 (5.98)
Member of Stealers Wheel makes fine solo music featuring excellent Beatle-like vocals and good guitar work. Lots of well written songs in a number of styles include a lovely "Long Way Round," the solid "Make You, Break You" and the funny title tune. Cut after cut sounds great.

OVER-NITE SENSATION
FRANK ZAPPA & THE MOTHERS—Reprise 2149 (5.98)
Zappa's music is infused with his unique funny/disgusting vision of our melting plastic world, yet the sounds are richly melodic and eclectic. Zappa's vocals are hilariously good, especially on "Montana," the touching tale of a dental floss farmer, or the great potential single "I'm The Slimie."

BARRY MANILOW
Bell 1129 (5.98)
Mani low adds writing and performing to the producing arranging and conducting he did on Bette Midler's giant album, and he is equally at home with a lovely ballad like "I Am Your Child" as he is with a rocker like "Sweetwater Jones" or a jazz classic like "Cloudburst." A fine set.

GIMME SOMETHING REAL
ASHFORD & SIMPSON—Warner Bros. 2739 (5.98)
The super songwriting team of Nickolas Ashford and Valerie Simpson prove themselves to be top-flight performers on their delightful debut album for Warners. Ashford's soulful tenor and Simpson's clear soprano blend beautifully on "Have You Ever Tried It," "Time" and the intense title cut. Shop A&S.

FULLY EXPOSED
WILLIE HUTCH—Motown M784V1 (5.98)
Producing, arranging and writing master Hutch fully exposes his singing and guitar playing on his new album and shows that he has an amazing voice and a big future. "Can't Get Ready For Losing You" "California My Way" and "Till I Be There" are exceptional tracks. Dig the Hutch touch.

MEKANIK Destraktiv Kommandoh
MAGMA—A&M SP-4997 (5.98)
Christian Vander has composed the third part of an incredibly ambitious work that explains the future of man's spiritual progress by using a language created by Vander. The music is bizarre, moving from passages of violent germanic intensity to more astral moods.
Don Nix is in Memphis Heat.

His "Hobos, Heroes and Street Corner Clowns" is really burning. As of September 13th, Don Nix is on a total of 57 FM and Top 40 stations, with more being added daily. Reports are in with medium to heavy and movin' up from:

KADI and KSHE, St. Louis; WHSE, WYV, WORJ, WOVL, WUSF, Florida; KLOL, KRMM, KEKL, KAFM, Texas; WMMR, Philadelphia; WBCN, WNTN, WDRU, WHCN, WPLR, WHVY, Massachusetts; WRPI, Troy; WHFS, WKTK, WAYS, Washington/Baltimore, WGOE, WOWI, Virginia; WJOM, Chicago; WZMF, Milwaukee; KQRS, Minneapolis; WABX, CJOY, Detroit; WMMS, WEBN, WCOL, Ohio, KSAN, KZAP, KSJO, KCML, KLOS, KNAC, KPRI, KGB, California; KOL, KISW, KTAC, Washington; KINK, KGIV, KZEL, Oregon; KOKB, Mesa; KFML, KBID, Denver. And KINT, El Paso; KGB, San Diego; and, in Memphis, WMC-FM.

Now that's a hot album. And it's getting hotter by the minute. If you aren't programming "Hobos, Heroes and Street Corner Clowns," give it a listen. You'll warm up to it.

WATCH FOR DON NIX'S NEW SINGLE
"SHE'S A FRIEND OF MINE" b/w "WHEN I LAY MY BURDEN DOWN."

The Stax Memphis Heat Keeps On Comin'.
Chuck Blore on The KIIS Format

The following is the conclusion of a two-part interview with Chuck Blore, head of Chuck Blore Creative Services, who has supervised the innovative format of station KIIS in Los Angeles.

**Record World**: You were saying that informing goes right along with entertainment.

**Blore**: That's all part of it. That's all part of what the production and creative staff does.

I mean, once people begin to know that, that place on the dial is reflective of this all the time, and it is totally consistent in that, then it is an undeniable form of communication. And people will listen to KIIS the first day, especially people in the profession, and say, "Well, I just don't understand what you're doing." The second day they will say, "Well, it's interesting." The (Continued on page 40)

Companies Sponsor Katzman Luncheon

**NEW YORK** — Gert Katzman, Music Director of Radio Station WNEW-AM, will be the recipient of New York's Third Street Music School's Annual Award at a luncheon to be held on Tuesday, October 9, at the Plaza Hotel, New York.

Tom Morgan, chairman of the affair, reported that the following companies had already purchased Scholarship Tables at $500 each: ABC/Dunhill, A&M, Bell, Billboard, Broadcast Music, Inc., Capitol Records, Columbia/Epic, Elektra/Asylum, London, Motown and United Artists Music.

Quello Nominated For FCC Vacancy

**WASHINGTON, D.C.**—James H. Quello, a former vice president of the Capitol Cities Broadcasting Corporation, is being nominated for a Federal Communications Commission vacancy created by the departure of Nicholas Johnson, whose term expired in June. Quello, whose nomination was announced by the White House, previously served as station manager of WJR in Detroit.

Potomac River, which was held in conjunction with the National Parks and Recreation Dept. to help draw attention to the pollution of that River. A couple of the participants fell into the water, but were rescued from instant disintegration.

KFCB-Omaha... As of Monday (24) the AM and FM stations will no longer be simulcasting, which they had been doing since 1968. AM will become progressive MOR daytime, and the FM will be a full-time progressive rock. They will need lots of servicing to build up their record libraries, so record companies be aware! The FM lineup will be 6-10am Mark Andrews (also PD and MD for both stations)... 10am-3pm Dave Riley (from KFMQ, Lincoln)... 3-8pm John Kegh (WVIC, Lansing)... 8pm-11pm John Frederick (KFYM)... 11pm Frank Lehman... Weekends Kim Monari and Sue Selvy (both KVNO/FM)... The AM lineup will be 6-11am Tom Lee Anthony... 11am-4pm Joe Light... 4pm-sing-off Dick Warner... Weekends Terry Mason.

WAPE-Jacksonville... Cleveland Wheeler has moved from Music Director at WAPE to Assistant PD in charge of music programming at WAYS in Charlotte. Bill Burkette will handle music for now, with Gary Hoffman continuing with music research.

WPRO-Providence... Scott Robbins is now doing weekends and relief at the R.I. station, was former music director and assistant PD at WBAB in Babylon, N.Y. He's looking for a full-time gig and can be reached at 516-665-0064.

KNEU-FM-El Centro, Calif. ... The station has been purchased by Bill Wade disc jockey at KJH in Los Angeles. Wade expects to stay at KJH and will be announcing a general manager for the 50,000 MOR stereo station shortly.

FCC: As of August 31, 1973 the totals for AM radio were 4,390, FM radio were 2,458 and FM educational were 611.

FCC... Application by WGCJ, Red Lion, Penn. and WXUR, Media, Penna., for review of a June 8, 1973 ruling by the Broadcast Bureau that the two stations did not meet their obligations under the personal attack rule following a January 1972 broadcast of the "Life Line" program has been denied by the FCC. The program in question stated that the United Church of Christ financially supported violent, subversive and anti-white militant groups. The Bureau pointed out that if an attack is made upon the honesty, character, integrity of like qualities, the person or group under the attack must be notified and sent a script of the broadcast, and given a reasonable opportunity to respond.

AM ACTION

Joe Walsh (Dunhill) continues to pile up stations. This week's gathering: WRKO, KYA, WOKX, WOKY, KDHY and WCLL.

Cross Country (ATC) "In The Midnight Hour"—the former Wilson Pickert hit has returned to prominence. This week's adds include WXH, KXOK, WOKY, WDCY and WLS.

Glady's Knight (Buddah) "Midnight Train To Georgia"—R&B crossover has now hit it big pop with the help of the picks by CKLW, WPIX, KLIF, WTIX, WOKY, KHI and WLS this past week.
Dialogue
(Continued from page 12)

RW: As one of the major labels that are still independently distributed, what are your feelings about independent distribution and the direction that it's taking?

Abner: I spoke to the independent distributors during the NARM convention held out here, and having come up in the record industry with independents, having seen what the threat for the independents—both from the distribution and from the manufacturing level—I think they're the lifeblood of the industry. And I'm really interested in seeing that they are present and healthier than ever. I will do all in my power to support them. Their margin was severely encroached upon with the developing volume users and their ability to purchase sometimes directly, and also with many of the manufacturers going into branch operations; you know, it really crippled them.

But we'll continue to deal with them as long as it's economically feasible and we'll do those things to help make it economically feasible. We're looking to them also to perform some of the functions that they used to perform so well in the '50s and '60s, in terms of taking the product and really working with it and breaking it and having a vested interest and a relationship with the manufacturer—as if they were his right arm. I think they got away from that for awhile. But I think if they're moving toward it again now and I think that with labels with the strength of A&M, Bell, Buddah and Sussex there will be enough product to keep them healthy. And if we work closely together, there is no reason why an independent should not thrive and prosper, because I really feel that for us to get the kind of attention and exposure we want, independent distribution is the only route.

RW: You've lost some major acts recently. Why did they leave?

Abner: Well, each one is a unique case. And again, in a situation like ours—as our company is structured and as we deal with our artists—those that have stayed with us over the years have done so because their desires and attitudes and ours were one. You know, when we have somebody staying for ten years, there is a reason, and usually it is both parties being completely comfortable with each other. When that situation no longer exists, it can be simply because you grow up in a way or you want to change. It's like a child leaving home, you know: some leave earlier than others, and some never leave. And we're just delighted with the success of all of the acts that have left.

But really, in terms of the number of artists that we've had over the years, what this label has lost is infinitely small. Now, if you take the Spinners, they've been around a long time and they're beautiful guys and somehow or another it wasn't happening for them, so they said, "Hey, we'd like to go try something else." Fine. And that was that. That's the relationship and the way we do what we do—no hassles, no anything. If they feel it isn't happening for them and they ask, then that's it.

And that's what happened in the case of the Spinners and in the case of the Four Tops and in the case of Gladys. Those are the three principal artists. The Four Tops' contract expired and we talked about it and they thought they would try elsewhere.

RW: Are you interested in acquiring major new acts to replace some of those or are you just going to continue efforts toward breaking new ones?

Abner: Well, first, in terms of replacing, we don't think that any of the artists are replaceable and we really don't look at a roster. If there

(Continued on page 33)
ASSUREDLY
ANOTHER NO. 1 SINGLE FOR
JIM CROCE
"I GOT A NAME"

ABC-11389
MAIN TITLE SONG FROM THE
20th CENTURY-FOX MOTION PICTURE
"LAST AMERICAN HERO" SUNG
BY JIM CROCE; WRITTEN BY
NORMAN GIMBEL & CHARLES FOX
PUBLISHED BY FOX- FANFARE MUSIC
PRODUCED BY CASHMAN & WEST
EXCLUSIVELY ON

[ABC Records logo]
By KAL RUDMAN

Programmers have been complaining that although there have been many good records released in the last few weeks, many of them are slow tempo records. Therefore, we feel that the new Gilbert O'Sullivan "Ooh Baby" will jump on many key stations in the next few weeks, because it is an up-tempo rocker, his solid track record of hits and his current concert tour in the United States.

A number of sharp programming ears have mentioned a record called "Rock and Roll Gave Me The Best Years Of My Life" by Kevin Johnson on Mainstream. It jumped right on WBBQ Augusta at #40 and KILT Houston. It would be worth your time to pull this record out of the pile and give it a listen.

Crossing tip of the week which is not yet showing on trade pop charts: "Show And Tell" by Al Wilson on Rocky Road distributed by Bell. It is a giant rb in Detroit and exploded new at #21 at CKLW Detroit. The sound could fit smoothly into any pop station play list.

The determination record of the summer without question is the Bobby Goldsboro. Many stations hesitated about going on this record. In fact, a number of stations went on it, dropped it and then went back on it. This was a good week for important stations becoming believers, and we expect a number of other stations to pick it up. It went on: WFIL, WTIX, WAKY. It jumped on the charts at WCAO Baltimore, WPGC Washington (Who report "strong female phone requests"), 29 KDBW, it jumped 22-16 WGGY Minneapolis, #11 WJIN, #14 WQXI in Atlanta and #6 WCOL Columbus.

The king and queen jumped right on some heavies—Diana Ross and Marvin Gaye "A Special Part Of Me." It went on WABC and KHJ—what else is there to listen.

Strong indications: Todd Rundgren "Hello, It's Me." It has been the #1 hottest record at WKRQ Cincinnati for two weeks in a row and just went on WSAI at #30 in Cincinnati. Sales on the album there jumped from 24-2. It made the highest chart debut of the week at WAFE Jacksonville and is charted at #28 at WCOL Columbus. WIIN Atlanta confirms "good phone requests" and it went on WFMQ. The song is a classic and teens love the record.

Automatic at many stations: Ringo Starr "Photograph." Many stations jumped on it just as soon as they got it such as WRKO, WSAI, KFRC, KHJ, KILT, KXOK and on and on. Everyone is eagerly awaiting the album.

Adult demographic record of the week: Bob Dylan "Knockin' On Heaven's Door." One must realize that if you remember Bob Dylan when he first became a star, you are probably over 25 years of age. With the movie going for it and the obvious

About Those Glorious MGM Musical Packages...

By CRAIG FISHER

LOS ANGELES — "American Graffiti." "The Fred Astaire and Ginger Rogers Book." "Grease." "The Golden Age of the Hollywood Musical." For whatever reason, in movies, in publishing, on stage and on record, nostalgia for the popular culture of past eras is very marketable these days, and last month that market push that was perhaps its single greatest influx thus far, when MGM Records released six double-album packages under the umbrella title "Those Glorious MGM Musicals." Incorporating the scores of 13 vintage movie musicals, the series is the first major soundtrack reissue ever attempted in this country, and according to Sol Greenburg, Vice President of Sales for MGM, it has been selling well "in every market." An initial pressing which he estimates to have been 100,000 copies is already significantly depleted, Greenburg says, adding that the company has also added additional advertising and promotional monies to the project because of those unexpectedly good sales. And, next January, it will bring out six more packages, culled from some 30 soundtracks still remaining in the vaults.

Recently the co-producers of the series (who will also co-produce the next group), Richard Wilson and John Larder, spoke with Record World about how their involvement in it began and about the difficulties of seeing it through to completion.

"Last October, I had to do some liner notes for Rod McKuen on Vera Lynn," explained Oliver, a freelance who writes frequently for NARAS and for McKuen's Stanyan Records (and who has twice been nominated for a Grammy for his liner notes). "Well, it's hard to find anybody who knows anything" (Continued on page 25)

GRC Announces Color Mailers

ATLANTA, GA.—General Recording Corporation here has initiated an extensive program of mailing using a new full-color single disc mailing packet. The new marketing package was devised by Buzz Wilburn, President of the General Recording Distribution Corporation, the marketing branch of GRC.

Each mailing jacket is individually designed to illustrate or visually portray the artist or group. The mailing contains such data on the front cover as intro and fade time, the name of producer, arranger and engineer, as well as the recording location and publishing affiliations.

The mailing jact is printed on heavy cardboard stock, measures 7 1/4 inches by 7 7/8 inches, just a degree smaller in size than the usual plain brown envelopes used for mailing by other recording firms. As a close follow-up, the firm is now printing full-color mailers for the future single releases including Heartwood's disc, "Rain", Denise Owen's single "Apple's Don't Fall Far From The Tree", and "Stop This Merry Go Round" by John Edwards as well as the upcoming new single, to be released September 24 by Ginger Boatwright on the GRC label.

General Recording Distribution Corporation President Buzz Wilburn (left) discusses GRC's new full-color singles mailer with Bob Harrington, east coast marketing director for GRC.
Hot off the Press

Red, White & Blue (grass)
"Red, White & Blue (grass)."
GA 5002

The Counts
"Love Sign"
AA 2002

Heartwood
"Heartwood"
GRC 5001

Loleatta Holloway
"Loleatta"
AA 2003

Hot on the Market
Cover Story:

John Mayall—The First Decade

NEW YORK — With his new double-LP, “Ten Years Are Gone”, John Mayall celebrates his tenth anniversary on record with some of his finest music making yet. After building a worldwide reputation as “Father of the British Blues” and “High Priest of the Blues” in his early career, Mayall continues to expand the horizons of the blues form. And with such graduates from the Mayall ranks as Eric Clapton and Jack Bruce of Cream, Mick Taylor of the Stones and many, many others, he’s long since earned the title of “Sire of Supergroups.”

Mayall’s latest band, in fact, is quite an aggregation, with guitarist Freddy Robinson, Keef Hartley, bassist Victor Gaskin and hornmen Blue Mitchell and Red Holloway backing Mayall himself on keyboards, harp, guitar and vocals. In “Ten Years Are Gone”, they continue the provocative musical ventures of Mayall’s two most recent Polydor albums, “Moving On” and “Jazz Blues Fusion.” Also making Mayall’s tenth anniversary a major coast-to-coast event is a major coast-to-coast tour, just under way. An appearance at the Anaheim Convention Center, September 14, kicked off a three-month swing through the U.S., followed shortly thereafter by a taping in Los Angeles for the NBC network’s nationally televised “Midnight Special.” Managed by the Robert Stigwood Organisation and booked by the Heller-Fischel Agency, Mayall and his colleagues will be playing over 30 major venues, including San Francisco’s Winterland, L.A.’s Palladium, Detroit’s Masonic Auditorium, Washington’s Constitution Hall, Philadelphia’s Spectrum and New York’s Academy of Music (where half of Mayall’s new album was recorded in concert).

Meanwhile, Polydor celebrates the historic occasion with a billboard overlooking Los Angeles’ Sunset Strip; extensive trade and consumer print advertising, as well as radio and print ads tying in with tour dates; a full complement of promotional and point-of-sale materials; and a heavy mailing of albums, photos, itineraries and biographical information.

Moving into his second decade as reigning master of blues-rock, Mayall is not about to rest on his laurels. “Ten years are gone! Hope the future works out fine.” he sings in the title cut of the new album—as always, pursuing new directions in his constantly evolving art.

Money Music

(Covered from page 22)

appeal to the adult target audience, plus good sales on the single and album, a number of heavies jumped on board this week: WRKO, WOKY, KFRC, WSAT, WHBQ. It ischarted at WPNC who report “sales and phones.” 27 KHJ, 27 KTLK, 27 KLOZ, 22 KGW, 22 KELP and it is hot at KJR. It is on WHHY and is being played as an lp cut at WFIL. It jumped 16–7 WHBQ, 10–8 WFOM, 28–14 WCOL, 21–17 WDGY, 29–20 KDBW.

Hit wherever played: Conway Twitty. It jumped 15–11 at WOKY and is pulling very strong requests from adult females. #3 WAKY, 2 WQXI, 12 WDGY, 25–19 WMKJ, 28–21 WSGN, charted at WFOM and WHBQ.

Carpenters It is no surprise that it jumped right on key stations: WFIL, KILT, KJR, WQXI, WCOL, WFOM, WHBQ. Many programmers are happy that this one finally came out, because some stations had huge phone requests on it when they played it from the album. They love the mix on the single and feel it is one of the cleanest sounding records they have heard this year.

10 C.C. “Rubber Bullets.” We have been talking about this record for a long time. Despite good trade chart position, there are still many important pop stations that have not played it. Key stations that have played it have had no problems and it pulls heavy teen phone response, and naturally that’s where big numbers in the ratings come from. Sales in Chicago are huge and it jumped 31–22 at WCEI and is also on WLS. It is #6 at KLIV who report it is #2 in phone requests. KJR Seattle reports good teen sales. KFRC is on (Continued on page 45)

Yvonne Explains

R. Dean Taylor

Exits Motown

LOS ANGELES—R. Dean Taylor, writer/artist for Motown Records, has left the company after an association of ten years. Taylor, who wrote “Love Child,” a gold record for the Supremes, cited the need to expand his “creative activities” as a major reason for his departure.

As a performer, his record of “Indiana Wants Me” went to No. 1 on the charts, making him the first white artist in the history of Motown to do so.

Taylor has formed his own production company, R. Do Taylor Productions, Inc., along with two publishing companies, Hot Egg Music in the U.S., and Ragamuffin Music in Canada. He has also formed his own record label, Jane Records, and recently signed an exclusive Canadian distribution deal with GRT of Canada President, Ross Reynolds.

Lockhart Named

WB Art Director

BURBANK, CALIF.—Ed Thrash, WB Art Director, has announced the appointment of Bob Lockhart as an art director for Warner Bros. Records in Burbank.

The Coast

Listener participation cut—you supply the punch lines, to be enclosed on a script in the album—concludes Albert Brooks’ first effort for ABC/Dunhill. “Should be great for disc jockeys,” commented someone.

LATE FLASHES: Allan Clarke has rejoined the Hollies. Details later.

In London, Mick and Bianca Jagger are reported to be working very hard to dispel those rumors of an imminent break-up. Bianca even showed up at one of the Rolling Stones’ Wembley dates weekend before last with young Jade in tow. Seated in the same row: Marianne Faithfull . . . And remember that planned movie “The Black Pearl,” the one Donny Osmond tested for? Well, producer-director Saul Swimmer has made some headway. He’s signed Al Green to write and sing the title tune. Further word is that Gilbert Roland will also be appearing in the film and singing, too.

Frye Album

Getting Play

NEW YORK — Buddah Records has announced that, despite problems with a projected television campaign and occasional resistance to radio spots, David Frye’s album, “Richard Nixon: A Fantasy,” has been well-received by radio stations across the country. Joe Lauer, Frye’s manager and co-producer stated that “. . . I have learned that any negative reaction to the lp on the part of radio and TV executives was inspired by the overall Watergate situation, rather than . . . by the album itself. Given the sensitivity of the subject, certain stations were afraid of political repercussions if they aired the album.”

Abend Joins Welk Pubberies

LOS ANGELES—Joe Abend has been appointed head of East Coast operations for the Lawrence Welk owned publishing companies, T. B. Harms Company, Vogue Music, Inc., Harry Von Tilzer Music Publishing Company, Bibo Music Publishers, Inc. and Champagne Music Corp., according to Dean Kay, general manager of the firms. Abend joins the Welk companies after 11 years as Vice President of Pickwick International.

Two Scalawags

Actor Kirk Douglas and Motown recording artist Frankie Valli are seen enjoying a playback of “The Scalawag Song” recorded by Valli as his next Motown release. The song, written by Lionel Bart, is heard in Paramount Pictures’ “Scalawag,” directed by and starring Douglas.
photograph
RINGO STARR
apple single 1865
<table>
<thead>
<tr>
<th>SONG TITLE</th>
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<td>EVAH WOMAN YOU'RE NOT ALL (YOU'VE SAID) PAPAYA</td>
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**CHARTMAKER OF THE WEEK**

DIANA ROSS & MARVIN GAYE
Matom 12280F

**WEEKS ON CHART**

4 60 76 SISTER JAMIE NINO TEMPO & 5TH AVE SAX/A&M 1461
4 60 76 LADY JAMIE NINO TEMPO & 5TH AVE SAX/A&M 1461
4 60 76 - YOU JUST AND ME CHICAGO/Columbia 4-45931
4 60 76 - FAREWELL ORLANDO JOHN DENVER/RCA APB00647
4 60 76 - JUST DON'T WANT TO BE LONELY RONNIE DYSON/Columbia 4-45976
2 60 76 - FRIENDS BETTE MIDLER/Atlantic 2980
2 60 76 - RAISED ON ROCK ELVIS PRESLEY/RCA APB0088
2 60 76 - THIS TIME IT'S REAL TOWER OF POWER/Brother Bros. 7733
2 60 76 - THAT'S THE REASON WHY YOU REMEMBER KENNEDY KARE/Big Tree
2 60 76 - THERE IT IS TYRONE DAVIS/Dakar 4523 (Brunswick)
2 60 76 - TAKE A CLOSER LOOK AT THE WOMAN YOU'RE WITH WILSON PICKETT/RCA APB0049
2 60 76 - THE LOVE I LOST HAROLD MELVIN & THE BLUESNOTES/Phil. Int'l. Z57 2553 (Capitol)
2 60 76 - I'LL HAVE TO GO AWAY SKYLARK/Capitol 3661
2 60 76 - ALL I NEED IS TIME GLADYS KNIGHT & THE PIPS/United Artists 3641
2 60 76 - QUEEN OF THE ROLLER DERBY LEON RUSSELL/Retire 7337 (Capitol)
2 60 76 - RED NECK FRIEND JACKSON BROWN/Asylum 11025
2 60 76 - EVERYBODY'S THE BLUES MERLE HAGGARD/United Artists 3641
2 60 76 - SHADY LADY SHEPSTONE & DIBBONS/RCA 74-0900
2 60 76 - COUNTRY SUNSHINE DOTTIE WEST/RCA APB0072
2 60 76 - SEND A LITTLE LOVE MY WAY ANNE MURRAY/Capitol 3648
1 60 76 - EVAH WOMAN YOU'RE NOT ALL (YOU'VE SAID) PAPAYA/A&M 1464

**PRODUCERS AND PUBLISHERS ON PAGE 24**
SONG FOR JULI
JESSIE COLIN YOUNG
Warner Brothers
## September 29, 1973

### Salesmaker of the Week

**GOATS HEAD SOUP**  
**ROLLING STONES**  
Rolling Stones

### Top Retail Sales This Week

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<th>Artist</th>
<th>Label</th>
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### Discount Records/Boston

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### Record Bar/National

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<td>COWBOY</td>
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### Record Korvettes/National

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### Discount Records/National

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### AMERICAN GRAFFITI (Soundtrack)

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<tbody>
<tr>
<td>AMERICAN GRAFFITI</td>
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### American Radio History

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### Poplar Tunes/Memphis

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<tr>
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<tbody>
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### Folklore Center/Denver

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### Circles/Phoenix

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<tr>
<td>1</td>
<td><strong>We're an American Band</strong></td>
<td>Grand Funk</td>
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<td>2</td>
<td><strong>Hank Wilson's Back Vol. 1</strong></td>
<td>17th Street</td>
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<td>3</td>
<td><strong>Smoky Smokey Robinson</strong></td>
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<td>4</td>
<td><strong>Jesus Christ Superstar</strong></td>
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<td>5</td>
<td><strong>The Best of Bread</strong></td>
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<td>6</td>
<td><strong>Taylord in Silk</strong></td>
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<td>7</td>
<td><strong>Life and Times</strong></td>
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<td>8</td>
<td><strong>There Goes Rhythm</strong></td>
<td>Simon</td>
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<td><strong>Mark-Almond</strong></td>
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<td>10</td>
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<td>11</td>
<td><strong>3+3</strong></td>
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<td><strong>Be What You Are</strong></td>
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<td>15</td>
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<td>16</td>
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<td>17</td>
<td><strong>I Am Woman</strong></td>
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<td>18</td>
<td><strong>The Captain and Me</strong></td>
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<tr>
<td>20</td>
<td><strong>Rainbow</strong></td>
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<td><strong>Head Machine</strong></td>
<td>Warner Bros. BS</td>
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<td>22</td>
<td><strong>The Captain and Me</strong></td>
<td>Warner Bros. BS</td>
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<td>23</td>
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<td><strong>Leon Live</strong></td>
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<td><strong>Pat Garrett and Billy the Kid</strong></td>
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<td>26</td>
<td><strong>Goats Head Soup</strong></td>
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<td><strong>Diamond Girl</strong></td>
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<td><strong>Hard Nose the Highway</strong></td>
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<td>30</td>
<td><strong>About Us</strong></td>
<td>Buddha Bds 5133-2</td>
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<td>31</td>
<td><strong>Tapestry</strong></td>
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<td>35</td>
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<td>36</td>
<td><strong>Living in the Material World</strong></td>
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<td>37</td>
<td><strong>Countdown to Ecstasy</strong></td>
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<td>38</td>
<td><strong>Mott Mott the Hoople</strong></td>
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<td>39</td>
<td><strong>They Only Come Out at Night</strong></td>
<td>Epic/Ke 32584</td>
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<td><strong>Tres Hombres</strong></td>
<td>London Xps 631</td>
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<td>41</td>
<td><strong>Summer Breeze</strong></td>
<td>Warner Bros. BS</td>
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<td>42</td>
<td><strong>Eddie Kendricks</strong></td>
<td>Tamla</td>
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<tr>
<td>43</td>
<td><strong>Hey Now Hey</strong></td>
<td>Atlantic</td>
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<tr>
<td>44</td>
<td><strong>Marshall Tucker Band</strong></td>
<td>Capricorn</td>
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</table>

**CHARTMAKER OF THE WEEK**

- **Goats Head Soup**
  Rolling Stones
  Rolling Stones COC 59101
  (Atlantic)

**REFERENCE ON PAGE 32**

**SPECIALS**

- **We're an American Band**
  Grand Funk SMAS 11207
  (Capitol)

**Rolling Stones**
  COC 59101
  GOATS HEAD SOUP
  (Atlantic)

**Elton John**
  MCA 2100
  REVIVAL
  (Fantasy 9430)

**Billy Preston**
  A&M SP 4361
  MUSIC IS MY LIFE
  (Atlantic)

**Carole King**
  Ode SP 77018
  FOOL
  (A&M)

**Neil Diamond**
  MCA 2103
  RAINBOW
  (MCA 28001)

**Stevie Wonder**
  Tamla T319L
  TALKING BOOK
  (MCA 28001)

**Bruce Springsteen**
  CBS 3090
  THE RIVER
  (CBS 34100)

**The Beatles**
  Apple Smas 34100
  WITH THE BEATLES
  (Apple Smas 34100)

**Creedence Clearwater Revival**
  Fantasy FNC 94040
  BAD MOON RISING
  (A&M 28001)
WANTED

DEAD OR ALIVE

"Hotlanta Sound"

OH ITA RECORDS AND TAPE

"hanna mae"

AW-034

DEEP VELVET

GENERAL RECORDING CORPORATION • 174 MILLS STREET • ATLANTA, GEORGIA • 30313
THE ALBUM CHART

SEPTEMBER 29, 1973

109 A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT NILSSON/ RCA APL-0097
110 BIG BAMBU CHEECH Y CHONG/Ex Jr SP 77014 (A&M)
111 LAST TRAIN TO HICKSVILLE DAN HICKS & HIS HOT LICKS/Blue Thumb BTS 51
112 WATSTAX II/ THE LIVING WORD/Stax STS 2-3018
113 SLAUGHTER'S BIG RIP OFF JAMES BROWN/Polystar PD 6015
114 NOSE CARLTON SIMON/Sun EKSS 75049
115 I LOVE DIXIE BLMES MERLE HAGGARD/Capitol ST 11200
116 SHIRLEY BASSEY LIVE AT CARNEGIE/United Artists UA LA 111-92
117 BLACK BYRD DONALD BYRD/Blue Note BL-047 (U.A)
118 ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA VPSX 6089
119 ECSTASY OHIO PLAYERS/Westbound WB 2021 (Chess/Janus)
120 OUT OF OUR HANDS FLASH/Soberager SMAS 11218 (Capitol)
121 JUST OUTSIDE OF TOWN MANDRILL/Polystar PD 5059
122 DESPERADO EAGLES/Asylum SoD 5086
123 CALUMET LOBO/Big Tree BT 2101 (Bell)
124 THE BEST OF THE DOORS Elektra EQ 035
125 MAIN STREET PEOPLE FOUR TOPS/Dunhill DSX 50144
126 HONEY IN THE ROCK CHARLIE DANIELS/Kama Sutra KSBS 2071
127 SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350
128 HALF BREAD CHER/MCA 2104
129 BIO CHUCK BERRY/Chess CH 5043
130 ELEKTRA GLIDE IN BLUE SOUNDTRACK/United Artists UA LA62-H
131 ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731
132 VALLEY H HAI MATHEWS/Elektra EKS 5061
133 LYNYRD SKYNYRD/ Sounds of the South 363 (MCA)
134 SOUL BOX GROVER WASHINGTON, JR./Kudu KUX 1213 (CTI)
135 TWO SIDES OF PETER BANSK/Soberager SMAS 11217 (Capitol)
136 THE BEST OF THE BEE GES, VOL. 2/KSO SO 875 (Atlantic)
137 SOUL MAKASSA MANKU/Dissado Atlantic SD 7267
138 NAZARETH A&M SP 4936
139 PRETTY LIEY BYRDS/Columbia KC 32183
140 MARIA MALDUMA/Reprise MS 2148

L.A. NARAS WILL Recognize Sessionmen

LOS ANGELES—The Los Angeles chapter of NARAS (National Academy Of Recording Arts & Sciences) has announced the establishment of their annual Most Valuable Player Awards. Long realizing the tremendous contribution of studio musicians and background singers to a recording, the Los Angeles Chapter Board of Governors believe these unsung heroes should be recognized and lauded by their peers within the industry.

NARAS Committee members Tom Stabler, Harold Battie, James Chalkin, and Marilyn Jackson (a winning background singer in a similar New York event last year) set the systems and procedures for what will be an annual recognition. Awards will be given to cover all orchestral sections: brass, woodwinds, strings, rhythm, miscellaneous, male backup vocalist, and female backup vocalist. Active Academy members work with these individuals in studio recording conditions eligible to vote.

THE ALBUM CHART ARTISTS CROSS REFERENCE

SEPTEMBER 29, 1973

ARTISTS CROSS REFERENCE

NEW YORK-Donny Osmond's J.B.'S CHICAGO.

Bruce Kramer, 20th Century Music East are eligible to vote.

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Ann Arbor Highlights

The second annual Ann Arbor Blues and Jazz Festival, sponsored by Rainbow Multi-Media, attracted crowds to 20,000 at the Olin Spinn Memorial Field in Ann Arbor, Michigan. The show, held during the weekend of September 7, featured the likes of Yepes Latino, Count Basie, Freddie King, Charlie Mingus, Jimmy Reed, Luther Allison (and pictured from left) Ray Charles and Son Seb.

Dialogue

is an artist already happening who's interested and if we meet each other on the proper wavelength, we could do something. But we're not looking in that sense. We still kind of build from relationships. If somebody's interested enough or we're interested in somebody, somehow or another we get to know it. You know, somebody will say something to somebody and pretty soon we'll wind up talking. We don't go out looking for anybody, but our doors are open. And certainly, creating ourselves is how we get to where we are. So that will always be a basic part of Motown—that is, making it ourselves, finding the new and developing it, from Willie Hutch to a lot of other new things that featured a remarkably sophisticated diversity. Generating rock, contemporary music, the audience was well satisfied throughout.

Fred Fine at Dr. G's

Actually Fred does not so much resemble a band (with the usually established functions for each instrument) as it does a chamber ensemble which mixes its instruments with greater flexibility. The group's six instruments (electric violin, guitar, organ, piano, bass and percussion) work in specific pairs or trios, constantly generating new sounds and tone colors, "Here's A Wet One" features a marvelously melodic vocal scat section and a super guitar/violin duet that is reminiscent of sections of Mahavishnu's "Birds Of Fire." "Chaos In the Conservatory" is a delightfully ironic piece with interesting development of several melodic themes. With all the musical diversity Fred displays, there is a powerful rock bottom to all of the music, especially "Mantra." Fred has developed their sound while living and working together on a farm in Pennsylvania for the past four years. They say they are ready to show their stuff to a bigger audience, and judging by the reaction at Dr. G's, they are ready to show the world.

Robert Nash

VIDCA Co's Set

NUELLY, FRANCE— Vida '73, the international exhibition of video cassette and video disc systems and associated equipment has announced several of the companies that will attend the convention. Companies attending include CEPA, a company specializing in program production; Crown Cassettes; EPA, a market survey organization; IPA, the publishers' audio-visual association Medi-sound, which specializes in the use of video material in the medical field; Polymedia, part of the Polygram group; Poste Parisien, a company that specializes in co-production; Usine Publications; and research, publishing and distributing company Videogrommes de France.

RCA Release

(Continued from page 6)

Noelie, "1974 A.D.;" Jim Weatherly, "Jim Weatherly;

Balbin Begins Bodacious—Ly

NEW YORK—RCA Records will release in the first week of October Marty Balbin's first lp for RCA since his leaving the Jefferson Airplane. The album is entitled "Bodacious D.F. Balbin left the Airplane three years ago. In that time he produced an album for Goofta, and many of the songs on the Bodacious album.

Delaney & Howie

Visiting the World Record offices during the recent full moon was Columbia recording artist and general ne'er-do-well Delaney Bramlett (right). Delaney, whose recent album release, "Mobius Strip," is receiving heavy amounts of airplay across the country, is seen practicing a soft-shoe with RW's resident cory Howard Levitt.

SEPTEMBER 29, 1973

1. KILLING ME SOFTLY—ROBERTA FLACK—Atlantic SD 721
2. DESEO DE—ENRIQUE DE—CTI 6029
3. SWEETMOTHER—WEATHER REPORT—Columbia KC 32210
4. KISS DONALD BYRD—Blue Note BN 1540-F (UA)
5. SOUL SOUL GROVER WASHINGTON JR.—Kudu KL 1217 (CTI)
6. LOVE, DEVOTION, SURRENDER—CARLOS SANTANA, AND MAHAVISHNU CI 6025
7. MCLAGHEEN—Columbia KC 32034
8. FLEET—FRED HUBBARD—CTI 6013
9. AMAL-'73—AHMAD AMAL-'20th Century T 417
10. EXCURSIONS—AHMAD AMAL—Atlantic SD 2311
11. SONGS OF THE NEW WORLD—McCOY TYNNER—Milestone 9044
12. FINGERS—McCOY TYNNER—CTI 6028
13. YOU'VE GOT IT BAD GIRL—MARTHA & SIOUXSPARROW—SP 3041
14. INSIDE STRAIGHT—CANNONBALL ADDERLEY—Fantasy 9435
15. SIXTEEN TO ONE—HERBIE HANCOCK—Columbia KC 32212
16. SUNFLOWER—CANNONBALL ADDERLEY—Fantasy 9435
17. CHARLES III—BARRIE SHARP—Prestige 10067
18. THE SECOND CRUSADE—CANNONBALL ADDERLEY—Blue Note BN LA 1097
19. THE ART OF JOHN COTRANE—Atlantic SD 2312
20. HOLD ON I'M COMIN'—HERBIE MANN—Atlantic SD 1632
21. DARK OF LIGHT—NORMAN CONNORS—Cobblestone CST 9035 (Buddah)
22. LIVE AT MONTREUX—LES MCCANN—Atlantic SD 2312
23. TURTLE BAY—LES McCANN—Atlantic SD 1642
24. REALIZATION—EDDIE HENDERSON—Capricorn CP 0118
25. BLUES FARM—THE REAL McCOY—CTI 6022
26. RE-EVALUATION: THE IMPULSE YEARS—CHARLES MINGUS—Impulse AS 9242-4
27. A TOUCH OF WEST—PHAROAH SANDERS—Impulse AS 9228
28. HUBERT LAWS AT CARNegie HALL—Milestone 9045 (Fantasy)
29. ALONE TOGETHER—JIM HALL & RON CARTER—Milestone 9045 (Fantasy)
30. SKY DIVE—FRED HUBBARD—CTI 6018
31. MILES DAVIS IN CONCERT—MILES DAvis—Columbia KC 32092
32. FOLLOW THE MEDICINE MAN—GARY BART—Prestige 10068
33. CIVIC KID—REUBEN WILLSON—Groove Merchant SD 101
34. SONG FOR MY LADY—MCCOY TYNNER—Milestone 9044
35. DON'T MESS WITH MR. T—STAN GETTERINE—CTI 6030
36. BODY TALK—GEORGE BISHON—CTI 6033
37. SCOTT JAZZ—BILLY JOEL—Kudu 11 (CTI)
38. BOTH FEET ON THE GROUND—KENNY BURRELL—Fantasy
39. CREATION—JOHN McLAUGHLIN—Columbia (UA)
40. THE GREAT RACHMANINOFF—Impulse AS 9228
41. 36. BODY TALK—GEORGE BISHON—CTI 6033
42. 35. DON'T MESS WITH MR. T—STAN GETTERINE—CTI 6030
43. 34. SONG FOR MY LADY—MCCOY TYNNER—Milestone 9044
44. 33. CISCO KID—FREDDIE HUBBARD—CTI 6022
45. 32. FOLLOW THE MEDICINE MAN—GARY BART—Prestige 10068
46. 31. MILES DAVIS IN CONCERT—MILES DAvis—Columbia KC 32092
47. 30. SKY DIVE—FRED HUBBARD—CTI 6018
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50. 27. A TOUCH OF WEST—PHAROAH SANDERS—Impulse AS 9228
By DEDE DABNEY

NEW YORK: Personal Pick: "A Special Part Of You" — Marvin Gaye and Diana Ross (Motown). Many stations are picking this across the country, and we feel it warrants all the attention that is receiving. Dazzling harmonies, spiced with mellow lyrics.

DEDE'S PICTURES TO WATCH: "I Wanna Know Your Name" — the Intruders (Gamble): "Cheaper To Keep Her" — Johnnie Taylor (Stax); "Wrapped Up In Your Warm And Tender Love" — Tyrone Davis (Dakar); "I've Seen Enough" — Joe Tex (Dial); "Falling In Love Is A No No" — Westwing (20th Century); "Sha-La Bandit" — Delores Hall (RCA); "Take A Little Time This Time" — Jules Johnson and the Dynamics (Polydor); "Take Life A Little Easier" — Rodney Allen Rippy (Bell).

ALBUM: "Do You Still Feel The Same Way" — Tommie Young (Soul Power). A bright young star on the horizon will have to succeed because of her dynamic talent. This album is laced with strong, pure unadulterated soul. Exciting is the best word to use when describing the voice of Tommie Young.

Our deepest sympathies are extended to the family of Ken Knight who passed away September 11. (Continued on page 36)
Lionel Hampton Sounds Off
With His Brand New L.P.
THERE IT IS!
BL 754198

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR
of a heart attack. Funeral services were held September 14 in Jacksonville where Ken was a member of the staff of WPDA.

This is the week of E. Rodney Jones' Testimonial in Chicago. For further details pertaining to this function please phone Parvis Spann at 312-684-3020.

Ernestine Mathis is now with Radio Station WFDR-FM in Manchester, Georgia. She will be holding down the 12-4 time slot on Monday to Friday and 12-6 on Saturday.

Songwriters are wanted by Clinton Moon for GRC Record Company. If you are interested please phone 404-924-1821.

Latest ratings in Detroit look like this —

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Aretha Franklin</td>
<td>Atlantic SD 7265</td>
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<tr>
<td>2</td>
<td>Smokey Robinson</td>
<td>Tamla/Tam M 7326L</td>
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<tr>
<td>3</td>
<td>Marvin Gaye</td>
<td>Tamla/Tam M 7329V1</td>
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<td>4</td>
<td>The Isley Brothers</td>
<td>T-Neck KZ</td>
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<td>5</td>
<td>Roberta Flack</td>
<td>Atlantic SD 7271</td>
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<td>6</td>
<td>Joe B. King</td>
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<td>7</td>
<td>The Pointer Sisters</td>
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<td>8</td>
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<td>10</td>
<td>Roberta Flack</td>
<td>Atlantic SD 7271</td>
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While one may wonder as to whether the cliché was ever true at all, it certainly doesn't apply to today's charts. With hot records like Blue Thumb's "The Pointer Sisters" (though they, because of the uniqueness of their act, are a delightfully special case) and the just released but hot as a pistol "3+3" by the Isley Brothers (on T-Neck) and streaking upward when one realizes that Motown has three albums in the top ten, a re-examination of what probably was a myth in the first place would seem to be called for.

Rev. Maceo Woods To Gospel Truth

MEMPHIS — Gospel Truth Records has announced the signing of Reverend Maceo Woods and the Christian Tabernacle Concert Choir, to an exclusive recording and producing contract. Rev. Woods and his choir were formerly on Volt Records, a division of the Stax Organization, and have moved to Gospel Truth because that label specializes in their type of music.

GSF Signs Johnson

NEW YORK — GSF Records and Malaco Productions have announced that Joe Johnson has been signed under their new agreement. His forthcoming single is set for immediate release.
Releases for the month of September on Jewel/Paula Records are as follows: Ronn—"The Super Taylors, Little Johnny And Ted;" The Jewel Devotional label will be coming out with "Build Your Own Fire," Rev. W. Leo Daniels; "Clarence Fountain At His Best," Clarence Fountain, "If You Dance To The Music You’ve Got To Pay to the Piper," Rev. O. L. Holliday.

Hired from Radio Station WHAT in Philadelphia was Sonny Joe White. Jimmy Roe, new program director of Radio Station WILD, in Boston has made it known that White will be covering the morning drive time slot.

KYAC in Seattle has a new music director, Robert Neshitt.

Arthur Prysock, who really never left the scene, is now on the Old Town label with "In The Rain," the same tune with which the Dramatics had a million seller. Watch out for the same reaction.

NORMA PINNELLA—WWRL (New York): Personal Pick: "Special Part Of Me"—M. Gaye & D. Ross (Motown); Additions: "Take A Closer Look"—W. Pickett (RCA); "Love I Lost"—Bluenotes (P.I.R.); "If You Don’t Get It"—JB’s (Polydor).

JAY BUTLER—WJLB (Detroit): Star Hitbound: "Your Man"—D. LeSalle (Westbound); "Special Part Of Me"—M. Gaye & D. Ross (Motown); Additions: "I’m A Winner"—Executive Suite (Babylon); "Love I Lost"—Bluenotes (P.I.R.).

DONNIE BROOKS—WLOK (Memphis): Personal Pick: "Special Part Of Me"—M. Gaye & D. Ross (Motown); Station Pick: "Stop This Merry Go-Round"—John Edwards (Aware); Album: "Main Street People"—Four Tops (Dunhill).

B. B. King to Receive Honorary Doctorate

NEW YORK — B. B. King will receive an honorary doctorate of humanities degree from Mississippi’s Tougaloo College on Sunday, September 30, during the 104-year-old college’s annual Founder’s Day observance, thus making him the first blues musician ever to receive an honorary doctorate for his contribution to the world of music. The degree will be conferred upon the ABC/Dunhill recording artist by Tougaloo College’s President, Dr. George A. Owens.
Record World en Ecuador

By MARCELO NAJERA

El Ecuador, "Los Cuatro"... son los muchachos que acumulado mayor número de horas de trabajo permanente, cultivando y puliendo su arte, como lo haya dedicado grupo alguno. El resultado uno de los acaparamientos más renovados de esta parte del continente... se los prometo... Una de las estrellas del cuarteto: Roberto Viera, piensa que aún no es hora de aparecer en escena, de todas maneras vale la pena esperarlos... Octubre y su Feria: Guayaquil, Puerto Principal admirará otra vez a esta delicia... La bandera "El Panuelo Blanco"... y estáíon la casa de Santiago... "El Corto"... con dos se prepara a lanzar aquí y allá... "El Hombres Sin Cabeza"... "Ven Chiquilla Ven..." "En Tu Corazon"... "El Hombres Sin Cabeza"... con "El Panuelo Blanco"... en movimiento. Luego de haber lanzado amplio record de ventas con "El Panuelo Blanco"... acaba de lanzar el vals "Mentiras"... y el pasillo "Esta Noche"... que ya tienen gran eco... Vicente Reyes Palma... es sin duda el compositor de canciones... Alfonso Arce... y Juan Alava... de amplio respaldo popular...

COTIQUE

Chivirico

"MALA NOCHE"

Compatible Stereo CS1073

Cesárd Roldán

reintegrándose a los cuales incluirá

Amalia Mendoza que ha logrado impacto reciente con "La Otra Cara"... Amalia participará en las ceremonias de "El Grito"... de los mexicanos... en Estados Unidos y que se celebra en Los Angeles... con "La Otra Cara"... Amalia participará... en la entrega de una placa conmemorativa. Antoñió Aguilar, por fomentar las actividades de los asiáticos... en los Estados Unidos y que se celebra en Los Angeles... con "La Otra Cara"... Amalia participará... en la entrega de una placa conmemorativa.

Cesárd Roldán

Kaminskys y Matas

Corto... con "La Otra Cara"... Amalia participará... en las ceremonias de "El Grito"... de los mexicanos... en Estados Unidos y que se celebra en Los Angeles... con "La Otra Cara"... Amalia participará... en la entrega de una placa conmemorativa.

By TOMAS FUNDORA

South American Marketing Inc. anuncian en Latinoamérica como SAMI nos comunica que el veterano músico Donald G. Johnson, que actúa como presidente de su operación de discos y música en Latinoamérica, ha renunciado como tal. Con su amplia experiencia de 22 años en el plano musical de la música internacional con Decca y MCA, y siempre siguiendo como pauta la frase "Fracaso es un Crimen; el éxito es una virtud," ha logrado un paso de avance para SAMI en Venezuela y ha influenciado notablemente muchas innovaciones en la distribución de discos. Sus razones para abandonar la empresa han sido determinadas por Don Johnson de la siguiente manera: "He realizado un excitante labor para SAMI y debo moverme hacia otras áreas y propósitos para realizar en el plano del mundo musical internacional nuevos y vitales conceptos y métodos son necesitados." Johnson anunciará próximamente sus nuevos planes..." Firmó César Roldán a nombre de Fabrica Venezolana de Discos, C.A. y en su carácter de presidente de la misma, el contrato de distribución del producto Parnaso de Roger López en Venezuela... Firmaron en Argentina los directivos de Microfon, Mario y Norberto Kaminksy, contrato de representación para Argentina del sello Hispavox con el buen amigo Raúl Matas, representante del sello español para Latinoamérica. Por otra parte, nos anuncia la empresa su retorno a cerrar vínculos con el periodismo especializado, mediante la reapertura de su Oficina de Prensa, a cargo de Geraldo Tarasow en Venezuela... Firmó a nombre de"
**LATIN AMERICAN HIT PARADE**

**New York Salsoul**

By JOE GAINES—WEVD

1. **CALLE LUNA**
   - Callie Colón—Fanía
2. **PUERTO RICO**
   - Eddie Palmieri—Mango
3. **ASÍ SE COMPONE UN SON**
   - Ismael Miranda—Fanía
4. **LA CUNA BLANCA**
   - Roberta Carlos—Fanía
5. **EL MEMORANDUM**
   - Isabel Rivera—Fanía
6. **Más querida**
   - Ismael Miranda—Fanía
7. **Yo me voy, tú te vas**
   - Alvaro Gómez—Fanía
8. **LA SUPER ESTRELLA DEL SELLO TICO**
   - Ismael Rivera
9. **SECRETARIO**
   - Anthony Santos—Fanía
10. **CONEJOTE**
    - Ismael Miranda—Fanía

**Miami, Fla.**

By WYAF

1. **LA CUNA BLANCA**
   - Callie Colón—Fanía
2. **CALLE LUNA**
   - Ismael Miranda—Fanía
3. **ASÍ SE COMPONE UN SON**
   - Mariano de la Cruz—Fanía
4. **COMO UN LOBO**
   - Ismael Miranda—Fanía
5. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
6. **PRONTO**
   - Ismael Miranda—Fanía
7. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
8. **OJO PERDIDO**
   - Ismael Miranda—Fanía
9. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
10. **LA MAMITA**
    - Ismael Miranda—Fanía

**Puerto Rico**

By WKAQ

1. **LA CUNA BLANCA**
   - Ismael Miranda—Fanía
2. **CALLE LUNA**
   - Ismael Miranda—Fanía
3. **ASÍ SE COMPONE UN SON**
   - Ismael Miranda—Fanía
4. **MORE AMOR**
   - Ismael Miranda—Fanía
5. **EL CORAZÓN**
   - Ismael Miranda—Fanía
6. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
7. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
8. **MI AMOR**
   - Ismael Miranda—Fanía
9. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
10. **LA MAMITA**
    - Ismael Miranda—Fanía

**Dominican Republic**

By PEDRO MARIA SANTANA

1. **MUCHACHO MALO**
   - Bobby Varela—Fanía
2. **ASÍ SE COMPONE UN SON**
   - Ismael Miranda—Fanía
3. **EL CORAZÓN**
   - Ismael Miranda—Fanía
4. **LÁGRIMAS DE BARROS**
   - Ismael Miranda—Fanía
5. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
6. **NADA ME IMPORTA**
   - Ismael Miranda—Fanía
7. **EL SECRETO**
   - Ismael Miranda—Fanía
8. **MI AMOR**
   - Ismael Miranda—Fanía
9. **MÁS QUE MI MADRE**
   - Ismael Miranda—Fanía
10. **LA MAMITA**
    - Ismael Miranda—Fanía

**NUESTRO RINCON**

(Continued from page 38)

recientes presentaciones en el Madison Square Garden de Nueva York han sido en extremo exitosas. .. Alejandro Malpica, ex-miembro de los Yosoy acaba de firmar contrato de exclusividad con Musart. Alejandro acaba de hacer su primera grabación con solista, acompañado por el conjunto Los Joao, quienes también renovaron su contrato de exclusividad con el sello bajo la egida de Eduardo Baptista.

Chivirico ofrece aquí superb performances featuring his unique style.

"CHIVIRICO"

COPAY (Continued on page 40)

**LATIN AMERICAN ALBUM PICKS**

**"CARTE AL CIELO"**

MARIANA DE LA CRUZ—MGP 540


La intérprete de música ranchera Mariana de la Cruz, a su último álbum, "Rencor en mi alma," (G. Saavedra) "El huertano," (J. Mejía) "Tiera y mar," (S. Sarmento), more.

**"CHIVIRICO"**

COPAY (Continued on page 40)

**LA SUPER ESTRELLA DEL SELLO TICO**

ISMAEL RIVERA

y su último Album de Lucio (doble cara turla) "VENGO POR LA MACETA" Tico 1311

Este L. P. contiene los hits "EL PANULITO" y "MI JARAGUAL"

N.Y. Dist.: Skylane Distributors, 636 10th Ave., N.Y., 10036 (212) 241-9325
Puerto Rico Dist.: Allied Wholesale, Calle Carrera 846, Santurce, P.R. 00937 (809) 723-9555
Miami Dist.: Senodo y Discos Inc., 560 W. 29th St., Miami, Fl. 33112 (305) 688-5375

(Continued on page 40)
(Continued from page 39)

**Latin American Album Picks**

**“Pedros Vargas”**

**ARCANO DKI-3237**


- Pedro keeps selling as usual! Here he offers great renditions of “El más Feliz del Mundo,” (M. Alejandro) “Sera Manaña,” (J. Gabriel) and “Fallaste Corazón.” (Cucu Sánchez)

**“Volver, Volver”**

**JOSÉ LUIS GAZCON Y SU GENTE—Sobr Suer 1621**


- The very popular Mexican singer José Luis Gazcón here offers a very saleable repertoire that will appeal to all Mexican markets. “El Camin-ante,” (S. Olivares) “Michoacana,” (J. L. Gacón) “Terroncito de Azúcar.” (Joe Melia)

**Nuestro Rincon**

(Continued from page 39)

well, Amalia will also be in the ceremonies of “El Grito” taking place in Los Angeles, this month ... Joe Cayre, President of Caytronics Corp. has notified La Flor Enterprises Inc. of Hialeah, Fla. as follows: “You are currently using this name on many of your records under license with Sica Peranua. As this name is copyrighted, I would appreciate if you will cease and desist from distributing any more records n the United States and Puerto Rico under this logo” ... Los Angeles District At- torney Joseph Busch extended an award to singer Antonio Aguilar for his efforts in improving the relations between Mexico and USA. His rodeo shows have been very successful in several areas in the States including Madison Square Garden ... Alejandro Malpica, an ex-member of Los Vorsy has just signed an exclusive contract with Murast. He has made ten hit records as a soloist backed by Los Joao who also re- inked their contract as exclusive artists with the label of Eduardo Baptista ... Adolfo Pino of RCA Argentina has been very active travel- ing around Mexico and the USA to promote the new RCA releases ... 

**Record World in Columbia**

By LAZARO VANEZAS V.

- Saturada la T.V. Colombiana con un manjo jo de cantantes disputan- dose el primer puesto para repre- sentar a nuestro país en el Con- curso OTI a celebrarse en Rio de Janeiro. Si sale alguien, la verdad que no irá a hacer nada, porque las canciones son bastante regu- lares. 

Nuestro Rincon (Continued from page 39)

... Joe Cayre, President of Caytronics Corp. has notified La Flor Enterprises Inc. of Hialeah, Fla. as follows: “You are currently using this name on many of your records under license with Sica Peranua. As this name is copyrighted, I would appreciate if you will cease and desist from distributing any more records in the United States and Puerto Rico under this logo” ... Los Angeles District At- torney Joseph Busch extended an award to singer Antonio Aguilar for his efforts in improving the relations between Mexico and USA. His rodeo shows have been very successful in several areas in the States including Madison Square Garden ... Alejandro Malpica, an ex-member of Los Vorsy has just signed an exclusive contract with Murast. He has made ten hit records as a soloist backed by Los Joao who also re- inked their contract as exclusive artists with the label of Eduardo Baptista ... Adolfo Pino of RCA Argentina has been very active travel- ing around Mexico and the USA to promote the new RCA releases ...

**Johnson Exits SAMI**

- South American Marketing Inc. (known in Latin America as SAMI) has announced that veteran music-man- 

**Record World**

**Northern West Coast**

**“Watkins Glen”**

**WOODBURY, N. Y.—Pickwick/ 33 has announced the release of “Watkins Glen,” a live recording at the concert re- creating the sound of the musical “be-in” that attracted 600,000 young people to Watkins Glen, New York this past July. The Pickwick/33 “Watkins Glen” album features the “heavy” Grateful Dead, Alman Brothers and Band hits of the concert, interpreted and performed by The Kings Road.

**Chuck Blore**

(Continued from page 18)

addicted. You just cannot stop listening to it. It gets you to after a while, it really does. Now, I'm not saying it happens to everybody because a lot of people probably don't bother to go back after that first day. Those people will come and go. But gradually we will build up until we have such a sound foundation as to be indestructable.

**Blore:** Well, it wasn't supposed to really be quite this gradual. We expected to have it pretty much in shape in three to six months and then start making a lot of noise about it and so on, but it took a lot longer than that. I went through 400 deejay tapes. They all sounded exactly alike—they were all doing time and temperature in a very up kind of a rock thing or the MOR people were just running off at the mouth with this uncontrollable diatribe, and neither one came anywhere near what we were after at KILS.

**Blore:** Where did this concept start? You've done a lot of different things in radio—what made you develop this?

**Blore:** I think radio is always a reflection of the times. A successful radio station should be a reflection of the times and if possible the innermost basic feelings of the people in the community. And I've always programmed only for myself, that's just how I feel. If I like it, it's good and if I don't, there's something suspect as far as I'm concerned. I've always done that.

I've noticed in the ten years that I was out of radio, just doing com- mercials and the product stuff, I changed, people around me changed, dress changed, you know, everything changed. But the more obvious things were the hair lengths and the flamboyant male styles (Continued on page 44)
Sept. 29, 1973

Selling By Sound In Detroit

By SPEIGHT JENKINS

New York—A glance at this week’s best sellers at Harmony House (listed in the adjoining column) will fail to reveal a single recording on any other store’s list. Fascinated by this atypicality, RCA called Bill Close, manager of Harmony House’s classical operation, to find out why. Close reported the secret of his success in the classics: promotion by playing records. He and his associate, who handle the record store’s classical sales, pick ten or twelve records each week and play them in their section. Any single piece will receive two-and-a-half to three hours of playing, and even for an unusual recording as “Famous Oboe Concertos” featuring Heinz Holliger as man as three or four copies of the record will be sold in any one session of its playing.

Harmony House started out a decade or so ago as mainly a country and western outlet, then moved into all the other varieties of popular music, finally going into classical about two years ago. They found an eager market. Last year classical sales were around $100,000 or about 10 percent of the operation’s gross. To do so well so soon in classical, the salesmen must be pursuasive, and Close, a twenty-seven-year-old recessionist to classical was just the man for the job. “We want to build a special rapport with our clients, and to get them to buy, we have to play things that fascinate us as well. We never care whether a record is old or new. If it’s good, then we’ll promote it.” The factor of personal taste behind promotion explains the sudden appearance of Philips recording of “Beethoven’s Fifth” on their list of best sellers. “I heard it for the first time recently,” Close explained, “and the combination of Concertgebouw horns and Philips’ sound, not to mention Szell’s conducting, turned me on. The customers really wake up when we play it.”

Harmony House is located in a middle-income industrial suburb of Detroit, just at the intersection of Nine Mile Road and Interstate 75—an ideal place for highway business. And their clientele is of all ages—“from members of the Detroit Symphony to teenagers.”

The classical division is separated from the sound and majesty of Biggs, it draws people from any section of the store. And Beethoven.” Close opines, “people like the sound and majesty of it. Of course, rock people perk up when they hear electronic music.”

Though there is only one opera selection on this week’s list—the Lauritz Melchior Album—there is a large opera-buying public in his area, nourished by such music critics as Jay Car and station WORS’s Dick Rodstein, who reviews opera records each week on the air. Close finds that in-store promotion is greatly aided by appearances of artists in town. Last spring when the Metropolitan Opera was visiting Detroit, Sherrill Milnes came to Harmony House, and sales of both his individual records and his opera recordings soared.

Promotion is not restricted by Close to playing records. Harmony House uses extensive radio and occasional television advertising. Radio ads tell the public what new labels are being discounted. The store normally sells all $5.98 records for $4.57 and discounts on occasion to $3.37. And they use as much promotion material as the companies will give them.

Even with the advertising, it sounds as though Bill Close builds it. The factor of personal taste behind promotion explains the sudden appearance of Philips recording of “Beethoven’s Fifth” on their list of best sellers. “I heard it for the first time recently,” Close explained, “and the combination of Concertgebouw horns and Philips’ sound, not to mention Szell’s conducting, turned me on. The customers really wake up when we play it.”

RCA Signs Stokowski

(Continued from page 6)

Symphony, also being performed for the first time in four-channel sound.

Munves noted that among the other projects well along are recordings of orchestral Wagner excerpts and Bach, both of which are Stokowski specialties. Stokowski made the first orchestral recording for RCA in 1919 in Camden, N.J., when he was music director of the Delphi Orchestra. He and the orchestra recorded continuously for RCA from that time until the mid-thirties when Eugene Ormandy became the orchestra’s mentor.
ENGLAND

By RON McCREIGHT

- LONDON—George Harrison will be in Alvin Lee's project to make a gospel album with Mylon Lefevre. Fiddle player Andy Steel will also be involved in the album which should be completed very soon. Meanwhile Paul McCartney loses drummer Denny Seiwell from Wings only a few days after Henry McCullough's departure. The band is currently recording in Lagos and no plans have been made for a replacement. Henry's namesake Jimmy (but spelled McCulloch) has just parted from ASO band Blue after disagreements concerning musical policy. More news in the rock field comes from Nazareth and Lindisfarne, both of whom have October/November tours planned and Procol Harum, who have announced a massive tour taking in Britain, Australia, New Zealand, U.S.A., France, Germany, Belgium and Scandinavia and including a Royal Festival Hall performance on November 12.

After the summer recess we are enjoying a pile of great singles making the choice of chart picks very difficult. These destined for success include Elton John's "Yellow Brick Road" (DIM), Family's "Sweet Desiree" (Raff), Clifford T Ward's "Wherewithal" (Charisma), Sonny Boffari's original version of "Easy Evil" (Young Blood), The Waller's "Barnin (Island), Slade's "My Friend Stan" (Polydor), ELO's "Showdown," and Monty De Lyle's "Yum Yum Song" (both Harvest), Carole Hunter's "Look Out Cleveland" (Purple), Tir Na Nog's "Strong Down," and Monty De Lyle's "Yum Yum Song" (both Harvest). Other Family's "Wonderful!" (Epic). Great albums too from Philip Goodhand Tait (DIM) and Ellie Greenwich (MGM).

Publishing deals announced by Feldmans (now part of the EMI publishing group), who have signed Hurricane Smith to a long term writer's contract negotiated by Ronny Beck, director and general manager of Feldmans with Ron White, managing director of the controlling company, Affiliated Music; and Intersong who have clinched representation of Budd Music for the U.K. as well as the A side of the new Hollies single, "The Day Curly Billy Shot Down Crazy Sam McGee," which was picked up by their general manager Adrian Rudge.

ITALY

By ALEX E. PRUCCHINI

- George Harrison knew of his entry at number ten on this week's Italian charts when he flew into Rome to meet record producer Paul Buckmaster on business. George was on his way to America and didn't step out of Leonardo Da Vinci airport but agreed to talk to some journalists who flocked there to see him. . . . Ariston first lady of song Ornella Vanoni jumped to number ten with her usual well performed love ditty titled "Details". . . . Phonogram has just signed pop singer Maurizio to a long term deal. As a result of it the blond youngster has a new lp out soon with all new tunes, some self penned, The album is titled "Trasparenza (Transparency)". . . . Another Phonogram act, pop group Jumbo, has just finished a new lp called "Papillon (Butterfly)" . . . from Sugar Music I hear that their big seller young Massimo Ranieri is at the final stages of his latest lp entitled "Album Di Famiglia (Family Photo Album)" in which he performs some of the best loved Italian songs . . . . News was flashed to Italy on the enormous success of beautiful Milva, undoubtedly the most powerful and exciting singer in this country today. Milva was at the Edinburgh festival where she gave a recital of Italian pop songs to have reviews. One English critic reported her success comparable to Maria Callas in her heyday . . . . Adriano Celentano, who started his singing career ten years ago with rock & roll material, is this week celebrating his anniversary in the business by releasing an lp with newly recorded rock numbers he first sang in the early sixties. The album is called "Nosta Rock."

GERMANY

By PAUL SIEGEL

- BERLIN—Everyone in our ground and glorious music/record biz in Germany is keyed up for the "German Song Festival" with composers and authors picked by a secret jury, and there's one big international song for sure!! Glad to see that my old buddy Bobby Vinton has such a great single, "Hurt", released in Germany. . . . GEMA's Peter Hennig over here is don't a great job on the song festival, and all writers and publishers ought to buy his and his delovely wife two gold rings of gratitude . . . Polydor ought to thank God that they still have some guys like Baron Mike Von Winterfeldt who create goodwill with fellow workers. . . . Good luck to BASF's Wendy Howard and her cohorts with their great European duo Cindy & Bert . . . Trudi Meisel off to Paris after her German fishing jaunt with hubby Peter, who landed a troutful of goodies . . . Automaten Martk, our German trade mag partner, has a new editor-in-chief, Peter Krebs, who promises to be an icy ball of fire for trade news, and just appointed me to write his Berlin Report . . . I think he'll be sorry when he reads the "Behind the Doors" happenings . . . Hansa Records threw one of the biggest parties I ever attended with people from the trade eating and drinking lovin' spoonfuls of soup ala Meisel . . . Rudy Sleazk, Hamburg pro publisher, has a smash hit with Slade called "Skweeze Me, Pleeze Me" on a record label I can't spell . . . Maybe that big shot will become a little shot now! Kurt Feltz is about the greatest record producer I have ever had the pleasure to meet, and what thrills me about this great man is his modesty, not his millions which he made and is still making with artists like Peter Alexander, Cindy & Bert, Peter Robin, etc., etc., . . . Slide Hampton, one of the world's greatest trombone men around, put his fantastic orchestral jazz phrases just dropped into my Berlin den, dapper as Fred Astaire wooing Miss America, and played his latest jazz beauty . . . Al Wolf has a very hot deejay show on Europaweile Saar called Euro-Star Parade, and a lady friend of mine, Gerhild Wiendieck, a full-fledged captain of her sailboat, heard the radio station in the middle of the Atlantic while sailing from Berlin to Miami . . . Seems like Johann Michel of Melodie Der Welt has another hit with "Ride On" with the Tremoloes.

(Continued on page 43)
INTERNATIONAL HIT PARADE

GERMANY'S TOP 10
1. ROTE ROSEN. Bowl of Rain (Breck-Basf)
2. CAN THE CAN. Suzuki Quatro (EMI/Electrola)
3. ICH KOMM BILD WIEDER. (I'll Be There Again) Cindy & Bette-Bowdoin
4. GOODBYE, MY LOVE. Goodbye Dennis Roussos (Philips)
5. SCHMELZEREGEN KÖNNE. Night Weinen (Jubingen Marcus-Tafelbuch)
6. DER LEINE PRINZ. Benno Gruver-Hansa
7. GOODBYE MAMA. Irene Sheer-Polydor
8. DER STERN VON MYKONOS. Katja Eistein-United Artists
9. ONE AND ONE IS ONE. Medicine Head-Polydor
10. FLYING THRU THE AIR. Oliver Owens-RCA

FRANCE'S TOP 10
1. LA MALADIE D'AMOUR. Michel Sarodou-Philips
2. DE JULIETTE JUSQU'A SEPTEMBRE. Crazy Horse-A. Z.
3. J'AI UN PROBLEME. Johnny Halliday-Sylvie Vartan-Philips
4. GOODBYE MY LOVE. GOODBYE DENIS ROUSOS-Philips
5. VALENCIA. DRUPI-R.C.A.
6. TUI TUA MANS COMBEN JE T'AIME. Christian Adam-A. Z.
7. BELLE CHRISTOPHE-Motors
8. ALRIGHT. ALRIGHT. ALRIGHT. MUNGO JERRY-Vogue
9. ADO VIA. DALLA-Songpress
10. CAN THE CAN. SUZY QUATRO-Pathe

JAPAN'S TOP 10
1. KOKORO NO TABI. M. Amachi-CBS/Sony
2. WATASHINO KAREWA HIDARIKIKI. M. Asakura-Victor
3. SONG NO KAYAYAKI. A. Chan-W. Pioneer
4. MUNEIPPANO KANASHI. M. Halmi-Philips
5. TENTOMUSHI NO SAMBA. Christian Victor-Sony
6. YESTERDAY IS MORE. CARPENTERS-A&M
7. IROZUKU MACHI. S. Minami-CBS/Sony
8. ROMANCE. MUNGO JERRY-Philips
9. JUGOYA NO KIYMI. K. Royana-Reprise
10. KOISURO NATSU NO HI. M. Amachi-CBS/Sony

JAPAN'S TOP 10 (LPs)
1. SUPER DELUXE. Chrisols-Victor SF
2. NOW AND THEN. CARPENTERS-A&M
3. KOSURO NATSU NO HI. MARI AMACHI-CBS/Sony
4. JULIE VI ABU-SHUSHI. KENJI SAWADA-Polydor
5. LIVE/OSU1 INOUE. TOSI ISOUE-Polydor
6. SOU NO KAYAYAKI. AGNES CHAN-Warner Pioneer
7. 1962-66 THE BEATLES. BEATLES-Apple
8. 1967-70 THE BEATLES. BEATLES-Apple
9. KAGUYAHIME THIRD. K. Minami & KAGUYAHIME-Crown
10. KOKORO NO TABI. TULIP-Express

Publishing houses involved are Jack Starr Music-BMI and Starr Music-CAPAC... Larry Leifsky has been appointed executive Vice President and general Manager of the Ontario Music World Ltd. ... The Ontario Library Review will bow a new Canadian music section in their December 1973 issue. Titled "The Record Track," the section will deal with musicians in all fields. Review copies of Canadian releases plus promotional literature should be sent to Dean Tudor, Editor, The Record Track, Ontario Library Review, 300 Robert St., Toronto M5S 2K8 or telephone (416) 965-6296... Yvan Robreif to tour the country in mid-October. Columbia recently released the artist's "Greatest Hits Vol. II"... Toronto drummer Whitey Glenn has joined Lou Reed's new band... Don Rankin has been named national sales manager for Ronco Teleproducts (Canada) ... Jim and Don Haggart have released a new single on Arpeggio entitled "He," the session was taped at RCA Toronto with produced Gary Buck... Coming soon from Polydor are separate 1ps by The Bells and Cliff Edwards... The Crowbar lp, produced by Jack Douglas and Bob Ezrin, has been completed... Also completed is the new Irish Roses lp, produced by Dennis Murphy for the Potato label... New Donna Warren single on Capitol is "Irresistible You." Smile Records are waiting for the artwork for the first Alabama lp for the label.

Lai Scores 'Son'... NEW YORK — Francis Lai has been signed by producer Robert Halmi to write the score for "Visit To A Chief's Son," which Halmi and director Lamont Johnson are now editing for United Artists release.

Penning Cutting

Germany (Continued from page 42)

(Continued from page 42) on CBS, and Mike's loaded with hits as high as his head, but where is his heart? ... Helmut Zacharias, Violin Veltevenet with his new soft-sweet sound planning a new super album for EMI/Electrola's director Wilfried Jung... Seems like Louis Benjamin's Pye British Record Company has a hit in Mungo Jerry's "Alright, Alright, Alright..." I don't think Espana Ole with Roy Boston has a fair chance yet, but with a little push on this BASF single, it may happen, and for a good friend, "Freidel Berllip..." T. Rex's new one is cold here instead of the usual hot... Lady Erni Bilkenrith, manager of Rolf Marbot's German firm will, I predict, hit the top three in the coming song festival with her festival song... Another Lady Lisette Bormann of Francis, Day and Hunter giant publicity in Hamburg, will, I predict, have a smash single with "Smoke on the Water" by Deep Purple on EMI/Electrola... Gary Glitter is glittering with his "I'm the Leader of the Gang," a Bell disc... Bernhard Brink's "Auf Der Strasse Des Glucks," produced by Thomas Meisel, is great... Also another newcomer, Debbie Christian, with "Jede Große Liebe Hat Ein"... Aufwiedersehen till next week ! ! !
Chuck Blore

(Continued from page 40)

and so on—those were the things that were obvious to the cursory observation, but the basics are what I'm talking about. The basic relationship between men and women, between man and man, between woman and man, between people have changed so shockingly, as far as I'm concerned, that you can deal honestly and straight ahead without that phoney façade we've had to go through before.

So what KIIS is trying to do is reflect in a very communicative way that honesty and love, which I feel exists today in everybody who will let it exist. And the people who are over a certain age, not chronologically, but mentally, are never going to like KIIS. You know, they're going to say, "What the hell is going on?"

RW: You were talking about radio reflecting things—why do we always get into the situation where it's behind?

Blore: Well, I can't speak for other people, only for myself. But as far as I'm concerned, every radio station I've ever programmed was quite revolutionary, was quite avant-garde and that's where I think radio is. I think it is tomorrow's medium, the most avant-garde of them all. There is nothing that you can't do on the radio, you know. If you can think about it you can do it.

I think some of the paranoia is all the false payola claims, for example, you know. All somebody has to do is say "payola" and bang—you've got headlines and of course there are villains in the business who are guilty of that and I guess everyone else suffers for their indiscretions; or it should be a stronger word than discretion—stupidity. You've cluttered a lot of things you don't do, you know.

RW: What do you think makes people in broadcasting want to be so safe?

Blore: I think it's a matter of economics, really. Something works and so everybody tries to do it and then because everybody tries to do it, the station ends up sounding alike and they're all kind of frightened, you know, as to change because they're afraid of their audience. It's not really a science, you know. It's okay, we try this—if it works, people come and listen. If they don't, God knows why. For example, you might have just changed your music policy a little bit and then the next day your calls have dropped. So, the only obvious thing you did was change your music list. But let's suppose that during that time you had some tiny modulation problem that caused everything to just be on the edge of distortion, which no one could ever hear. I mean no one but a trained technical ear could hear it, but these things happen and yet, somehow when people are listening to your station it just makes them uncomfortable, like it's not quite tuned in or something like that. And that can happen. So you say, "The music policy is wrong," because you remember making that change.

RW: Even though you have to worry about the economics, can a station ever really have a book to book that way?

Blore: No, I don't think so. I think that the sales people and certainly the buyers at the agencies have much more sense than to buy on just the current book. You can show trends and so on and yet you try to keep in tune with this instant, and regardless of the many failings it is still one of the most effective tools we have to tell us what our audience is actually doing and reaching.

I don't particularly like to live by the ratings, but I don't know what else to do. I really don't know what else to do. I could go out and make great speeches, convince everybody that everybody in the world is listening to KIIS and I really believe I could, but it doesn't mean that it's a fact. I think a four book average is pretty much what people are in.

RW: But then again, the days of those gigantic ratings are over anyway, aren't they?

Blore: I don't know. The thing we're trying to do at KIIS is to get the seas in use back on. It is just too low. The fact that at any given time, you know, out of 100 radio ten of them may be turned on, well then, that means that 90 of them aren't.

Well, if we can get more interesting, intriguing, fascinating kind of things on our radio station then maybe that will give people a reason to tune in here or to turn on the radio. Because just redistributing the people who are listening, that might just attract two or three or even two or three more. The radio listener, just moving those people around isn't really, I don't think, the answer. The answer is there are so many people who are not listening on a day to day basis, although the fact remains that 98 per cent of everybody in our country listens to the radio every week. That's a very casual kind of listening. I'm not talking about hearing it, you know, or tuning it on when you're shaving in the morning; because you know that's when the news comes on. I'm talking about radio listening. Getting back into radio because it's one hell of a medium.

MGM Musicals

(Continued from page 22)

about Vera Lynn, but finally someone suggested to me that I call John."

Ierardi, employed in the International Division of United Artists Records, was a help, as it turned out, and after the two exchanged information, they began talking about the scarcity of so many soundtrack recordings. Each was aware that Polydor in England had been doing reissues, but they wondered why companies here—and especially MGM—had not done so before. "It's their classical catalogue, really," Oliver said.

So, figuring "nothing ventured, nothing gained," the two prepared a 30-page proposal and submitted it to MGM's Derek Church. In January the company approved the idea, specifying only that the first release be limited to six sets, and Oliver and lerardi set to work, Oliver researching and writing the liner notes and collecting still photos and lerardi assembling the original tracks.

"Every song that was originally recorded for disc is included," Oliver said, "though they're not necessarily in the order they were in the movies, because these are audio experiences. But since the original discs were either four 45's in a box set or 10" LP's, some songs were never released on record. We would like to have included those songs, too, but that would have meant our having to pay the entire MGM studio orchestra at today's rate for work which would have been prohibitive."

Still, Oliver continued, the series does represent a boon to collectors, many of whom had been paying $50 and more for the original recordings. One of its features that should be of special interest to them, he said, is that the recording of "Showboat" (packaged with "Annie Get Your Gun" since both were Broadway shows first) includes Eva Gardner's singing, rather than that of the woman who dubbed it for her in the film. As Oliver explained it, Ms. Gardner's voice ended up on record after she went to Jesse Kay, who produced all soundtracks for MGM, and pleaded with him for an opportunity at least to try doing her own singing—an opportunity denied her by the producers of the film.

"That's one of the reasons we wanted to make sure Jesse got credit on these packages," he said, "because he never did originally. And he produced the first musical soundtrack ever, "Till The Clouds Roll By," which is in our series, too."

Despite the film not being involved—to get one still from "Seven Brides for Seven Brothers," Oliver recalled, he wrote to collectors in Maine and Texas, and even cabled—who both men professed enthusiasm for continuing the series. "We saved some strong ones," Oliver said, "in hopes that we'd be able to do more."

"And we feel we're filling a need," lerardi added. "There are a lot of people who like MOR but there's so much repetition on MOR records—practically every new Columbia release has 'Killing Me Softly' on it—that they get bored. We hope to do this with other record companies too, because some of them are sitting on gold mines."

MainMan Moves

NEW YORK — MainMan Ltd., U.S.A. has announced that it is relocating at 12 East 33 Street, New York 10212 929-4900. It was also announced that Tony Zanetta has been appointed President, Lee Black Childers has been appointed Executive Vice-President, Cherry Vanilla heads up press and public relations and Jamie Andrews has joined as tour co-ordinator. MainMan has also acquired the services of Anthony J. Ingrassia as creative consultant.

Muscior Signs Tony Darrow

Richard Talmadge, President of Muscior Records, reviews new song material with Tony Darrow, a new artist on the label whose current release is "San Juan Dreamin'." Darrow, a local New Yorker, was produced on his first release for Musicor by Steve Metz.

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Earth, Wind and Fire

Schedule TV Spots

NEW YORK—Following a series of personal appearances, Columbia recording artists Earth, Wind and Fire will be doing performances on three television variety shows. The group appeared last Friday (14) on 'In Concert', and are scheduled for a September 29 appearance on "Don Kirshner's Rock Concert" with the Rolling Stones, and an October performance on "Midnight Special".
Dialogue
(Continued from page 33)

RW: Did you sign Diahann Carroll because one of your producers was interested in her?
Abner: Yes. Joe Porter. We still make exclusive arrangements with producers.

RW: She doesn't seem to be what one would think of as a typical Motown artist...
Abner: Yes, well, hopefully, Motown will always retain that part of its image that deals with a "Motown Sound"—the guts, the soul, you know. And by that, I mean that's part of what we are. But again, a year from today, I think you won't be able to know what is typically a Motown artist or not.

RW: When can we expect "Motown's 64 Greatest Hits, Vol. 2?"
Abner: I don't think you can!
RW: Did that original package hurt your catalog sales?
Abner: That was hard one to track. I don't know. We wondered ourselves, honestly. It's such a tremendously successful package and it's unique in that the label could actually have 64 recent hits.

RW: You've got a lot more now.
Abner: We could have another one. But we won't because we're going into something else. We're going into an anthology series. The "64 Greatest Hits" was one way of doing something; now this is the other way of doing it. And I think if you ask me this question a year from today, I'll be able to tell you whether or not the "64 Greatest Hits" did in a previous catalog or not, because now we're going to put out a little series of anthologies on all the major artists within the next five months or more.

RW: Is it an advantage for the artist or a disadvantage, do you think, to have his management under the same roof as his record company?
Abner: A distinct advantage. Career development, career building is a combination of the record success and what happens to the artist personally, in terms of exposure—what kinds of exposure, where—with it all under the aegis of one person or one organization where the artist is able to give all his input to it. And we think really that has a great deal to do with the longevity of the Motown artist—that is, if the management and the record company work that closely together. We knew the products and we knew where to put them. We knew everything about the market, when to work and when not to work. And having been conscious of what was happening with the act itself, in terms of its own development and of that of the individuals in it, helped us understand what to do musically with them in a recording studio. One feeds upon the other. And we think that is really responsible for the Marvin Gayes and the Diana Rosses and the Stevie Wonders and the Supremes.

RW: Not too many artists celebrate a 10th anniversary.
Abner: That's right. And they're all here because they want to be here, which is really what makes us feel good, because they've all had opportunities in 10 years to have gone. As Stevie says, he turned 21 in the middle of the contract and he could do what he wanted to do then. He enjoyed it for a while. He said, "I can do what I want to do now." "I'm glad you did what you did, but now I have something I want to say." So I said, "Go ahead and say it, baby," and he said it. That is, "Music of My Mind," "Talking Book" and now "Innervisions." So obviously, he was ready.

RW: He spoke loud.
Abner: Yes. And we were ready for him.
RW: Finally, then, what do you perceive as the weaknesses of the company? There must be things that you are displeased with that you'd like to do better.
Abner: No, there's nothing I'm displeased with. I'm proud to say. There's nothing I'm unhappy with about the company. Obviously, this is a time for assessing our position in the industry, and so we are doing that. But there's a difference between that and unhappiness. In fact, we have a problem even in growing because we like what we do and who we are and what we do so much. I mean, work is fun and this is a good thing to be.

Motown is a good place to be. It feels good, it works well. I mean, the artists, producers, writers—we like what we do and we have to grow, because to stand still is to die. So we're going to grow, but we're very conscious of the process of growth we do nothing to detract from the camaraderie, the spirit, the musical integrity that is ours. That is really what we are and that's what we come from and that's what we really think. And we're going to have to grow. We're going to get bigger; we're going to broaden the base; we're going to get all kinds of music. But we're going to do it at a pace that allows those who join us to feel what we feel. We have a theory: we spend so much of our time working, for it not to be enjoyable—would be a crime. And we won't let that happen.

Money Music
(Continued from page 25)

it is so still very much alive in the northern California area.

Billy Preston "Space Race" on A&M. As everyone expected, this record took off instantly. It jumped right on KJZ, KXOK and WRRK. It is charted at WFPG who report "big r&b action", WSGN Birmingham who report "instant phones". It jumped 19-12 WQX, 27-20 KROQ, 30-20 WCOL, 36-30 WBBQ. Crossover record: Millie Jackson "Hurts So Good." Sales have been huge but there wasn't any heavy pop activity until this week. It took a terrific jump of 24-10 at CKLM and moved 30-25 WAFM. The record should now be in a position to get airplay on at least some additional pop stations.

We note good movement on the trade 1p charts on the album by the New York Dolls. We understand that their current tour is very successful. There was an unusual amount of publicity about this group before they ever got a recording contract, and it is always interesting to the business when a group from New York City shows success.

Regional tip: Aerosmith on Columbia. The group is from New England and they have had big chart numbers on a number of stations up there. This week it exploded 24-10 at WRKK Boston, it is the third hottest record at WKKQ Cincinnati and went on WCOL. This should be a very interesting record to watch.

Rod Stewart A number of people have commented that this is Rod's best single since "Maggie May."

Chicago "Just You And Me." If anybody is hesitant about this record, they shouldn't be, the word is that it is going to be another huge winner. It jumped right on: WPCC, WBBG, WIXY, WOKY, WQXI, WQF, WMAK and WCAO. It is charted at KILT, WPL, WBBQ and is hot at KJZ. It appeals to all ages.

Herold Melvin and the Blue Notes The initial r&b action has been sensational. WDRQ Detroit debuts it at #24 and says "hit." Secondary stations WJDX and WHHY confirm action.

Bette Midler "Friends." Some stations that have a big college audience are very high on this record because she is the hip "in" artist with that crowd. A lot of people will be following this single in the next few weeks.

Nino Tempo & 5th Ave. "Sister James." There are excellent sales in Philadelphia off M.O.R. play on WJDX and WHHH confirming info. Good." Sales have been huge but there wasn't any regional action on this single and it moved 33-28 at KILT. It is new at WAKY Louisville. A number of stations feel it is an excellent programming and balance record.

EMI Deals
(Continued from page 3)

and look forward to a long-lasting and mutually beneficial relationship.

There are a number of major labels within the catalog, including Kapp, Coral, Uni and MCA.

Listening Post
(Continued from page 18)

reply. The stations contended that the Bureau's ruling was unconstitutional because it was "a direct intrusion into the journalistic discretion of the licensee and constitutes outright censorship in commanding licensees to give reply time and specifying the content of the introduction to such a reply."
LOS ANGELES — She was touted as having a voice that mixed Janis Joplin and Rod Stewart, and all during the recording sessions, she worried that she'd wake up and her voice would be clear as a bell. Charles Schulz, creator of “Peanuts,” drew her logo, and the opening press party took place aboard the super charter jet, Starship, in the presence of Rick Springfield, current manager of Judy Pulver.

But Judy, as she related to Record World recently (put that lady on a talk-show and she could out-marathon Carson, Cavett and Paar in one sitting) started her musical career back in school, first in the glee club, then as a vocalist with the Balladeers, who then joined forces with the Orphans and became Twice Nicely, later discovered and managed by Bud Goldill.

Even when she thought she might try New York and musical comedy theatre, Judy continued to commute to Newport Beach to sing with the group: “I had always been writing creatively, but never got into songwriting until we decided to do original material for Twice Nicely. Of course I did put new lyrics to “God Bless America” for a camp to sing with the group: “I

Jodi Pulver

Pulver Primed for Big Time

By BEVERLY MAGID

seize the idea of doing her own album. “Even then, though, I thought of it as more a writer’s album, in the Randy Newman style, where everyone would hear what a great writer you are, and you could just go to your mailbox and collect all the royalties.” Now having made her first album for MGM, she is looking forward to the prospects of getting her own back-up group together, and going out on tour by the middle of October. “I hope to be able to get into all aspects of performing if possible—television, films, concerts. I have lots of songs that I’ve been saving to do, and lots of new ideas for more songs which I hope can be a new way of saying something which may have been said before about what we all go through with each other.”

MGM has been pleased with the response on both AM and FM stations to their new artist, and senior VP Stan Morey, aware that breaking records may not be an overnight happening, is fully committed to Pulver, and is giving her album, “Pulver Rising,” full-scale promotion. Meanwhile, Judy, possessing energies of hurricane force, is preparing to sweep across country.

7-11’s Stock Discs

(Continued from page 3) learned that 7-11, in a continuing expansion program, is expected to double their number of outlets from 10,000 in the next three to four years.

Top ABC executives are meeting with Southland marketing officials in late October to discuss the potential of New York's bike messenger business. A number of outlets are expected to open in the next three to four years.

The entire tour was jeopardized recently when, just before the Whiskey date, a thumb injury put bass player Arthur Kane temporarily out of action. But roadie Peter Jordan, who had often played bass with the Dolls during rehearsals, volunteered to fill in. Jordan has played bass on every date since the accident. Kane should be ready to return to action in a few weeks.

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Manufacturers View Pricing

(Continued from page 8)

there are higher costs in preparation. Cutting lathes can only operate at one-third the normal cutting speed, while the stampers last only a quarter as long as stereo stampers. In addition, a special vinyl compound, tougher and more expensive than the one used for stereo, is required. The vinyl alone costs four cents more per disc. Informed sources in the WEA Organization sources have told Record World that there is a 30 cent higher production cost for CD-4 albums which WEA adds to their marketing and start-up costs.

Added costs are incurred in studio recording and mixing time. "We have found that it costs us 50 percent the original cost in recording an album to remix a catalogue album for discrete quad. And even if you plan ahead, it costs you an extra 20 percent for the dual mixing," states Sheldon Vogel, Vice President of Atlantic, in discussing quad recording costs.

Schory Disputes Figures

These figures, however, are disputed by Dick Schory, President of the Chicago-based Ovation Records label. "Charging an extra $1 for a matrix quad album is nothing more than an excuse for raising prices," Schory, who releases compatible quad albums at $5.98 list, says the total added cost for quad is only $100 each album. The cost of releasing a quad album is so slight that there is no reason for a raise in prices." His feelings were echoed by a number of label executives—all, however, in off the record statements. They feelings, Schory adds, "is why selling a quad album is a better trick because the traffic will bear it?"

It is apparent from talks with manufacturers, that quad will continue in both form and discrete forms. "CBS is not going discrete quad" and "WEA is committed to discrete" sum up the official positions. CBS on one side, and RCA and WEA on the other, are processing at varying degrees in their dissemination of quad. All agree on the dual inventory; RCA dropped their single inventory quad discs when they found their sales diminishing. In addition, Record World has learned that London, MCA, and Capitol will soon announce their quad decisions, presumably by the first of the year.

General disagreement remains, on which system, on the need for a higher price, on the need for double inventory, and on whether quad will succeed and catch on with the general public.

Maureen McGovern—Recording Secretary

NEW YORK—Less than a year ago, Maureen McGovern was working as a doctor’s secretary around her home town of Youngstown, Ohio. Today the singing singer boasts a number one single, a chart album and a national tour with Gilbert O’Sullivan.

Originally a folk singer accompanied by a guitar, Ms. McGovern would perform in small clubs and hotel chairs around the Youngstown area while earning her living as a secretary. On one of her engagements, she was discovered by Pat Padula, President of Destiny, Inc., a theatrical agency based in Warren, Ohio. Together they did a demo and sent it to some record companies. Russ Regan, President of 20th Century Records, heard the demo and decided to sign her.

Her first single, "The Morning After," was cut in December 1972, produced by Carl Maduri. The song, written by Joel Hirschhorn and Al Kasha, was featured in the film "The Poseidon Adventure." Unfortunately, the single did not meet with any initial success, as is the case with many new artists. However, all that changed when the song won the Academy Award for Best Song of the Year. Right after that, Maureen’s single took off. The record kept going until it reached the top, and the Youngstown secretary had established herself as a potential superstar. That success was followed by an album "The Morning After" from which her second single, the Paul Williams and Roger Nichols tune "I Won’t Last A Day Without You," has been culled.

Besides the Gilbert O’Sullivan tour, which will last 5 weeks, Maureen has appeared on "Midnight Special" and "The Jothan Winters Show," and is planning to start her next album after the tour is completed. From all indications, it seems Maureen McGovern is well on her way to a long and successful career.

Fred Goodman

Jim Croce Killed

(Continued from page 3)

One other body, as yet unnamed, was identified as a soundman.

Croce had had an astounding run of hits over the past two years. His first lp, "You Don’t Mess Around With Jim" contained two top ten hits within it, the title song and "Operator." His second lp, "Life and Times" contained a chart-riding single "One Less Set of Footsteps," and his recent No. 1 single "Bad Bad Leroy Brown." His current single, the first by other writers, is the recently released "I Got A Name," written by Norman Gimbel and Charles Fox, from the movie "The Last American Hero."

Mueller, long known as a premier studio and road guitarist, had had a solo lp out on Capitol several years ago, while Tell had been Program Director at progressive rock station WGLD-FM in Chicago.

Croce, whose very first lp, "Approaching" was on Capitol Records, was a graduate of Villanova University in Philadelphia.

 Ember Out with Six

LONDON—A six album release is scheduled for October by Ember Records here, headed by a special Jimi Hendrix lp, "In the Beginning—Hendrix."

RCA Quad Breakthrough

(Continued from page 8)

discrete record.

The two albums are a performance by Eugene Ormandy and the Philadelphia Orchestra of excerpts from Tchaikovsky’s ballet, "The Nutcracker," and the Quadradic version of RCA’s all-time biggest selling Broadway show album, "Hair."

Bloodstone ‘Steeles’ the Show

NEW YORK — Songwriter/producer/arranger Tony Camillo and Sweet Fortune recording artist Bob Sanders will now be available to create music for TV/radio commercials & programs through Trappeze Music Productions, reports Roberta Arnold, creative director of the firm.

Seen celebrating the good sounds of their latest single, "Never Let You Go," during a taping of the Real Don Steele television show in Los Angeles, are London recording artists Bloodstone and Don Steele (center).
Royal American Label Sold to Telektronics

NASHVILLE — Royal American Records, Inc., for many years one of Nashville's leading independent labels, has been sold to a new TV and record production firm named Telektronics, Inc., it was announced by the label's newly appointed general manager, Allen Henson.

Expansion Planned

A major expansion of the label and its three subsidiary publishing companies is planned, Henson stated, and the first step will be to move into new office spaces at 811 - 18th Ave. South by the first week in October.

As part of the label's plans, Henson also said the firm will immediately enter the growing gospel music field via two new lines — The Royal American Christian Sound Series and Guiding Light Records. In addition, a new, unnamed subsidiary label will be developed in the near future to handle some rock and selected MOR-country product.

Henson explained that Royal American will continue to commute through its present independent distributors, though some major changes will be announced shortly regarding the label's artist roster.

Royal American was founded in 1968 by Dick Heard, presently general manager of Metromedia Country. It has been headed for the past year by Barbara Starling, who recently resigned to take a position with Nationwide Sound Distributors.

NSA Sets Courses, Awards Celebration

NASHVILLE — The Nashville Songwriters Association has announced the dates for the forthcoming songwriters courses which will be held in conjunction with the University of Tennessee at U. T. Nashville.

The beginner-writer course will start Wednesday, November 7, and will run on a weekly basis each Wednesday evening from 7:30 p.m. to 9:30 p.m. through December 12.

The advanced-writer course will commence on Tuesday, October 23 and continue on a weekly basis each Tuesday evening from 7:30 until 9:30 through December 11.

The NSA also announced that it will hold its fourth annual Hall of Fame awards dinner on Sunday, October 14, at which time six songwriters will be named and honored.

The dinner will take place at Nashville's Sheraton Inn, South, preceded by a cocktail party, beginning at 6:30 p.m.

OWENS TO PLAY N.Y.

(Continued from page 8)

Music in New York,” Aronowitz explained. “We need the heaviest ammunition in Nashville’s arsenal. ‘WHN has already done the saturation bombing. Now we have to move in the big guns to break down any walls that might be left. We intend to bring country music to New York on a sustained basis.”

Aronowitz inaugurated his Country in New York series with Tammy Wynette, George Jones and a packed house at Philadelphia’s last March 25. A second show, starring Ferlin Husky, did not do so well at the box office but, according to Aronowitz, “attracted a lot of publicity.”

“Since then,” he said, “WHN’s ratings have taken some astounding jumps. The station keeps sounding better and better. And I want New York to be able to see the best that there is — in person!”

COUNTRY PICKS OF THE WEEK

WAYLON JENNINGS, “YOU ASK ME TO” (Baron, BMI). Waylon does it again, with the consistency of style and solid production. A mellow intro builds to a driving exit that has all the qualities of a smash. Impressive instrumentation and Waylon's confident delivery makes this steak on the table when there is shortage of meaty material.

RCA ARBO-0086.

MEL TILLIS, “SAWMILL.” A fine package that will easily be a big seller with two big singles included, the title tune and "Thank You For Being You." Mel Street’s “Borrowed Angel” plus “Leona” and “Live In My Heart” give a well-rounded supply of good material and Mel sings like a star should. MGM SE-4907.
Reserve now for best position.

Record World
Country '73

Special issue: October 20, 1973
Ad deadline: October 10.
Illinois Opry Pacts With Long Agency

NASHVILLE - Johnny Morris, Gospel Enterprises, has signed as executive secretary for Toast Records, director staff. Sue Duncan to the organization's vice president of the Hubert Long Agency. Shown (from left) are Gilbert, Barton, and Hollingsworth.

Williams, Duncan To Cinnamon Posts

NASHVILLE — Johnny Morris, President of Cinnamon Records, has named Tom Williams and Sue Duncan to the organization's staff. Williams has been appointed director of national promotion for Toast Records, a division of Cinnamon and Ms. Duncan joins Cinnamon as executive secretary to Morris.

Rambos Join Gospel Enterprises

NASHVILLE — Buck Rambo, manager of the Rambos, and Bill Murray, director of California Gospel Enterprises, have jointly announced a mutual agreement for the west coast based booking agency to take over bookings for the Nashville singing group effective September 1, 1973.

Wilson-Buck Pact

NASHVILLE — Happy Wilson and Gary Buck have formed a partnership that includes the operation of Broadland Music Inc. plus four other publishing companies and Arpeggio Records, which is distributed by RCA Records.

Buck will run the organization's Canadian office and Wilson will be in charge of the Nashville office located at 812 7th Ave. South.

Kemp Stays with Tree

Writer Wayne Kemp strikes a happy note following his re-signing to a long term writers contract with Tree International President Jack Stapp and Executive Vice President Buddy Killen.

Dottie West Hot With 'Sunshine'

NEW YORK—RCA Records artist Dottie West, whose rendition of "Country Sunshine" is the identifying jingle for a soft-drink commercial, has a hot country chart item with the single and the record looks increasingly like a pop crossover hit.

The commercial, the opening of which shows a homecoming across the country, is moving rapidly in Seattle, Ft. Worth, Houston, Wichita and Providence.

Your Love Around Me" in Atlanta, Nashville, Kansas City, Charlotte, Chicago, Los Angeles, Dallas, Ft. Worth, Houston, Indianapolis, and Jacksonville.

The commercial, an easy-goingdirsional song, accompanied by the "Country Sunshine" song, will be featured on the cover of Ms. West's forthcoming album of the same name.

Firmly grasping her new-found penchant for the top of the chart, Donna Fargo is roaring again in that direction with "Little Girl Gone." Picks and plays reported in all areas!

Charlie Rich threatening to repeat his million-seller feat with "The Most Beautiful Girl." Heavy action particularly in the Midwest and South. Louisville reports real potential on the 'b' side,"I Feel Like Goin' Home." Most Discussed: Jack Scott's remake of the Hank Williams standard is much-talked-about in varying tones; Dave Donahue at WITL believes it's a sleeper hit; others express feelings ranging from "very good" to "I'm not sure if we'll play it or not." Most need several airings to decide. An unusual record!

Cosby Brothers' version of Jimmie Rodgers' "California Blues" promising to open chart avenues! Strong response from WUNI, KWMT, WUBT, KNNR, KAYO, KMRAK!

Jerry Lee Lewis is back! "Sometimes A Memory's Not Enough" is in his good ballad style and moving rapidly in Seattle, Ft. Worth, Houston, Kansas City, Cincinnati and Jacksonvile.

Instrumental Interest: Ranwood's new group, the Middlebrooks Musical Ensemble and Pickup Band, creating good vibes with "Grits" at WUNI and WENO.

Lots of attention for Jack Blanchard & Misty Morgan's "Cookroaches Stamp" in the Midwest markets.

Don Gibson's "That's What I'll Do" doing it at WKE, KNNR, WNO, WITL, WRAP. Momentum building for Melba Montgomery's "Wrap Your Love Around Me" in Atlanta, Nashville, Wichita and Providence.

The Allison Brothers' country cult is growing via "Ramblin' Man." It's moving at WUBE, KWMT, WBAO and WWOJ; a country cover is just out by Jimmy Payne on Cinnamon.

Mixed initial reaction on Marty Robbins' latest. WPLO getting response to "I Love Me" while Jack Reno at WBI reports heavy requests on the 'b' side "Crawling On My Knees." We understand that Tom Allen, formerly at WIL in St. Louis, is assuming the Program Director duties at Dallas' KBOX.

Waylon Jennings' "You Ask Me To" much-asked-for at KENR, WUBT, WNO, WITL, WRAP.

Don Rea at KCKN says his #1 request item is Guy & Raina's "Have I Told You Lately That I Love You." He also states lip sales are heavy.

New Faces to the Forefront: Logan Smith's "Little Man" on Astro most requested at KENR; Dana Dee's "A Woman's Kind of Love" on Metromedia Country good in Cincinnati; Bruce Wallen's "The
# COUNTRY ALBUM CHART

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<td>I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200</td>
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<td>SUPERPICKER ROY CLARK—Dot DOS 26110</td>
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<td>YOU LAY SO EASY ON MY MIND BOBBY G. RICE—Metromedia Country BM1-0186</td>
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<td>ENTERTAINER OF THE YEAR LORETTA LYNCH—MCA 300</td>
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<td>I FROMM MYSELF TO YOU BILL ANDERSON—Capitol ST 11218</td>
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(Continued from page 50)

Petals of my Orchids* spinning at WHIM; Linda Nash's "Country Boogie Woogie" on Ace of Hearts picked at WKDA; Talmadge Wells, Jr. 's "You'll Never Have To Ask Me" drawing the mails and phones at WHO; Bobbi Litrell's "Tulsa County" added at KKKK.

Super-heavy surges for Olivia Newton-John, Dottie West, Dickey Lee, Guy Shannon, Doyle Holly. Hank Wilson's single moving well at KIKK; while good lp sales on "Hank Wilson's Back" showing in Atlanta. Jim Clemmons reports interest in lp cut "Goodnight Irene."

KGV has a new Music Director. Ron Young joins the Palm Desert, California station as Terry Scott moves over to KZON in Santa Maria as Program Director.

WENO Pick: Bobby Lord's "Looking for a Cold Lonely Winter" on Rice.

Jack Davis at WCNV in Crestview, Florida touts as a must for music directors, "I'll Never Sing You A Sad Song" by Judy Lynn on Amerate.

**NASHVILLE REPORT**

(Continued from page 48)

that he now wants it known that it "I'd rather select my future bride myself."

The "Hee Haw" crowd (headed by Sam Lovullo) will be in town this week to start production of 13 episodes for showing next winter.

Lola Jean Dillon and J. David Sloan are the first artists signed by the new Opryland label, a subsidiary of the Grand Ole Opry. Jimmy Bowen, who is producing the young singers, says their releases will go...

(Continued on page 52)

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A surprise visit. Fred Tatashore of Hollywood produced a 'last minute' week at the Governor's Mansion. Burt Reynolds was the host. (It's one of Capitol Records, Inc.

LAST DAYS OF CHILDHOOD
DON Tweedy

KISS IT AND MAKE IT BETTER
Rick Hall

YOU KNOW WHO
Bobby Bare

KINDLY KEEP IT COUNTRY
Larry Butler

KENTUCKY SUNSHINE
Walter Haynes

IT'LL BE HER
Pete Drake

I'M YOUR WOMAN
Walter Haynes

I NEED SOMEBODY BAD
Walter Haynes

I CAN'T BELIEVE
Ronny Light

HANK AND LEFTY RAISED MY COUNTRY

DON'T GIVE UP ON ME
Joe Johnson

CRYIN' EYES
Jim Bowen (Tree, BMI)

COUNTRY SUNSHINE
Billy Davis

COUNTRY GIRL
Wesley Rose

COLORADO COUNTRY WOMAN

CARRY ME BACK
Jerry Kennedy

BROADMINDED MAN
Bob Ferguson

AIN'T IT GOOD
Bob Ferguson

RECORD WORLD SEPTEMBER 29, 1973

And when she's bad she's even better

I can't believe
Ronny Light

I'm your woman
Walter Haynes

I need somebody bad
Walter Haynes

I can't believe
Ronny Light

Hank and Lefty raised my country

Don't give up on me
Joe Johnson

Crying eyes
Jim Bowen (Tree, BMI)

Country sunshine
Billy Davis

Country girl
Wesley Rose

Colorado country woman

Carry me back
Jerry Kennedy

Broadminded man
Bob Ferguson

Ain't it good
Bob Ferguson

From the pen of Rory Bourke and Gail Barnhill

Hugh King

Wanda Jackson—Myrrh 122
When it's time to fall in love again (Big Horlan, ASCAP)

Say I Do (Word, ASCAP)

Word Records in Waco gets its hand into country via Wanda's fine treatment on this tune. This record is as big as the Lone Star State!

Bob Yarbrough—Sugar Hill 024
Before I knew love was here (Beckaroo's/Hirikli, BMI)

Bob delivers a smooth love song that will find its way to a woman's heart. Fine arrangement and instrumentation.

Henry Lewis—Burgundy 1005
Inside of your love (Henry Prod., BMI)

If she would forgive me (Four Star, BMI)

The young artist's first release on this young indie label looks strong. The fellow is mellow and sure to play strong.

The Magic Organ—Rainwood 956
St. Louis Blues (Handy Brothers, ASCAP)

Home In Indiana (Ft. Wayne Music House, ASCAP)

These keys will please PD's everywhere. Unique and pleasant for programming. Great coffee music for AM airing.
PRIMROSE LANE / DON'T GIVE UP ON ME

Album MCA-366

DON'T GIVE UP ON ME

Single MCA 40111

DON'T GIVE UP ON ME
COUNTRY SINGLES CHART
SEPTEMBER 29, 1973

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;YOU'RE THE BEST THING&quot;</td>
<td>Ray Price</td>
<td>Columbia 4-45889</td>
</tr>
<tr>
<td>2</td>
<td>&quot;YOU'VE NEVER BEEN THIS FAR BEFORE&quot;</td>
<td>Conway Twitty</td>
<td>MCA 40094</td>
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<tr>
<td>3</td>
<td>&quot;BLOOD RED AND GROIN' DOWN&quot;</td>
<td>Tanya Tucker</td>
<td>Columbia 4-45892</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I CAN SLEEP IN YOUR ARMS&quot;</td>
<td>Jean Shepard</td>
<td>MCA 40074</td>
</tr>
<tr>
<td>5</td>
<td>&quot;RED NECKS, WHITE SOCKS AND BLUE RIBBON BEER&quot;</td>
<td>Johnny Russel</td>
<td>RCA APBO-0021</td>
</tr>
<tr>
<td>6</td>
<td>&quot;KID STUFF&quot;</td>
<td>Barbara Fairchild</td>
<td>Columbia 4-45903</td>
</tr>
<tr>
<td>7</td>
<td>&quot;THE CORNER OF MY LIFE&quot;</td>
<td>Bill Anderson</td>
<td>MCA 40070</td>
</tr>
<tr>
<td>8</td>
<td>&quot;RIDIN' MY THUMB TO MEXICO&quot;</td>
<td>Johnny Rodriguez</td>
<td>Mercury 73416</td>
</tr>
<tr>
<td>9</td>
<td>&quot;JUST WHAT I HAD IN MIND&quot;</td>
<td>Faron Young</td>
<td>Mercury 73403</td>
</tr>
<tr>
<td>10</td>
<td>&quot;YOU REALLY HAVENT CHANGED&quot;</td>
<td>Johnny Cash</td>
<td>ABC 11274</td>
</tr>
</tbody>
</table>

11 | "I HATE YOU/LET'S FALL APART" | Ronnie Milsap    | RCA 74-0969 |
12 | "DRIFT AWAY"                  | Narvel Felts     | Cinnamon 763 |
13 | "SLIPPIN' AWAY"               | Jean Shepard     | United Arlines X424B-W |
14 | "DON'T GIVE UP ON ME"         | Jerry Wallace   | RCA 40111 |
15 | "SUNDAY SUNRISE"              | Brennley       | Columbia 4-40107 |
16 | "THE MIDNIGHT OIL"            | Barbara Mandrell | Columbia 4-45904 |
17 | "I NEED SOMEBODY BAD"         | Jack Greene     | Columbia 4-40108 |
18 | "EVERYBODY'S HAD THE BLUES"   | Merle Haggard   | Capitol 3641 |
19 | "TOO FAR GONE"                | Joe Staley     | Dot 17469 |
20 | "I RECALL A GYPSY WOMAN"      | Jimmy Cash     | Epic-45810 |
21 | "I WISH (YOU HAD STAYED"      | Brian Collins   | Dot 17466 |
22 | "A PERFECT STRANGER"           | Freddy Weller   | Columbia 4-40902 |

23 | "SAW MILL"                    | Mel Tillis      | MGM 14585 |
24 | "WE'RE GONNA HOLD ON"         | George & Tammy  | Epic 5-11031 |
25 | "IF TEARDROPS WERE PENNIES"   | Porter & Dolly  | RCA 40891 |
26 | "ARMS FULL OF EMPTY"          | Buck Owens     | Capitol 3686 |
27 | "SATISFIED MIND"              | Roy Drusky     | Mercury 73405 |
28 | "IT'S ALL HER"                | David Rogers   | Atlantic 40055 |
29 | "OPEN UP YOUR HEART"          | Roger Miller   | Columbia 4-40973 |
30 | "THE TOWN WHERE YOU LIVE"     | Mel Street     | Metronome Country BMBO-0018 |
31 | "TIL THE WATER STOPS RUNNING" | Billy "Crash"  | Camden 13729 |
32 | "AMANDA"                      | Don Williams   | JMI 24 |
33 | "BROADMINDED MAN"             | Jim Ed Brown   | RCA APBO-0059 |
34 | "PLASTIC TRAINS, PAPER PLANES"| Susan Raye     | Capitol 3699 |
35 | "DARLIN' (DON'T COME BACK"
   | Dorsey Burnette | Capitol 3678 |
36 | "I CAN'T BELIEVE"              | Skeeter Davis  | RCA 74-0969 |
37 | "DARLIN' YOU CAN ALWAYS COME BACK HOME" | Jody Miller | Capitol 3671 |
38 | "HANK AND LEFTY"              | Roy Drusky     | Capitol 3671 |
39 | "OH, OH, OH, I'M FALLING IN LOVE" | Eddy Arnold  | MGM 14600 |
40 | "YOU KNOW WHO"                | Bobby Bare     | RCA APBO-0063 |
41 | "LET ME BE THERE"             | Olivia Newton-John | MCA 4071 |
42 | "CARRY ME BARK"               | Statler Brothers | Columbia 4-45817 |
43 | "WHAT GOT TO YOU"             | Ray Griff      | Dot 17471 |
44 | "GREEN SNAKES ON THE CEILING" | Johnny Bush    | RCA APBO-0041 |
45 | "PAPER ROSES"                 | Marie Osmond   | MGM 14609 |
46 | "SAY HAS ANYBODY"             | Dottie West    | Columbia 4-40917 |
47 | "TALKING WITH MY LADY"         | Johnny Duncan  | Columbia 4-45817 |
48 | "SUGAR MAN"                   | Peggy Little   | Epic 5-11028 |
49 | "I'M YOUR WOMAN"              | Jeanne Pruett  | MCA 40116 |
50 | "KINDLY KEEP IT COUNTRY"       | Hank Thompson  | Dot 17470 |
51 | "THE DOOR'S ALWAYS OPEN"      | Tennessee Pulleybome | JMI 25 |
52 | "DAMN THIS TROUBLE LOVE"      | Berry sunshine  | RCA APBO-0072 |
53 | "I'LL NEVER BREAK THESE THINGS"| Tommy Overstreet | Dot 17474 |
54 | "SING ABOUT LOVE"             | Lynn Anderson  | Columbia 4-45971 |
55 | "AIN'T IT GOOD"                | Norro Wilson   | RCA APBO-0092 |
56 | "CARRY ME BACK"               | Marlys Rose    | CRC 1002 |
57 | "MEXICO SUNSHINE"             | Wayne Kemp     | MCA 40112 |
58 | "KISS IT AND MAKE IT BETTER"   | Mac Davis     | Columbia 4-45991 |
59 | "THE MOST BEAUTIFUL "         | Charlie Rich   | Epic 5-11040 |
60 | "LEAVIN' HEAVY ON MY MIND"     | Sherry Bryce   | MGM 14548 |
61 | "WARM LOVE"                   | Don Scott      | Hickory XH 303 |
62 | "THE SUN IS SHINING"          | Earl Richardson | Ace of Hearts 6470 |
63 | "THE DEVIL IS A WOMAN"        | Brian Shaw     | RCA APBO-0093 |
64 | "COUNTRY GIRL"                | Glenn Babbie   | Hickory 302 |
65 | "TOO MUCH HOLD BACK"          | David Wilkens  | RCA 40115 |
66 | "I CAN'T SIT STILL"            | Patti Page     | RCA 5-11032 |
67 | "LAST DAYS OF CHILDHOOD"       | Sam Durrence   | River 3875 |
68 | "BLUE HEARTACHE"              | Osbourn Brothers | ABC 11374 |
69 | "COLOrado county woman"       | Tennessee Ernie Ford | Capitol 2704 |
70 | "LAY A LITTLE LOVIN' ON ME"    | Del Reeves     | United Arlines X2058 |
71 | "STAY ALL NIGHT"              | Willie Nelson  | Atlantic 45 2979 |
72 | "THE WHOLE WORLD'S MACKIN' LOVE" | Bobby G. Rice | Metronome BMBO-0073 |
73 | "LOVE AND HONOR"              | Kenny Saret   | MGM 14636 |
74 | "THE ONE YOU ♥"               | Patti Tierny   | MGM 14561 |
75 | "LOVESHIRE"                   | Kenny Vernon   | Capitol 3691 |

Billboard—73° Cashbox—48 Record World—76

"LAY A LITTLE LOVIN' ON ME"  "BEAUTIFUL SUNDAY"
UA-AX 308  UA-XW 299

DEL REEVES  JACK RENO

BACK ORDERS mean hot records and this one is hot.

CHART NUMBERS mean stations are getting sales reports and requests.

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Then, the World! Jerry
Clower, teller of tales tall and short,
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humor to the people ... and to the charts!

JEEB PRODUCTIONS
Lubbock, Texas

Produced by Bud Andrews

Jerry's latest LP
MCA-317

Mouth of Mississippi
Jerry Clower

MCA

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There have been many recording teams, but few of them have been valid. All too many were born of unequal partners or through deliberate, rather arbitrary record company or management maneuverings. But this one is different. Individually, Kris, as a writer, and Rita, as a singer, are among the finest talents in contemporary music. Together, they make an arresting, engaging pair. Their sensitivity is reflected both in the selection of material and in the interpretation of it. Most of all, you can believe them. And that’s something rare in today’s world.

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