WHO IN THE WORLD:

GRAND FUNK

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

HITS OF THE WEEK

SPINNERS, "GHETTO CHILD" (prod. by Thom Bell)
(Mighty Three, BMD). Fourth single
from smash lp will follow the other
three to the top. Strong Linda Creed-
Thom Bell song and solid Bell pro-
duction make disc a winner. Infec-
tious hook and meaningful lyrics are
the main ingredients on single
that'll be around for a while. Lotsa
spins! Atlantic 3273.

RASPBERRIES, "TONIGHT" (prod. by Jimmy Len-
nor) (C.A.M.-U.S.A., BMI). Rock 'em
sock 'em item from their forth-
coming third album "Side 3" is a
Top 40 powerhouse that is remi-
niscent of early Beatles. Produced
again by master Jimmy Nolen, cut
was written by lead singer Eric
Carmen. They're the berries! Capitol
3610.

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

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

THE MANHATTANS, "DO YOU EVER" (prod. by
Burt Keyes & Myrna Marchi (UAW, ASCAP). Group estab-
lished themselves as crossover
giants with their last outing
"There's No Me Without You".
Their old label releases this ballad
and the outcome could spell hi-t
We'll take Manhattans! Deluxe 8462
(Starday-Rex).

BOBBY GOSH, "THEME FROM "BANG THE DRUM
SLOWLY" (prod. by Stephen Law-
rence and Bruce Hartl (Famous
ASCAP). Artist: has been around bu-
ever had a strong single. This
theme from the movie, which will
be baseball's "Brian's Song," could
be the catalyst to push Gosh to
national prominence. A goody, by
Gosh! Paramount 0228 (Famous).

SOURCE, "YOU CAN'T HIDE LOVE" (prod. by
Mike Stoker) (Unichappel/nister, BMI). New con-
tingent offers a strange tune that
ccontinually grows on you. Sound is
a cross between the Fifth Dimension
and Sergio Mendes, which ain't bad,
mister. Disc may be hidden for a
while, but should break big in a few
weeks. Sutroex 501.

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

STEVIW WUNDER, "INNERN SIONS". Perhaps
the single's most creative individual active in
the music world today. Mr. Wonderful has
written, produced, and done most of the per-
forming on this magnificent album. "Living In
The City" is an urban "Day In The Life,"
"visions" is a remarkable ballad and "Higher
Ground" has the funk to be a number one
record. Extraordinary. Tamla T 376 (Motown).

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

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

"NEW YORK DOLLS." These Dolls are not just
a band, they are a rock phenomenon in that
they represent one of the most audacious off-
spring of the Lipstick rock craze. The music
is raw, gut-thrilling stuff, but it is raised to
a higher level by Todd Rundgren's strong pro-
duction. Best cuts are "Trash," "Personality
Crisis" and "Lonely Planet Boy." Hello Dolls,
Mercury SRM 1-475.
NEW YORK, August 11: Lou Reed, the infamous Phantom of Rock, has opened up a new chapter in his frighteningly successful campaign of musical terror: "VICIOUS," a deadly weapon of a single currently being wielded on AM radio.

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

**RCA Records and Tapes**

LSP-4807
P8S/PK-2095

Includes: Walk On The Wild Side
Vicious * Perfect Day * I'm So Free
Satellite of Love * Goodnight Ladies

Lou Reed as he appears on his recent album "Transformer"
Buckley Lauds RIAA, But Presses Probe; John Phillips Alleges Fraud

By CRAIG FISHER

Gortikov Meets With Industry Representatives

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

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

But Buckley also said that since his staff began its investigation, it had learned of numerous instances of illegal conduct in the industry. Among these was his contention that "drugs purchased for these activities were sold to record executives for as little as $5.00."

Mike Curb Urges Cooperation with Investigations

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

Musicland Mgrs. Meet in Minn.

By GARY COHEN

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

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

Kip Cohen Exits Columbia

NEW YORK—Kip Cohen has announced his resignation from Columbia Records, where he was Vice President. Cohen plans to relocate to the West Coast with an as yet unnamed record company. 

(Continued on page 85)

Berland Named RW Vice President

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

Spence Berland, Bob Austin

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

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

(Continued on page 83)
Buzz Willis Named Polydor Vice President

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

Keepnews Upped

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

Wagner To Thumb Post

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

Hammond to VP Post at Columbia

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

Robert Summer Named RCA VP

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

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

KEEPNEWS INC. 1700 Broadway, New York, N.Y., 10019 Area Code (212) 755-5020 PUBLISHER: EDITOR IN CHIEF BOB AUSTIN SID PARNES VICE PRESIDENT, ADVERTISING JOE LIFECY Special to the announcement. "Buzzy has established himself as an important figure in the music business. We look forward to his continuing success here."

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

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

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

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

John Hammond
**Led Zeppelin Breaks One Record Too Many**

**By ROBERT NASH**

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

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

At a press conference held on Monday, the day after the robbery, Peter Grant, the group's personal manager, explained that the large amount of cash included receipts from the group's first two nights in Led Zeppelin's sold-out Madison Square Garden appearance, and that the funds had been earmarked for the payment of both their plane and film crew bills.

After the press conference Grant had an altercation with Charles Ruppman, a photographer for the New York Daily News, and was charged with petty larceny and assault. The charges were later reduced to harrassment, and Grant was fined $200 for contempt of court.

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

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**Dobie's Day**

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

**WB Music Celebrates Book of Standards**

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

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

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

**Song Festival Concert P'poned**

**NEW YORK—** The live concert segment of the American Song Festival, originally scheduled from August 30 to September 2, has been postponed, according to Larry Goldblatt, President of the American Song Festival Corporation, with no definite rescheduling date as of yet. The songwriters' competition, which does not necessitate live performances, will, however, continue as planned.
WB’s Alice Cooper Campaign Sparked by Diana Balocca

By BEVERLY MAGID

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

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

“This may have been the first time that a record company spent that much money to help sell an act first, and which would then ultimately sell records. We wanted to make the most splash, create the greatest furor. As a result we were able to generate a great deal of press and publicity in every city that Alice Cooper went to.”

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

With all the arrangements of print ads, radio and tv spots, posters, handbills, promotional displays, it all went well and smoothly, a fact that Ms. Balocca attributes to the company's efforts.

Knight-GFR Development

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

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

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

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

Kruger, Horton Upped at Ember

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

Phonogram Moves

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

Hooton to SAS

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

Ross Wins Suit Against MGM

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

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

One of MGM’s main contentions in arguing that full disclosure was made is that.

(Continued on page 84)

Wherehouse Mounts Mammoth Country Music Campaign

By CRAIG FISHER

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

All is part of a massive promotional campaign that the Wherehouse chain—the largest in California—has undertaken to make its stores the prime locations for country product in the state. Besides the in-store promotions and an extensive advertising program, the campaign involves an increase in the Wherehouse inventory of approximately $500,000 worth of records and tapes. And it is the chain’s hope, according to its Vice President of Merchandising and Promotion, Lou Fogelman, that these efforts will result in an increase in the 100,000 customers over the 600,000 he estimates currently walk in its stores each month.

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

(Continued on page 94)
By DEDE DABNEY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

RW: What about "Finders Keepers"?

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

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

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

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

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

Holland: Anything is possible!

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

(Continued on page 80)
If you want to understand love, you've got to experience Payne.

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

Case in point: her new single, "Two Wrongs Don't Make a Right," a song about a timeless situation that everybody has experienced at one time or another.

It's Freda at her best, exquisitely produced by Holland-Dozier, who also produced her three gold records (including "Band of Gold" and "Bring the Boys Home"). And a whole lot of people are going to be wanting to take Freda home with them.

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

On Invictus Records
Distributed by Columbia Records
KPRI: Free Form Discipline

SAN DIEGO — "We're a free form progressive station operating within a disciplined framework." That's how PD Mike Harrison described station KPRI/FM. It might sound like a contradiction, but Harrison feels that the only way a progressive station can maintain itself is with discipline.

"In the old days, too many people in progressive radio were playing primarily to each other, not the listeners. We're geared for our audience; I don't believe it's good radio to be self-indulgent."

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

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

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

With San Diego only being checked twice a year by the ratings, Harrison will have to wait until the October/November ratings to find out what his score will be; he feels that "I would like to be ±1, but more important I'd like to get the station to be the best, I'd only (Continued on page 84).

AM ACTION

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

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

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

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

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

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

WAHI-New York... The first WAHI Golden Music Award was won by a man who completed 75 hours of consecutive singing. His award included 75 hours of tape recorded silence for him to use in recovering from his ordeal. He broke the record set last year in England, and performed his feat singing in a bathtub mounted on a pick-up truck... I certainly hope he start a trend.

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

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

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

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

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

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

KDAX-Los Angeles... Bob Wilson will be leaving the station as program director to start "the most comprehensive radio/music sheet" which should be printing in September. No one set yet to replace him, and he may consult temporarily until someone (Continued on page 84).
Our Dream Single...

DAVID CASSIDY JUST MADE IT COME TRUE!

"Daydream"

RECORDED BY

David Cassidy

PRODUCED BY RICK JARRARD
ON BELL #45,386

BELL RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

PERSONAL MANAGEMENT: AARONS MANAGEMENT CORPORATION
CHRIS QUESTIONS.

and DAVE the month, Perry after same, weeks Amy David Foster, co-founders of Skylark, same there's no word yet from Mr. Cordell about moving . . . On the same day, there were smiles glimpsed on the faces of B.J. and David Foster, co-founders of Skylark, as Mrs. Foster gave birth at the Royal Jubilee Hospital in Victoria, B.C., to a daughter.

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

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

VISITING: Vinnie Romeo, Allen Davis and, soon, Ultra Violet, who'll be here to complete vocals for her lp . . . Announcing: Chris Spedding, Marty Simon and Snips, of MCA's Sharks, who say that Buster, Kathy Jones and Nick Judd have finished recording their next album, and completed their line-up. The group go into Island Studios this week to begin recording their second effort, which Felix Pappalardi will mix . . . In San Diego, promotor Bob Matthews will join Concert Associates toppers Steve Wolf and Jim Rissmiller doing a series of legit concerts . . . In San Francisco, Joe E. Covington is said to be taking on the 50-second road. Fat Fandango, his band, will accompany him . . . In London.

(Continued on page 83)

THE COAST

By CRAIG FISHER

Guru Cuts

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

LP of Dylan Songs on Sire

NEW YORK — Sire records will release the first lp in the American market of the new English group called Coulson, Dean, McGiness and Flint. Louis Ragusa, general manager of Dick James Music, Inc., made the announcement on behalf of the Dick James Organization, which he recently took over and operate DJM Records.

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

ABC Signs Orleans

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

Famous Honored

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

Phonogram Aug. Release

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

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

The first album by the new Spencer Davis Group, "Gluggo," on Vertigo, features several of the original members. The Routers' Mercury album is called "Superbird" and features a version of the group's '60s hit, "Let's Go." Faron Young's lp is named after his current Mercury hit single, "Just What I Had In Mind." The lp was produced by Jerry Kennedy.

Gaye's Hot

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

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

Hues to Play Castle

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

Future Shock!
by Curtis Mayfield

Another important single from the gold album "Back To The World"

On Curtom Records From The Buddah Group
THE ARTIST'S WOULD TUNE TREATMENT I'M JOHNNY PARTRICK CROSSING INEZ LET ME BE JOYFUL RESURRECTION NEW BREED DAVE AS NILSSON-RCA (E. Rodney, BMI) (Stony Clove, BMI) (All Dunbar) ALL TO BE WITH US ANOTHER ANOTHER THAT NIGHT 4096 FOUR MILLIONS MILLIONS SHOULD BE TAKEN Away AWAY BY THE TIDE THAN TAKE AWAY ONE WORD ONE WORD IT'S NOT THERE (AI WHATEVER'S THERE) WHEN THE HURT IS PUT BACK ON YOU 4-1495 (prod. by George Kerr) (Access/Wesseline, BMI) (Mar-Ken, BMI) (Chrysalis, ASCAP) (prod. by Hugh Murphy) ( prod. by Berry Gordy) (Pocket Full of Gems/Common Good, BMI) (Amazing Grace, ASCAP)

NILSSON—RCA APBO-0039
AS TIME GOES BY (prod. by Derek Taylor) (WB, ASCAP)
you must remember this Herman Hupfeld classic that Sam has played again and again. It's now Harry's turn, and his version is exquisite. Arrangement by Gordon Jenkins is perfect. Boge would love it.

JAMES BROWN—Polydor 14194
SEXY, SEXY, SEXY (prod. by James Brown) (Criter/Belinda/Unichappell, BMI)
Another cut from the soundtrack of "Slaughter's Big Rip-Off" and the "Godfather of Soul" chugs along with another rhythm gem. His fans won't let this one get by and it should be a giant.

JOHNNY MATHIS—Columbia 4-45908
I'M COMING HOME (prod. by Thom Bell) (Mighty Three, BMI)
Silky-toned Mathis gets the Philly soul treatment here with a fabulous Thom Bell production. Bell and Linda Creed wrote tune that sounds like an instant standard. Wonderful wonderful!

LAURA LEE—Hot Wax 735 (Buddah)
I'LL CATCH YOU WHEN YOU FALL (prod. by R. Dunbar) (Gold Forever, BMI)
Soulstreet is due for a biggie and this Smith-Dunbar tune should be one piece of hot wax. Bluesy ballad shows off artist's terrific voice and could break her big. Gold forever!

ALBERT HAMMOND—Mums ZS7 6021 (Columbia)
THE PEACEMAKER (prod. by Albert Hammond) (Landers-Roberts/April, ASCAP)
"Free Electric Band" was a sizeable charter, but this Cat Stevens sound-alike has a good shot at the top. Produced and co-written by the artist, disc should have a long chart reign.

MAC DAVIS—Columbia 4-45911
KISS IT AND MAKE IT BETTER (prod. by Rick Hall) (Screen Gems-Columbia/Songpainter, BMI)
Along the same lines as "Baby Don't Get Hooked On Me" which is a proven formula. Rick Hall again produced, and Mac gives another top notch performance. Better make it!

IKE & TINA TURNER—United Artists XW 298 W
NUTBUSH CITY LIMITS (Huh/Unart, BMI)
Dynamic duo strikes again! This brisk chunk o' funk is from their brand new album which will make Nutbush a household word. Written by Tina, tune could see the upper limits of chartdom.

DON AGRATI—Elektra 45860
BLOODSTREAM (prod. by Don Agrati) (House of the Frog Prince, BMI)
Strange chugger has some jazz licks and a nostalgic sound to it. Produced and written by the artist who was Robbie on "My Three Sons" TVer, disc could flow to the top.

THE MAIN INGREDIENT—RCA APBO-0046
GIRL BLUE (prod. by Silvester, Simmons & Gooding) (Stein & Van Stock/Black Bull, ASCAP)
From their smash "Afrodisiac" album comes this Stevie Wonder song, which features Cuba Gooding on lead vocal. Solid arrangement by Bert DeCoteaux makes blue turn to gold.

AUSTIN ROBERTS—Chelsea BCBO-0053 (RCA)
ONE WORD (prod. by Jannsen, Hart & Roberts) (Famous, ASCAP)
Writer-singer hit last year with "Something's Wrong With Me." He's released a couple of ballads after that, but couldn't catch on. He switches gears on this up tempo mover which results in one word: hit!

MANFRED MANN'S EARTH BAND—Polydor 14191
GET YOUR ROCKS OFF (prod. by Manfred Mann) (Dwarf, ASCAP)
Title tune from their latest album has already received great response as lp cut. Bob Dylan penning is done up to the hilt and could be group's first biggie in a while. Rocks on!

THE ZOMBIES—Parrot 9695 (London)
SHE'S NOT THERE (AI Gallico, BMI)
Back during the British invasion of 1964 a group including Rod Argent and Colin Blunstone smashed first time out with this goody. It's now a classic so label re-leased it as "Monster Mash." Tell them yes!

Spins & Sales

DAVE EDMUNDS—RCA LPBO-5000
BORN TO BE WITH YOU (prod. by Dave Edmunds) (E. H. Morris, ASCAP)

CHARLES MANN—ABC 11384
IT'S ALL OVER (prod. by Dave Crawford) (ABC/ThaAnn, ASCAP)

HOLLAND-DZIER—Invictus 1254 (Col)
NEW BRED KINDA WOMAN (prod. by Holland-Dzier)

Wylie! (Gold Forever, BMI)

TOM FOGERTY—Fantasy 702
JOYFUL RESURRECTION (prod. by Russ Gary) (Woodmont, BMI)

OLIVIA NEWTON-JOHN—MCA 40101
LET ME BE THERE (prod. by Welch & Farrar) (Ail Gallico, BMI)

INEX FOXX—Volt 4096
GROWING ON THE BRIDGE (prod. by Stewart & Hall) (East/ Memphis/Lip-Pick, BMI)

PARTRICK SKY w/ PARADOX—Adelphi 454
LOOK WHAT'S GOING ON (prod. by Green & Miller) (Stony Clove, BMI)

THE CREEP—MR. G 826
HALDEMAN, EHRlichMAN, MITCHELL AND DEAN (Rodney, BMI)

TOWER OF POWER—San Francisco 64 (Atlantic)
SPARKLING IN THE SAND (prod. by David Robinson) (FIlcorp, ASCAP)

JIMMY BUFFETT—Dunhill 4359 (ABC)
GRAPEFRUIT JUICY FRUIT (prod. by Don Gant) (ABC/Dunhill, BMI)

AL WILSON—Rocky Road 30073 (Bell)
SHOW & TELL (prod. by Jerry Fuller) (Fullness, BMI)

WHATNAUTS—GSF 6905
I WASN'T THERE (prod. by George Kerr) (Access/Wesseline, BMI)

MICHAEL MURPHY—A&M 1459
CALICO SILVER (prod. by Bob Johnston) (Mar-Ken, BMI)

SHEPSTONE & DIBBENS—Buddah 379
SHADY LADY (prod. by Hugh Murphy) (Chrysalis, ASCAP)

NICKY JAMES—Threshold 67016 (London)
I GUESS I'VE ALWAYS LOVED YOU (prod. by Gerry Hoff) (Pocket Full of Gems/Common Good, BMI)

SCHUYF SWED—Metrormedia BMBO-0043 (RCA)
REASON TO FEEL (prod. by Video-Note Prod.) (Amazing Grace, ASCAP)

RAIDERS—Columbia 4-45858
ALL OVER YOU (prod. by Mark Lindsay) (WB, ASCAP)

MARY McCREAERY—MCA/ Shelter 40096
EVEL WOMAN (prod. by D. J. Rogers) (Skyhill/McCreary, BMI)

DANA COOPER—Elektra 45859
THE SINGER (prod. by Stan Farber) (Drunk Eye, BMI)

BOB SANDERS—Sweet Fortune 2401 (Famous) MOUNTAINS IN THE MORNING (prod. by Eddie Jason) (Trapeze, ASCAP)

BIG WHEELIE & THE HUBCAPS—Scepter 12385
LITTLE RICHARD MEDLEY (prod. by Jerry Meyers) (Venice/Elvis Presley, BMI)

DIFFERENT SHADES OF BROWN—Motown 1241
WHEN THE HURT IS PUT BACK ON YOU (prod. by Clay McMurray) (Ubecho, ASCAP)

ARTHUR ADAMS—Blue Thumb 234 (Famous) I CAN'T BELIEVE MY EYES (prod. by Lifuma & Adams) (Railroad, ASCAP)

LOUIS PAUL—Enterprise 9077 (Stax) MERRY GO ROUND (prod. by Jerry Phillips) (Knee-Deep/East Memphis, BMI)
We’re An American Band
their ninth gold album

Produced by Todd Rundgren
Available on Capitol Records & Tapes
MAGNIFICENTLY MAD
TONY COLE—20th Century T-416
The album title sums up the contents, but it's really just another way of saying that Cole is wildly brilliant. Cut after cut explodes with exciting melodies, good words and truly sensational arrangements and production by David MacKay. Super stuff that demands your attention.

DICK FELLER WROTE
U-L-41091-F
Singer-songwriter has the sound of Nashville with his warm voice and finger-picking guitar, but the lyrics have an urbane wit and intelligence that make this set a natural for FMers and folkies. "Lord Mr. Ford" is a funny look at autos. "The Thing That kept Me Goin'" is a great story of lost love.

MUSIC IS YOUR MISTRESS
LINDA HARGROVE—Elektra 75063
A warm-voiced young singer-songwriter, Linda Hargrove spent years working with top Nashville producer Pete Drake, and the polish and style she has attained show throughout her new album. "Fallen Angel" is a lovely single, and other good cuts are "New York City Song" and the title cut.

KYLE
MGM/Family SE 1919
"She Brings Sunshine" is exploding into a smash single for this fine new singer-songwriter, and his debut album displays a diversity of style and the kind of writing and singing that spell out stardom. "Stoney Road" and "She" are among the set's many good songs, and John Madourn's production is bold and exciting.

ZOMBIES
Parrot P-4S 71001 (London)
The Zombies' importance stems not only from successful songs like "She's Not There" and "Tell Her No," but from the music that has been made since by group members Rod Argent, Chris White (Argent) or Colin Blunstone. All the tunes in this good re-release are fresh and melodic.

ONLY LOVE SPOKEN HERE
PAT LUNDY—RCA APL-10215
A well produced set of songs for the lovely Ms. Lundy, a soulful belter who can ease back to caress a tender ballad like "It's Impossible" or seethe a rocker like the title cut. Buddy Scott and Herb Lovelle have captured all the energy and feeling that Lundy lays down.

UNDER THE INFLUENCE OF
LOVE UNLIMITED—20th Century T-114
The many talents of Barry White have gone into giving Love Unlimited excellent songs, good arrangements, class production and a really Supreme sound. Tunes like "Oh Love, We Finally Made It!" or "Say It Again" could be super single hits.

VALLEY HI
IAN MATTHEWS—Elektra 75061
Beautiful sounds fill the grooves of Ian Matthews' latest effort, and the mellow country backing that producer Mike Nesmith has put behind Matthews' extraordinary voice works well on good songs like "Keep On Sailing" and the fine "Shady Lies."

FREEWHEELIN'
HILARIOUS RHINESTONES—Just Sunshine JNS-9 (Famous)
The Rhinestones are anchored by the bass playing of Harvey Brooks and boast Kal David's good guitar and Marty Grebb's fine work on sax and keyboard. All of the songs in this set were written by the group, and show nice tunes, sensible lyrics and outstanding musicianship.

SEVERIN BROWNE
Motown M7744
Maybe the Browne family is going to follow in the Taylors' many footsteps, as Jackson's brother Severin has put out an album of fresh melodic self-penned ditties. Severin has a sweeter voice than his sibling, and if his lyrics are less profound, they are no less pleasing. Way to go, Bro'!

AS YOU WILL
LAMBERT AND NUTTYCOMBE—20th Century T-115
A pleasant set of mellow folkie fare from the duo of Dennis Lambert and Craig Nuttycombe. Many good songs are set off by interesting vocal harmonies, including the haunting "Child's Care," the winningly bluesy "Nickel-Dime" and the tuneful "Way To Your Heart." Nice listening.

TINA HARVEY
UK FKS 53103 (London)
Super producer Jonathan King chose Tina Harvey for his new label's debut and the tough belter, a Mickey Dolenz look-alike, does a fine job on an unusual ballad version of the Stones' "Have You Seen Your Mother, Baby." Other strong cuts are "Long Way Round," and Dylan's "Like A Rolling Stone."

EVERY HOME SHOULD HAVE ONE
NICKY JAMES—Threshold THS-10 (London)
The excellent songs on this album are treated to fine production by Gerry Hoff, and James' tough, expressive voice cuts every drop of emotion from his tunes. Strong cuts include a rocking "Feelin' Alright" and "Black Dream."

HARD TO STOP
BETTY WRIGHT—Alston SD 7026 (Atlantic)
The "Clean-Up Woman" is back with a sensational new hairdo and a fiery soulful album of chugging r&b. Willie Clark, Steve Alaimo and Clarence Reid have produced super sounds on such songs as Al Kooper's "Let Me Go Down" and "It's Hard To Stop."
Stevie Wonder just gave The Main Ingredient one of his hottest numbers.

“Girl Blue” is one of the most beautiful melodies Stevie Wonder has ever written. Now The Main Ingredient’s love magic is going to make it one of their biggest hits. From their smash album, “Afrodisiac.”
Grand Funk Going Strong

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

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

Prolific

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

Looking Glass Scores

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

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

Lenny Brear

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

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

Medress-Appell, Tokens Split

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

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

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

Roll Over, L. A.

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

CONCERT REVIEW

Zep Zaps Garden

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

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

Chappell L.A. Moves

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

Eric Malamud Forms Production Co.

LOS ANGELES—Eric Malam- mad, formerly director of a&c for Signpost Records, has been signed prior to that a staff producer at Capitol Records, has formed Mom & Dad Productions, an independent production company. Artists produced by Malam- mad, and now handled by Mom & Dad, include the Persua- sions and Alan Schick, both on MCA Records; Michael A. Chain, on 20th Century Rec- cords, and Skip Jackson, currently on Capitol Records.

The newest venture for the fledgling company is Dee Ervin, an R&B singer-song writer, who has recently signed to Mike Thevis’ GRC Records. Buz Wilburn handled the negotia- tions with Malamad for the Atlantic-based label.

Ina Wood, formerly with Signpost Records, has been appointed administrative as- sistant to Malamad. The company is located at 8401 Hill- side Avenue in Hollywood.

Ganesha Formed

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

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

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

"It's News to Us"

CUT FLOWERS, POTTED PLANTS
FOR ALL OCCASIONS
BEATRICE GARDENS
Flowers telegraphed anywhere.

Boy Saves Child
From Drowning

Ten year old Alan Metter, son of Mr. and Mrs. Marvin Metter of 8 Summer Street, Nuthush, who was a visiting guest at the pool of the Arnold J. Levin's, 96 Mountain Street, Nuthush, saved the life of a little two year old girl who was wandering along the edge of the pool and the
pulled over. By Alan's quick thinking he jumped in and pulled the child out of the water, holding him until help came. Praise certainly should go to Alan who in a Nuthush Cub Scout and is going into the fifth grade.

Hometown Girl
Makes Good (Records)

It’s nice to hear Tina (Bullrock) Turner and her husband doing so very well out in Hollywood, California. And it’s nice to hear that she and Ike remember their old friends and past good times in Nuthush on their brand new single record, NUTHUSH CITY LIMITS. The song is a change in sound for the young couple, who have apparently gone through quite a number of changes since leaving home to seek their fortune. Everyone in Nuthush recalls PROUD MARY, with pride, and NUTHUSH CITY LIMITS (UA-X1221-X) is going to be their biggest and best yet! Hooray for you, Ike & Tina, you will always be number one in Nuthush. With a bullet!

Gays Back
From Germany

Mr. and Mrs. Roger Dennett of Highland Street drove to New York to meet their daughter and family, Lieutenant and Mrs. James Gay (former Jean Dennett) and thirteen month old daughter Barbara Louise. The Gays have been in Germany, where Lieutenant Gay was with the Army Engineers. They left Frankfurt, Germany, by plane Monday night, September 7 at 8 P.M., and arrived at Idlewild Airport in New York, Tuesday noon at 12:15 noon. They were four hours late. They received quite a welcome, and their parents had never seen their granddaughter. They arrived in Nuthush late Tuesday night.

Mr. Gay and Barbara will remain here with her parents until Lieutenant Gay receives his orders. He has to report in Sheidrain, Illinois; this Saturday.

Adult Education
Classes To Start

The Adult Education committee of the Nuthush P. T. A. met recently at the home of Mrs. Samuel Feldman, chairman. It was voted to start the classes October 7 and 9. Members of the committee attending this meeting were: Mr. Harold Goebel, Mrs. Ralph Winters, Mrs. Howard Keegan, Mrs. Melvin Savage, Mr. and Mrs. F. Roman, Sam Feldman, Harry Purdy. Some of the classes offered are to be custom tailoring, woodworking, upholstery, etching, landscape gardening, pottery, basic art and contract bridge.

Mr. and Mrs. Sydney Morgan and three year old daughter Marcia Ann of Suffolk Road, returned after Labor Day. They made a two weeks’ visit with their parents in Burlington, Vermont.

The Bohn-Coran Studios
Announces the re-opening of their season

Dancing Dramatics Voice
Corrective Speech & Diction Piano

E. Chestnut Old Fellows Hall Nuthush
Registration and Personal Consultation
Wed. Sept. 23 and Fri. Sept 25 from 3 to 6 P.M.
Classes begin Sept. 26th.

389 In H. S.

The Nuthush High School on its first day of school, Wednesday, September 9 enrolled 389, compared with 394 last year.

Bohn-Coran
Re-Opening Studio

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

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

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

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

Elementary Schools
To Open Sept. 14

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

Grades IV through VI at all schools
A. M. 2 to 2 P. M.
B. M. 4 to 5 P. M.

Grades I through III. Morning Session 8:45 A. M. to 12 M.

Afternoon Session 12:45 P. M. to 4 P. M.

Kindergarten
Morning Session 8:45 A. M. to 11:15 A. M.
Afternoon Session 12:45 P. M. to 3:15 P. M.

HEIGHTS DIVISION

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

Back to School

Within the next ten days 400,000 children will return to school. Tiny toddlers will thrill to their first school days. Older children will be reminded of their safe walking rules by classroom teachers. The police of your city or town, state police, MDC police and my inspector will make every effort to protect your children. Mothers and fathers must also share this responsibility. Motor vehicle drivers should slow down!

Miss Clark
Showered

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

Notice

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

Signed
Board of Health
Town of Nuthush
W. A. Griffin, M. D.
W. A. Henson, Clerk

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

For Sale

Two Full size Violins
Bargain For Quick Sale
Call Nuthush 2686

Call Sharon 3107

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

F. T. CURLEY, Inc., FLORISTS
428 Stuart St., Memphis
10 Walnut St., Nuthush
Nuthush 2245

ADVERTISING PAYS — ALWAYS
Sounds of South Fete
A Smashing Success

By HOWARD LEVITT

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

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

Sheff Joins Manzarek

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

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

GRC Signs Hinton

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

Platinum Sea

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

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

Then came the show-stopper, Lynyard Skyndy (pronounce it anyway you like) simply blew (Continued on page 92)

Columbia Artists Populate Convention

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

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

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

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

Starke to UA

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

IN CONJUNCTION WITH
THE 18th ANNUAL
NATRA
CONVENTION
Congratulations from your brothers and sisters.

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

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

*RC/1 Records and Tapes
Record World 1973 R&B Poll

Top Instrumental Combo
#1 Jimmy Castor Bunch
#3 Nite-Liters

Top New Instrumental Combo
#1 Johnny Griffith

Top Vocal Combo
#3 New Birth
Atlantic's R&B: Root Music
By ALLEN LEVY

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

Atlantic has a long tradition in r&b beginning, as Allen pointed out in an interview with Record World, with such artists as Ray Charles, La Vern Baker, Ruth Brown (one of the very first of the label's hitmaking black artists) Joe Turner, the late Chuck Willis, (real mainstays — the immortal Otis Redding, Carla Thomas, Rufus Thomas, Joe Tex on Dial, Clarence Carter, Percy Sledge. In fact, said Allen, "The Atlantic label definitely has a reputation for being able to provide black music with a special kind of magic. I think it's because the people here feel and know an awful lot about black music. This company was founded as a family operation — and the family was always, and continues to be, very knowledgeable and in love with black music.

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

Allen points out that he feels that at present the Spinners could very well be the "Mills Bros. of the seventies," they have so much long term hitmaking potential. Atlantic is also moving into the new "Black Atlantic" field with Nikki Giovanni, who Allen feels is not only an important artist, but a commercial artist as well. Roberta Flack has conquered (Continued on page 68).

Message from Lucky Cordell

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

Dear NATRA Brothers & Sisters:

Welcome to NATRA '73 and our Eighteenth Anniversary Convention.

Much has been said in the past about What NATRA Is and What It Means to Us. During my administration as Executive Director, I have witnessed a great array of talent, enthusiasm and outstanding achievement which has been devoted to the "dream of NATRA." I hope that whatever small contributions my staff and I have made, will have a lasting and meaningful effect on the future of our organization. Someone once said, "Achievement and success can best be measured by the amount of life we put forth to reach our goals." NATRA has been a permanent part of my life during the past several years. It has been a good life, filled with constant challenges, many moments of personal satisfaction and most of all, with a deep sense of achievement for our cause. Now the time has come for me to look for other mountains to climb. I have given NATRA—our Brothers and Sisters all, a fair share of my life in terms of dedication and service. We have reached new heights of both... (Continued on page 80)

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

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

Perhaps the year's biggest story lies in the fabulous relationship established between Columbia Records and Kenny Gamble, Leon Huff and their Philadelphia International label. Under this coalition, Billy Paul, Harold Melvin and the Blue Notes and the O'Jays all had number one r&b hits that also crossed over to become number one pop hits. Billy Paul's "Me and Mrs. Jones" and the O'Jays' "Love Train" both sold over two million singles and earned platinum records.

In addition, the O'Jays' "Backstabbbers" and Harold Melvin and the Blue Notes' "If You Don't Know Me By Now" sold over a million copies.

Overall, Philadelphia International earned six gold records for singles and albums last year. In addition, Philadelphia International has the Ebonys, as well as the Intruders on the Gamble label.

The roster of hit artists at Columbia, Epic and the Custom Labels is impressive, both in quantity and in quality. Columbia can boast such talents as Earth, Wind and Fire, one of the hottest new groups and concert attractions in the black field; the Manhattans, whose hit single "There's No Me Without You" seems destined for the pop top ten; and the exciting Chic Brothers. Epic has hit artists like Sly and the Family Stone, whose new album "Fresh" and single "If You Want Me To Stay" both have good shots at hitting the number one spot on the pop charts of Record World; Johny Nash, whose reggae hits "I Can See Clearly Now" and "Stir It Up" have fused the sounds of Jamaica with those of the U.S., and Barrett Strong, an important artist / producer. Among the Custom labels other than Philadelphia International (Continued on page 41)

Curtis Shaw On NATRA's Progress

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

"NATRA has come a long way in recent years. For many it has been quite a journey from hip-slapping, word-rhyming, irresponsible and boisterous, socially-oriented, well-informed mass communicators.

"Although there is still a tremendous amount of work to be done, we must not lose sight of the gains that we have made. Gains which NATRA members fought for and the organization spoke out against many years ago. In 1973 NATRA sees an almost 300% increase in the number of... (Continued on page 73)
OUR FIRST CHOICE!

#1—TOP NEW FEMALE VOCAL GROUP

Record World 1973 R & B Poll

PHILLY GROOVE RECORDS

Exclusively Distributed by

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.
Record World 1973

TOP RECORD

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

TOP MALE VOCALIST

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

TOP NEW MALE VOCALIST

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

TOP NEW FEMALE VOCALIST

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

TOP FEMALE VOCALIST

1. ROBERTA FLACK — Atlantic
2. ARETHA FRANKLIN — Atlantic
3. BARBARA MASON — Buddah
4. LYN COLLINS — People
5. DENISE LASALLE — Westbound
6. BETTY WRIGHT — Alston
7. LAURA LEE — Hot Wax
8. CANID STATON — Fame
9. BETTYE SWANN — Atlantic
10. MILLIE JACKSON — Spring

TOP MALE VOCAL GROUP

1. SPINNERS — Atlantic

RECORD WORLD AUGUST 11, 1973
The First Choice

Gladys Knight & The Pips

The Sylvers

Flack & Hathaway

The Johnny Castor Bunch

Johnny Griffith

Billy Preston

Superfly

Lady Sings The Blues

R&B Awards

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

TOP NEW MALE VOCAL GROUP
1. BRIGHTER SIDE OF DARKNESS – 20th Century
2. BLOODSTONE – London
3. MARK IV – Mercury
4. CYMANDE – Janus
5. INVITATIONS – Silver Blue
6. JOE QUARTERMAN & THE FREE SOUL – GSF
7. DYNAMICS – Vigor

TOP NEW FEMALE VOCAL GROUP
1. LOVE UNLIMITED – MCA, 20th Century
2. HONEY CONE – Hot Wax

TOP NEW VOCAL COMBINATION
1. THE SYLVERS – MGM

TOP DUO
1. FLACK & HATHAWAY – Atlantic
2. HOLLAND & DOZIER – Invictus

TOP MOVIE SOUNDTRACK
1. SUPERFLY – Curtom

Gladys Knight & The Pips

Johnny Griffith

Billy Preston

Superfly

Lady Sings The Blues

RECORD WORLD AUGUST 11, 1973
Sunshine Gives Soulful Rays

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

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

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

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

(Continued on page 70)

GRC Scores with Sounds of 'Hotlanta'

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

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

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

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

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

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

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

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

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

'Hotlanta' in L.A.

In Los Angeles recently for an appearance at the Whisky, GRC recording artist Loleatta Holloway stopped at Record World's West Coast offices. Pictured above are Floyd Smith, producer of her current album; Ms. Holloway; RW Vice President Spence Berland, and Clinton Moon, GRC's r&b marketing manager.
This is an ad for two singles that don't need an ad!
Two from the film, "Cleopatra Jones"

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

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

Good Product + Motivated Personnel = Success

By GARY COHEN

One year ago, in a story on
the Brunswick Dakar organiza-
tion, Record World noted that
one of the reasons for the suc-
cess of Brunswick was their
dedication to quality product.
And that dedication, to release
and promote quality product
only, continues to be the key
factor behind Brunswick’s suc-
cess.

Heading up Brunswick’s ro-
ter of talent are the Chi-Lites,
who have achieved unques-
tionable success in both r&b and
pop fields. Beginning with
"Have You Seen Her" and "Oh
Girl," the Chi-Lites have con-
tinued to record a number of
successful singles and albums,
including their latest "Letter
To Myself" lp and "Stoned Out
Of My Mind" single, which was
culled from the album. Also on
tap for the group is a new al-
bum, due out sometime in
August.

Also deserving of his redis-
covered success is Tyrone Da-
vis, who Melvin Moore, Bru-
swick’s Vice President in charge
of promotion says, "has em-
erged into a star." His current
single, "There It Is" stands at
the 400,000 sales mark and is
still growing; "Without You
In My Life" is his most recent,
and successful lp.

The label also spends time
on new artists, along with
their fine established artists.
In the former category are the
Artistics. Walter Jackson, Jay
Johnson, R.W. & the First Edi-
tion, and Bohannon. Moore
alerts the public to be expect-
ing new releases from most of
these artists.

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

In addition to Brunswick
and Dakar, the company has
formed a new label — BRC,
which stands for Brunswick
Recording Corporation. Ac-
cording to Melvin Moore, this
label will be dedicated to
breaking new artists. Names to
be heard from are the Prom-
ises, the Niatations, Richard
Parker, the Realistics and Don-
nie Van. Parker, incidentally,
has written a number of songs
for Tyrone Davis.

Personnel
Brunswick President Nat
Tarnopol has assembled a com-
petent and hard-working staff.

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

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

(Continued on page 70)

Some of Brunswick and Dakar’s leading artists. Pictured are (top row, left to right): Tyrone Davis, Jackie Wilson, Lionel Hampton; (bottom
EXTEND GREETINGS
AND THANKS
TO NATRA
FOR AN
EXTRAVAGANZA '73
CHI-LITES
Current Single
“STONED OUT OF MY MIND”
BR 55500

JACKIE WILSON
Current Single
“SING A LITTLE SONG”
BR 55499

Current Album
“A BEAUTIFUL DAY”
BR 754189

B.W.-NEXT ADDITION
Current Single
“STAY WITH ME BABY”
DK 4522

LIONEL HAMPTON
Current Album
“PLEASE, SUNRISE”
BR 754183

EXTRAVAGANZA '73
TYRONE DAVIS
Current Single
"THERE IT IS"
DK 4523

Current Album
"TYRONE DAVIS"
DK 76904

BARBARA ACKLIN
Current Single
"I'M GONNA BAKE ME A MAN"
BR 5501

Current Album
"I CALL IT TROUBLE"
BR 754187

THE REALISTIC
Current Single
"HOW CAN I FORGET YOU"
BR 55497

BOHANAN BAND
Current Single
"PIMP WALK"
DK 4521

Current Album
"BOHANAN—STOP AND GO"
DK 76903
Producers:
The Sound of Black Gold
By DEDE DABNEY

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

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

RCA
(Continued from page 24)

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

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

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

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

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

(Continued on page 66)

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

In addition to the success that the parent company of
(Continued on page 60)

London Leaps Into Soul

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

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

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

(Continued on page 72)
Soul Bunny Congratulates NATRA

The Warner Bros. Records Soul Promotion Team Is

Harold Burnside
Eastern Region

Ron Ellison
Midwest Region

Lou Wills
Southwest Region

David Banks
Director

Carol King
Burbank Soul Sister

Lamont Simpkins
Southeast Region

Eddie Gilreath
Southeast Region

We Believe in Soul
**Capitol's New R&B Wing Committed to Strong Roster**

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

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

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

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

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

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

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

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

"We are looking at this from the long-term vantage point!" Arnold said. "It's not going to be an overnight thing. But new acts do need daily exposure in specialized markets and this is one way to give it to them. We will be able to help coordinate some of the spending of ad and promotional monies and channel some of it into this market. Basically, we feel that Capitol must cover, in full, this extremely important segment of the industry."

**Scepter Wields Soul Wand**

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

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

Currently, Scepter's soul family of acts has grown to be quite impressive. Particular attention has been focused on the Wand label. Establishment is well on the way for the Independents, whose recent million seller, "Leaving Me" has catapulted them to recognition by ABC/Dunhill is Blues on Blues, handled by Al Smith from Chicago. Artists like John Lee Hooker, Jimmy Reed, and Betty Everett are included in the Biches on Blues package.

To handle the increased emphasis on promotion within the company, Otis Smith was appointed Vice President in charge of special projects. Smith is responsible for the growth of ABC's expanding r&b department in the area of ad, sales and promotion. He was enthusiastic about the company's role in rhythm and blues, saying, "My goal includes plans to develop the finest r&b promotion staff in the business, to create new marketing ideas, to launch our black acts and to enhance our ability to stimulate and create more excitement in the r&b field."

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

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

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

NATRA

We Invite You To

CHECK IT OUT

3674

The Fabulous New Single By

TAVARES

Produced by Robert Bowles
WARNERS’ ‘SOUL BUNNY’ CAMPAIGN EMPHASIZES R&B AWARENESS

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

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

SIGNINGS

Soul growth at Warners has been evident in the recent signings of R&B artists for future album product. Recently included on the “Soul Show-case” roster are Nickolas Ashford and Valerie Simpson, composers, performers and producers who co-wrote a string of hits for Ray Charles, Diana Ross, Marvin Gaye and Tammi Terrell and Aretha Franklin, among others, and produced two of Diana Ross’ albums as well as their own solo efforts for the Motown label.

FUTURE RELEASES

Future R&B releases by new artists just signed to the label include an album by African rhythm group Osibisa, and singles by Bobby King, star of “Don’t Bother Me I Can’t Cope,” and Lou Ragland, a former member of the O’Jays.

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

20TH MAKES ITS MARK

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

“We’ve been lucky,” is the way Hesey Wilson puts it. “We started out with ‘Love Jones’ by the Brighter Side of Darkness: that sold well over a million. We brought in Barry White, an incredible producer and now an active and national label in his own right. Both his single, ‘I’m Gonna Love You Just a Little More Baby,’ and his album, ‘I’ve Got So Much To Give,’ went gold in short order and the future looks very bright.

“We took an artist that had lain dormant, Ahmad Jamal, and now we’ve got a super album that’s high in the jazz charts and crossing over into R&B and pop. We’ve got Love Unlimited, a group that we are all tremendously excited about.” As Regan points out, 20th has a large roster. We can afford to concentrate on every artist and with the help of great independent promotion men like Norman Thrasher and Chester Simmons, we are.”

Tom Rodden, the company’s director of marketing, summed up the 20th Century Records’ attitude nicely when he commented, “With good product, good promotion men and total enthusiasm in the company — you can miss.”

PARAGON: R&B WITHOUT PEER

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

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

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

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

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

MUSIC IS MUSIC AT AVCO RECORDS

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

“It’s our belief or intention,” report Hugo & Luigi, chief operating officers for the company, “that in acquiring and developing the Stylists we would be involved with a group that would have a limited appeal.” If the sound of the group as it evolved through the ingenious work of producer Thom Bell was to succeed at all, it would succeed, they believed, on a mass level reaching all segments of the public.

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

Records, as perhaps in the company's history, is one of the most important and influential labels in the world of music.

First, UA Records, as perhaps in the early days, has a vast catalog of music, including soul, rock, and R&B. Soul Movers, the title of the label, has been Listen to Their Music, and they are listening to their fans, too.

(Continued on page 72)

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

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

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

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


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

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

"Soul music today is not just a multi-million dollar business, it's a cultural force throughout the world. Its related and inseparable forms include gospel music, the blues, jazz and a good percentage of today's pop hits," said Marvin Schlachter. "We intend to continue our policy of capturing the early spirit of Chess Records and translate that thrust into pop hits along with an active search for new talent."

(Continued on page 72)
August 11, 1973

101 THE TRIPLE CHART 150

August 11, 1973

101

104 ASHES TO ASHES FIFTH DIMENSION—Bell 45380 (ABC/Dunhill/Soldier, BMI)

102 LET THE GOOD TIMES ROLL—Albino PD 15080 (Travis/Atlantic/Big Bopper, BMI)

103 HE TODAY'S PEOPLE—20th Century TC 2032 (Fox fanfare, BMI)

104 HANG LOOSE MANOR—Polydor 14187 (Mandrill/Intersong USA, ASCAP)

105 SLICK WILLIE HATCH—Mettow M 1252F (Iobate, ASCAP)

116 YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 40094 (Twitty Bird, BMI)

147 WANT DON'T WANT TO BE LONELY RONNIE DUNSON—Columbia 54567

132 TO KNOW YOU IS TO LOVE YOU B. B. KING—ABC 1373 (Stax, Van Stac, Black Bull, BMI)

111 SEEDS MELANIE—Neighborhood 4212 (Famous (Neighborhood, ASCAP)

113 HANDS DEBBIE DAWN—Warner Bros. 7721 (Burdeite, BMI)

112 TALK RUPERT HOMES—Epic 5-11014 (Leeds/Jordan, Herman, Holmes, ASCAP)

114 HE FAMILY CHILD—Antem 203 (Nani (Fox fanfare, BMI)

114 HEARTBEAT—IT'S A LOVETEAD OF FRANCO FAMILY—20th Century TC 2030 (Shelbe, ASCAP)

119 SUMMER (THE FIRST TIME) BOBBY GOLDSBORO—United Artists XM251-W (Penland/Unart, BMI)

123 MUSKAT LOVE AMERICA—Warner Bros. 7725 (Tarka, ASCAP)

127 NAUGHTY GIRL SHANNON—Cinnamon 758 (Son Painter, BMI)

126 BIRMANIPT. ONE RARE BIRD—Polydor 15079 (Yellow Dog, ASCAP)

128 LEARN TO SAY GOODBYE DUSTY SPRINGFIELD—Dunhill D 4357 (Panamo, BMI)

125 SEND A LITTLE LOVE MY WAY MARY—Capitol 3648 (Collagens/East Hill/C.J. ASCAP)

122 MARIA MAGENTA DONOVAN—Epic 5-11023 (ABCO, BMI)

122 BOOGIE MAN CAT'SISH HEDGE—Eastbound 607 (Unrav) (Bridgeport, BMI)

126 I WANT TO BE (WITH YOU I'M LONELY) I'D BE YOU McJUCCULLOUGH—7146 (Big Seven/Red Dragon, BMI)

126 WE CAN CALL POINTER SISTERS—Blau Thumb 229 (Warner Tamerlane, BMI)

129 MY PRAYER VOUGES—20th Century TC 2041 (Skidmore, BMI)

126 CAN'T YOU SEE MARSHALL TUCKER BAND—Capricore 0021 (No Exit, ZBL)

127 STAY AWAY FROM ME SYLVERS—MGM 14579 (Dotted Lion/Sylic, ASCAP)

121 MID AMERICAN MANUFACTURING TYCOON BOBBY RUSSELL—Columbia 4-45901 (Pierius, ASCAP)

130 RUBBER BULLETS TO C.C.—UK 49015 (London (St. Ann's, PRS)

135 ALL NIGHT LONG FRAMPTON'S CAMEL—ABC 1456 (Framee Dee, ASCAP)

137 NO HEADSTONE ON MY GRAVE JERRY LEE LEWIS—Mercury 13402 (Hi-Hi, BMI)

142 DOWN THE ROAD STEPHEN wills—Atlantic 2647 (Gold Hill, BMI)

131 TAKE IT SLOW KING HERTZ—Perception 534 (Danadah, ASCAP)

141 LOVELINESS BROWN SUGAR—Chelsea 78-0125 (RCI/Charduck/Pocketful, BMI)

136 YES, WE FINALLY MADE IT LOVE UNLIMITED—20th Century TC 2075 (January/Savette, BMI)

136 JULY MORNING URIAH HEEP—Mercury T3406 (Dick James, BMI)

127 STREET DANCE FATBACK BAND—Perception 526 (Patrick Bradley, BMI)

130 EVERYBODY BUT ME G. W. KENNY—Kama Surra Ka 581 (Budhak (Kaskat, BMI)

138 REGGAE MY WAY CHUBBY CHECKER—20th Century TC 2040 (20th Century/House of Weiss, ASCAP)

140 LOVE AIN'T GONNA RUN ME AWAY LUTHER INGRAM—Koka Koa 2116 (Glyd (Rond). BMI)

141 LAWS OF THE LAND UNDISPUTED TRUTH—Gordy 9730 (Stone Diamond, BMI)

142 OKLAHOMA CRUDE HENRY MANCINI—RCA 74-0794 (Colleges/East Hill, ASCAP)

117 ROCK N ROLL HEAVEN CLIMAX—Rocky Road 3007 (Bell (Carnival) E. H. Morris/Cookie Box, BMI)

141 OLD BETSY GOES BOING, BOING, BOING THE HUMMERS—Capitol 3464

145 STAND UP AND CHEER FOR THE PREACHER BARRETT STRONG—Epic 5-11011

145 TOP OF THE WORLD LYN ANDERSON—Columbia 4-45857 (Almi-Hammett)

149 MARKS, ASCAP)

147 SHOULD I TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE CONNIE FRANCIS-GSF 6501 (Levine & Brown, BMI)

149 LET ME BE (YOUR EYES BEHIND THE TIMES) KENNY ROGERS—Columbia 1172 (Shelby, ASCAP)

149 ALFIE DELFINICS—Philly Groove 177 (Famous, ASCAP)

151 MAYBE BABY GALLERY—Sussex 259 (Buddelh (Melody Lane, BMI)
## THE SINGLES CHART

**Number One on WKS. ON CHART**

<table>
<thead>
<tr>
<th>No.</th>
<th>Record Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>50</td>
<td>I WAS CHECKIN' OUT, SHE WAS CHECKIN' IN DON COVAY/Yeah Right</td>
<td>Mercury 73385</td>
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<td>51</td>
<td>BONGO ROCK THE INEXPRESSIBLE BONGO BAND/MGM 14588</td>
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<td>FUTURE SHOCK CURTIS MAYFIELD/Curtom 1887 (Buddah)</td>
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<td>53</td>
<td>PLAYGROUND IN MY MIND CLINT HOMES/Epic 5-10981</td>
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<td>SWEET CHARLIE BAE JACKIE MOORE/Atlantic 2956</td>
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<td>55</td>
<td>I'M ALWAYS LOVING MY MAMA INTRUDERS/Gamble 257 2506 (Columbia)</td>
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<td>56</td>
<td>THEME FROM CLEOPATRA JONES JOE SIMON/Spring 138 (Polydor)</td>
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<td>SWEET HARMONY SMOKY ROBINSON/Tamla TS4233F</td>
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<td>58</td>
<td>LOVE, LOVE, LOVE DONNY HATHAWAY/Ato 6928</td>
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<td>59</td>
<td>BABY I'VE BEEN MISSING YOU INDEPENDENTS/Wand 11258 (Spector)</td>
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<td>60</td>
<td>SUNSHINE MICKEY NEUBURY Elektra 45863</td>
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<td>61</td>
<td>SHOW BIZ KIDS STEELY DAND ABC 11382</td>
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<td>62</td>
<td>BLOCKBUSTER THE SWEET Bell 45361</td>
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<td>ONE TIN SOLDIER COVEN MGM K14308</td>
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<td>LORD, MR. FORD JERRY REED RCA 74-0948</td>
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<td>65</td>
<td>DIDN'T I SYLVIA/Vibration 524 (All Platinum)</td>
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<td>HALF BREED CHER/MCA 40102</td>
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<td>KODACHROME PAUL SIMON Columbia 4-45859</td>
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<td>THERE IT IS TYRONE DAVIS Dakar 4523 (Brunswick)</td>
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<td>FREEDOM FOR THE STALLION HUES CORP./RCA 74-0940</td>
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<td>JIMMY LOVES MARY-ANN LOOKING GLASS Epic 5-11001</td>
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<td>TEQUILA SUNRISE EAGLES/Asylum 11017</td>
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<td>TWISTIN' THE NIGHT AWAY ROD STEWART/Mercury 73412</td>
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<td>Goin' HOME OSMONDS MGM K14562</td>
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<td>74</td>
<td>SYLVIA FOCUS/Sire 708 (Famous)</td>
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<td>FREE RIDE EDGAR WINTER Epic 5-11024</td>
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<td>L.A. FREEWAY JERRY FEATHER WALKA/MCA 40054</td>
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<td>77</td>
<td>IT'S FOREVER EBONYS/Phil. Int'l ZST 3529 (Columbia)</td>
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### CHARTMAKER OF THE WEEK

- **I'VE GOT SO MUCH TO GIVE**
  - BARRY WHITE
  - 20th Century TC 2042

### BILLION DOLLAR BABIES

- ALICE COOPER/Warner Bros. 7724
- 47 I'D RATHER BE A COWBOY JOHN DENVER/RCA 74-0955
- 88 LOVING ARMS DOBBIE GRAY/MCA 40100
- 84 TOUCH OF MAGIC JAMES LEROY/Janus 219
- 86 THE KING OF ROCK & ROLL CASHMANN & WEST/Dunhill D 4349
- 84 MR. SKIN SPIRIT/Epic 5-10701
- 100 YOU GOT ME ANYWAY SUTHERLAND BROTHERS & QUIVER/Island 1217 (Capitol)
- 93 IN THE MIDNIGHT HOUR CROSS COUNTRY/Ato 6934
- 87 ROLAND THE ROADIE AND GERTRUDE THE GROUPIE DR. HOOK & THE MEDICINE SHOW/Columbia 4-45878
- 88 LONG TRAIN RUNNIN' DOBBIE BROTHERS/Warner Bros. 7689
- 89 DARLING COME BACK HOME EDDIE KENDRICKS/Tamla TS4236F
- 90 MAKE ME TWICE THE MAN NEW YORK CITY/Chelsea BCBO-0025 (RCA)
- 91 ECSTASY OHO PLAYERS/Westbound 216 (Chess Janus)
- 92 STONED OUT OF MY MIND CHI-LITES/Brickwall 55500
- 93 SUNSHINE SHIP ARTHUR, HURLEY & GOTTIEB/Columbia 4-45881
- 94 PEACEMAKER ALBERT HAMMOND/Mums ZST 6021 (Columbia)
- 95 RHAPSODY IN BLUE EUMIR DEODATO/CTI 16
- 96 ROCKY MOUNTAIN JOE WALSH/Dunhill D 4361
- 97 EVIL EARTH, WIND & FIRE/Columbia 4-45888
- 98 MAKE UP YOUR MIND J. GEILS BAND/Atlantic 2974
- 99 DON'T LET IT END MIRACLES/Tamla TS4237F
- 100 LET'S SPEND THE NIGHT TOGETHER DAVE BOWIE/RCA APBD-0028
**FLASHMAKER OF THE WEEK**

**HARD NOSE THE HIGHWAY**

Van Morrison

Warner Bros.

**TOP FM AIRPLAY THIS WEEK**

**HARD NOSE THE HIGHWAY**

Van Morrison—Warner Bros.

DEODATO 2—CTI

PATO GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan

TRES HOMBRES—Z. Z. Top—London

**LYNEW/FM/NEW YORK**

BOULDERS—Roy Wood—Harvest (Import)

DORY PREVIN IN CONCERT—UA

FREE WHEELIN’—(single)—Fabulous Rhinestones—Just Sunshine

MUSIC IS MY MISTRESS—Linda Harrugo—Elektra

NEW YORK DOLLS—Mercury

TOMGONE—(single)—Raspberries—Capitol

VALLEY HI—Ian Matthews—Elektra

**WBGN-FM/BOSTON**

CAPITOL CITY ROCKETS—Elektra

EDDIE KENDRICKS—Tamla

EXTENSION OF A MAN—Donny Hathaway—Atco

FINGERS—Arijo—CTI

GYPSY MAN—(single)—War—UA

HOME MADE—Sweet Potato Pie—Salon

MOTT—Mott The Hoople—Elektra

MUSIC FROM FREE CREEK—Various Artists—Charisma (Import)

NO SWEAT—Blood, Sweat & Tears—Col

SITTING IN THE MIDDAYSUN (single)—Kinks—RCA (Import)

**WLIR-FM/LONG ISLAND, N. Y.**

BOOGIE WOODIE BAGLE ROY (single)—Andrews Sisters—MCA

CHILD OF NATURE—Jack Traynor & Steelwind—Grant

DEODATO 2—CTI

FREEDOM FLIGHT—Shuggie Otis—Eric

GOLD TAILED BIRD—Jimmy Rogers—Shelter

HARD NOSE THE HIGHWAY

Van Morrison—WB

PAT GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan—CTI

RAZAMAZAN—Nazzarethe—A&M

THERE IS A BREEZE—Michael Johnson—Atco

TRES HOMBRES—Z. Z. Top—London

**WBUS-FM/MIA MIA**

AFTER THE BALL—John Fahey—Reprise

DORIAN PREVIN IN CONCERT—UA

FIRST WATER—Sharks—MCA

FOREIGNER—Cat Stevens—A&M

GET RIGHT—Mose Jones—Sounds of the South/MCA

LIFEBOAT—The Sutherland Brothers & Quiver—Island

MARSHALL TUCKER BAND—Capricorn

NEW SONGS FOR OLD FRIENDS—Tom Paxton—Reprise

PAT GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan—Col

**WABX-FM/DETROIT**

BREEZY STORIES—Danny O’Keefe—Atlantic

BRITISH HIT REVIVAL VOl. 1—Various Artists—EMI (Import)

BROTHERS & SISTERS—Allman Brothers—Capricorn

**WMMR-FM/PHILADELPHIA**

BOULDERS—Roy Wood—Harvest (Import)

DEODATO 2—CTI

DONATO DEODATO—Joao Donato—Muse

**DEODATO 2—CTI**

HARD NOSE THE HIGHWAY

Van Morrison—WB

HOBOS, HEROES & STREET CORNER CLowns—Don McLean—Enterprise

LAST STAGE FOR SILVERWORLD—Kenny Young—WB

LYNWOOD SKYFORD—Sounds of the South/MCA

RAZAMAZAN—Nazzarethe—A&M

SISTER BROTHERS—Alien—Virgin

TUBULAR BELLS—Mike Oldfield—Virgin

WE’RE AN AMERICAN BAND—Grand Funk

**WBNM-FM/CHICAGO**

A WHITE SPOT COAT & A PINK CRUSTACEAN—Jimmy Buffett—Dunhill

BACK DOOR—WB

BREEZY STORIES—Danny O’Keefe—Atlantic

FORWARD MOTION—The Section—WB

FREE WHEELIN’—Fabulous Rhinestones—Just Sunshine

HARD NOSE THE HIGHWAY

Van Morrison—WB

M. F. KORN 3—Maynard Ferguson—Col

PATO GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan—Col

RATTLESNAKE—Jim Post—Fantasy

REALIZATION—Eddie Henderson—Capricorn

SUNNYLAND SLIM PLAYS THE RAGTIME BLUES—Bluesway

**CHUM-FM/TORONTO**

BUTTERFLY—Cheryl Didcher—A&M

CLOSED TO IT—Brian Auger’s Oblivion Express—RCA

CRIMSY LIFE—Gina Valente—A&M

FORWARD MOTION—The Section—WB

HARD NOSE THE HIGHWAY

Van Morrison—WB

IN PURSUIT OF THE 27TH MAN—Z. Z. Top—London

MOTION—The Section—WB

WHATEVER TURNS YOU ON—West, Bruce & Laing—Col/Windfall

**KADI-FM/ST LOUIS**

BLACK GRASS—Shelter

FACTS OF LIFE—Bobbi Womack—UA

HARD NOSE THE HIGHWAY

Van Morrison—WB

JIM’S NON—Jim Horn—Shelter

LAST THING ON MY MIND (single)—Neki Richmond—MCA

LONG HARD CLIMB—Helen Reddy—Capitol

NEW SONGS FOR OLD FRIENDS—Tom Paxton—Reprise

VALLEY HI—Ian Matthews—Elektra

WOMAN ACROSS THE RIVER—Freddie King—Shelter

**FM SLEEPER OF THE WEEK**

**KZEL-FM/EUGENE, OREGON**

BRIAN CADD—Chicago

DEODATO 2—CTI

DONATO DEODATO—Joao Donato—Muse

FREE WHEELIN’—Fabulous Rhinestones—Just Sunshine

HARD NOSE THE HIGHWAY—Van Morrison—WB

LO & BEHOLD—Colson Dean McGuiness—Fireside

MICEY NEWBURY LIVE—Elektra

PORTFOLIO—Richie Havens—Stormy Forest

TRES HOMBRES—Z. Z. Top—London

WE’RE AN AMERICAN BAND—Grand Funk

**KFML-FM/NEW YORK**

ASTRAL TRAVELING—Lonnie Smith—Flying Dutchman

DEODATO 2—CTI

FORWARD MOTION—The Section—WB

HARD NOSE THE HIGHWAY—Van Morrison—WB

INSIDE STRAIGHT—Canibbali Adderley—Fantasy

JACK DANIELS (single)—Jerry Lee Lewis—Mercury

LAST STAGE FOR SILVERWORLD—Kenny Young—WB

MOTT—Mott The Hoople—Col

PAT GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan—Col

REALIZATION—Eddie Henderson—Capricorn

THERE’S NO ME WITHOUT YOU—(Import)—MCA

TRUE LOVE—Alex Harvey—Capitol

**KDKB-FM/PHOENIX**

ELECTRIC SHOCKS—Roger Ruskin Spear—UA

FACTS OF LIFE—Bobbi Womack—UA

FOREIGNER—Cat Stevens—A&M

HARD NOSE THE HIGHWAY—Van Morrison—WB

MICEY NEWBURY LIVE—Elektra

NEW SONGS FOR OLD FRIENDS—Tom Paxton—Reprise

PAT GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan—Col

SMILING FACE—Davey Johnstone—Rocket—MCA

TRES HOMBRES—Z. Z. Top—London

VALLEY HI—Ian Matthews—Elektra

**KMET-FM/LOS ANGELES**

BROTHERS & SISTERS—Allman Brothers—Capricorn

BUTTERFLY—Cheryl Didcher—A&M

CLOSED TO IT—Brian Auger’s Oblivion Express—RCA

ELECTRIC SHOCKS—Roger Ruskin Spear—UA

HARD NOSE THE HIGHWAY—Van Morrison—WB

I’M SO LONESOME I COULD CRY (single)—Leon Russell—Shelter

LIFEBOAT—The Sutherland Brothers & Quiver—Island

MOTT—Mott The Hoople—Col

PAT GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan—Col

SMOKY—Smokie Robinson—Motown

TRES HOMBRES—Z. Z. Top—London

WHAT THE KIDS WANT—Hoodoo Rhythm Devils—Blue Thumb

**KSAN-FM/SAN FRANCISCO**

CHICAGO VI—Col

CLOSED TO IT—Brian Auger’s Oblivion Express—RCA

COUNTDOWN TO ECSTASY—Steely Dan—A&M

DEODATO 2—CTI

EXTENSION OF A MAN—Donny Hathaway—Atco

GYPY MAN (single)—War—UA

HARD NOSE THE HIGHWAY—Van Morrison—WB

I’M SO LONESOME I COULD CRY (single)—Leon Russell—Shelter

KAMF-FM/DALLAS

CLOSED TO IT—Brian Auger’s Oblivion Express—RCA

LIFEBOAT—The Sutherland Brothers & Quiver—Island

MOTT—Mott The Hoople—Col

PAT GARRETT & BILLY THE KID

(Soundtrack)—Bob Dylan—Col

SKELETAL—Smokie Robinson—Motown

TRES HOMBRES—Z. Z. Top—London

WHAT THE KIDS WANT—Hoodoo Rhythm Devils—Blue Thumb
the midst of the excitement
undertaking his current gold single,
"Il It Go Round In Circles,"
is recently past gold single
"Outa-Space,"
his forthcoming album,
Everybody Likes Some Kind of Music,
his upcoming 22-city international
tour with the Rolling Stones,
we'd like to say

CONGRATULATIONS TO

1973 NATRA Award
Top Instrumentalist

A&M Records
CONG

B

W M
TULATIONS!!

BY WHITE

W MALE VOCALIST

TTER SIDE
ARKNESS

W MALE VOCAL GROUP

&B SINGLE OF THE YEAR

OVE JONES"

A DREAM AND YOU
COME TRUE!
Thank you, for voting me #1

#1 Top New Female Vocalist — Record World 1973 R&B Poll
THE RETAIL REPORT

THE WEEK

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

MIODOWN RECORDS ITHACA, N.Y.

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

THE FOREIGNER—Cat Stevens—A&M
HISTORY OF THE GRATEFUL DEAD VOL. 1—WB

JANIS JOPLIN'S GREATEST HITS—Col
LIVING IN THE MATERIAL WORLD—George Harrison—Apple
LOVE DEVOTION SUCCER—Carlos Santana & Mahavishnu
MCK COX BAND—Capitol
POINTER SISTERS—Blue Thumb
WHATEVER YOU'TON—West, Bruce & Laing—Col

WAXIE MAXIE—BALT. WASH.

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

ALL I NEED IS TIME—Quadys Knight—Soul
COUNTDOWN TO ECLIPSY—Steevy Dan—WB
EXTENSION OF A MAN—Donny Hathaway—A&M
FIRST WATER—Sharks—MCA
FOREIGNER—Cat Stevens—A&M
HEY NOW HE—Arthera Franklin—Atlantic
LIVING IN THE MATERIAL WORLD—George Harrison—Apple
LOVE DEVOTION SUCCER—Carlos Santana & Mahavishnu
MCK COX BAND—Capitol
MOONEY—Smoky Robinson—Tarsia
THREE SMOKERS YOU DRINK THE PLAYER YOU GET—Joe Walsh—Dunhill

GARY'S RICHMOND

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

DICK CLARK'S 20 YEARS OF R&R—Buddah
FOREIGNER—Cat Stevens—A&M
GEMINI SUITE—WB
HISTORY OF THE GRATEFUL DEAD VOL. 1—WB
LEON LIVE—Leon Russell—Shelter
LIVING IN THE MATERIAL WORLD—George Harrison—Apple
POINTER SISTERS—Blue Thumb
PUMP—West, Bruce & Laing—Col

POPULAR TUNES, MEMPHIS

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

CALL ME—Ali Green—Hi
FACTS OF LIFE—Bobby Womack—UA
FOREIGNER—Cat Stevens—A&M
FRESH—Silk & the Family Stone— Epic
JESUS CHRIST SUPERSTAR SOUNDTRACK—MCA
MA—Rare Earth—Rare Earth
TAYLORED IN SILK—Jennie Taylor—Stax
THREE SMOKERS YOU DRINK THE PLAYER YOU GET—Joe Walsh—Dunhill

1812 OVERTURE, MILWAUKEE

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

COUNTDOWN TO ECLIPSY—Steevy Dan—WB
FOREIGNER—Cat Stevens—A&M
DARK SIDE OF THE MOON—Pink Floyd—Harvest
Houses of the Holy—Led Zeppelin—Atlantic
LOVE DEVOTION SUCCER—Carlos Santana & Mahavishnu
NEW YORK DOLLS—Mercury
RED ROSE SPEEDWAY—Paul McCartney—A&M
SOUL MAKOSSA—Manu Babono—Atlantic
THREE SMOKERS YOU DRINK THE PLAYER YOU GET—Joe Walsh—Dunhill

FOLKLORE CENTER/ DENVER

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

BLUE GRASS REVUE—Dayday
DEODATO 2—CTI
HARD NOSE THE HIGHWAY—Van Morrison—WB
HISTORY OF THE GRATEFUL DEAD VOL. 1—WB
HUCKSTER TON HEROES—Waylon Jennings—RCA
NATURALLY—Letta Mbulu—Fantasy
PAT GARRRETT & BILLY THE KID (Soundtrack)—Ron Opol—Col
THERE GOES RHYMIN' SIMON—Paul Simon—Col

MUSICLAND, MINNEAPOLIS

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

COUNTDOWN TO ECLIPSY—Steevy Dan—ABC
FOREIGNER—Cat Stevens—A&M
FRESH—Silk & the Family Stone— Epic
ISAAC HAYES LIVE—Enterprise
JESUS CHRIST SUPERSTAR SOUNDTRACK—MCA
MORE CREEDENCE GOLD—Fantasy
TOUCH ME IN THE MORNING—Diana Ross—Motown
TOWER OF POWER—WB

CIRCLES, PHOENIX

BACK TO THE WORLD—Curtis Mayfield—Curto
CAPTAIN AND ME—Doobie Bros—WB
DICK CLARK'S 20 YEARS OF R&R—Buddah
FRESH—Silk & the Family Stone— Epic
ISAAC HAYES LIVE—Enterprise
LEON LIVE—Leon Russell—Shelter
Really... I. J. Cale—Shelter
SOUL MAKOSSA—Manu Babono— Atlantic
TOWER OF POWER—WB
WOMAN ACROSS THE RIVER—Freddie King—Shelter

WHEREHOUSE, CALIFORNIA

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

DAY LIGHT—Peg Floyd—Harvest
DIAMOND GIRLS—Seals & Crofts—WB
FANTASY—Carole King—Ode
FAREWELL ANORDEMA—a John Denver—RCA
FOREIGNER—Cat Stevens—A&M
HOT AUGUST NIGHT—Neil Diamond—MCA
Houses of the Holy—Led Zeppelin—Atlantic
THERE GOES RHYMIN' SIMON—Paul Simon—Col

RECORD FACTORY, SAN FRANCISCO

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

MUSIC ODYSSEY, LOS ANGELES

A PASSION PLAY—Jethro Tull—Chrysalis
COLUMBIA RECORDS—Col

DEODATO 2—CTI
EL CHICANO—MCA
HARD NOSE THE HIGHWAY—Van Morrison—WB
JESUS CHRIST SUPERSTAR SOUNDTRACK—MCA
LONG HARD CLIMB—Helen Reddy—Capitol
RICHARD HAXON: A FANTASY—David Frye—Buddah
TOUCH ME IN THE MORNING— Diana Ross—Motown

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically.
Love your Brothers and Sisters
GSF OK in R&B

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

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

GSF has just released a new single by Sir Joe Quarterman and Free Soul, entitled, “This Girl Of Mine”. This is Joe’s second release since his national r&b smash, “I (Got) So Much Trouble In My Mind”. The aforementioned record was Joe’s first outing into the r&b field. Joe, who hails from Washington D.C., has gained national and international recognition, both as a recording artist and performer, and has just returned from a very successful European Tour.

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

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

GSF Records is the parent Company for the newly formed Encounter label, which is basically a contemporary Jazz

(Continued on page 72)
AL GREEN
#1 Top Male Vocalist.

JUET ELEGANCE
#2 Top New Female Group.

ODSTONE
2 Top New Male Group.

Thank you.

LONDON RECORDS
By DEDE DARNEY

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

DEDE'S DITTIES TO WATCH: "Girl Blue" The Main Ingredient (RCA) "New Breed Kinda Woman"—Lamont Dozier (Invictus); "Nutbush City Limits"—Ike & Tina Turner (UA); "I Wanna Come Back"—the Emotions (Volt); "Blessed Trinity"—J. C. White Singers (ZansFee); "Visions Of Paradise"—Benny Johnson (Today); "Stay With He Baby"—B. W. & the Next Edition (Dakar).

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

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

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

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

A new dust on the recording playground, but not new as singles are Sylvia and Ralfi Pagan, with a tune entitled "Soul Je t'aime" on Vibration. This side has taken off in the New York City area.

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

Hot Wax's Lee Charles is shown here as he stopped by Record World's office to say hi to rapper Dede Darney, Charles current hit record "I Just Wanna Be." Chris Mitchell is no longer with United Artist but is now with Paramount.

Jack Powell, a.k.a.

"Jackie Soul" who left Radio Station WILC in Indianapolis, is looking for a position as a radio announcer. He currently holds a 3rd phone and may be reached at AC 212 - 427 - 3088.

11 4 THERE'S NO ME WITHOUT YOU — Manhattan—Columbia 4-45338
12 14 GYPSY MAN — Warner—United Artists 5X281—W (Buddah)
13 17 FUTURE SHOCK — Curtis Mayfield—Curtom 1987—Buddah
14 7 SO VERY HARD TO GO — Tower Of Power—WB 7687
15 18 BABY I'VE BEEN MISSING YOU — Itag Corporation—Wd 1138
16 15 SWEET CHARLIE BABE — Archie Moore—Atlantic 2964
17 26 THERE IT IS — T'Yonde Davis—Dakar 4523
18 20 RIGHT PLACE, RIGHT TIME — Dr. John—Atco 6914
19 22 DIDN'T I — Sylvia—Vibration VI 524
20 21 LOVE, LOVE, LOVE — Donny Hathaway—Atco 6928
21 31 THEME FROM CLEOPATRA JONES — Joe Simon—Spring 138 (Polydor)
22 26 SIXTY-MINUTE MAN — Clarence Carter—Fame 2XW60—W (UA)
23 29 I'VE GOT SO MUCH TO GIVE — Barry White—20th Century TC 2942
24 28 STONED OUT OF MY MIND — Chili-Lites—Bruntwick 3500
25 11 WHERE PEACEFUL WATERS FLOW — Glady's Knight & the Pips—Buddah
26 41 TO KNOW YOU IS TO LOVE YOU — B. B. King—ABC—11373
27 28 STREET DANCE — Patrice—Perception 526
28 19 FRIEND OF MINE — Bill Withers—Stax 257 (Buddah)
29 24 SOUL MUSIKO — Manu Dibango—Atlantic 2971
30 23 YOU'RE GETTING A LITTLE TOO SMART — Detroit Emeralds—Westbound 213
31 16 TIME TO GET DOWN — O'Jays—Phila. Intl. ZS7 3531 (Columbia)
32 34 HANG LOOSE — Mandrell—Plyader 1417
33 40 EVIL — Earth, Wind & Fire—Columbia 4-45389
34 38 UNTIL IT'S TIME FOR YOU TO GO — New Birth—RCA BPRG 0003
35 43 ECSTASY — Ohio Players—Westbound 216 (Chris Jones)
36 32 I'LL SAVE NOTHING FOR A MAN IN LOVE — Archie Bell & Blue (United States)
37 66 FUNKY STUFF — Kool & the Gang—Delite 557
38 39 SHORT STOPPING — Veda Brown—Stax STA 0143
39 42 JUST DON'T WANT TO BE LONELY — Ronnie Dyson—Columbia 4-45597
40 48 SLICK — Little WUCA—Motown M 12529
41 49 STAY AWAY FROM ME — Sylvester— MGM 14579
42 47 TRYING TO SLIP AWAY — Lloyd Price—GFS 6904
43 55 LINDA LEIRE (UK) — New York City—Cheese BCRD-001—RCA
Staple Singers offer more programming variety in one album than most groups offer.

It's a pretty strong statement. But don't knock it if you haven't seen Staple Singer's new album "Be What You Are." Every he same universal appeal your listeners enjoyed in "It Yourself" and "I'll Take You There.

So do what you do Top 40, R&B, M.O.R., or give, do it with "Be What You Are." And you'll right.

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

■ NEW YORK—Polydor Incorporated, just entering its fifth year as a U.S. company, has already established itself as an industry leader in the r&b field. As Polydor President Jerry Schoenbaum puts it, "R&B product, and the advent of new market outlets and crosstown promotion and marketing efforts, keeps Polydor in the r&b forefront."

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

The recent surge of black-oriented film-making is one of the most striking recent developments in the entertainment world, and Polydor artists have risen to the occasion with highly successful motion-picture soundtrack product. James Brown continues to ride the charts with "Black Caesar," his first film venture, which may prove to be his top-selling album ever. Brown's "Down and Out in New York City," Lyn Collins' "Mama Feelgood" and the JBs' "Sportin' Life" also reaped sales as singles from the "Caesar" score (the last two on the People label). Record-breaking box office of the American International crime saga starring Fred Williamson, has lent sales impetus, enhanced by advertising, promotion and merchandising tie-ins. A comparable success is greeting "Slaughter's Big Rip-Off." Brown's new soundtrack album for the action-packed film starring namesake Jim Brown—as well as Lyn Collins' People single "How Long Can I Keep It Up" and Brown's single "Sexy Sexy Sexy," both from the "Slaughter" score. Roy Ayers made his entry in the soundtrack medium with Coffy, enjoying the benefits of heavy box office on the Pam Greer-starring American International action-drama. Meanwhile, Joe Simon's theme for "Cleopatra Jones" and Millie Jackson's "It Hurts So Good," both featured in the Warner Bros. film and recently issued as Polydor-distributed Spring singles, are shaping up as major hits.

With a seven-month tenure on both pop and r&b charts, (Continued on page 70) Can't Cope," won her more than a half-dozen major awards, including a Tony and a Grammy, is currently recording her first solo album, to be released on Mercury.

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

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

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

Capricorn's R&B Entry

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

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

Maxayn Lewis is the lead vocalist in the group. She was once a member of the infamous Kettes with Erma & Tina Turner, and she was also the featured vocalist in the Bobby "Blue" Bland show.
The Sound of Soul
in Atlantic/Atco Records & Tapes

**ARETHA FRANKLIN**

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

**MANU DIBANGO**

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

**CLARENCE REID**

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

**WAYNE DAVIS**

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

**DONNY HATHAWAY**

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

**BETTY WRIGHT**

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

**NIKKI GIOVANNI**

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

**THE SOUL YEARS**

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

**RAPTURE**

Atlantic Atco Records and Tapes
At Stax, A Continuing Commitment to Soul

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

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

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

Stax and its artists have never lost touch with their roots. They've always been aware of the needs of the community. Each year Stax artists do their part for scores of worthwhile causes, from the Sickie Cell Anemia Foundation, the Martin Luther King Hospital and Operation PUSH to countless local benefit concerts.

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

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

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

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

Pictured are some of the many fine Stax Records (and subsidiary labels) artists: (top row, from left) Isaac Hayes, the Staple Singers, Luther Ingram, Mel and Tim, and the Emotions; (bottom row, from left) Johnnie Taylor, Albert King, the Dramatics, Rufus Thomas and Carla Thomas.

RCA

(Continued from page 36)

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

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

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

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

our information:

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

sh to thank all those who helped us - Keg Johnson, who will shortly be recognized with Thom Bell) as one of the very best producers in the music industry and Otis who crossed over "Misdemeanor" and wouldn't let "Bongo Rock" die (our first started selling Oct. 13, 1972), and Mike Curb who gave us our start and taught us so much about so many things. We are thankful for the past and optimistic about the future. We have reached agreement with some of the major forces in our try and we look forward to working with them - showing what we can do.

ese troubled times, where accusations flow so freely, and our industry as a whole is discredited for the wrongdoings of a few, we wish to thank the recording industry and R&B stations across the country for giving us our start - the opportunity to make it happen; you gave us the chance.

you.

el Viner

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On Independent Promotion

By RON GRANGER

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

独立推广——假设推广的重要性在于为唱片业争取公众的青睐。独立推广主要来自独立生产者，而不是追求利润。HDHHQ制作公司（伦敦）的负责人说：“独立推广者，无论是批评还是赞扬，都推动了独立推广在唱片业中的作用。”独立推广是实现成功的关键。

独立推广不是对艺术家或唱片制作人的附和，而是唱片公司的一种工具，旨在满足公众对质量娱乐的要求。独立推广的充分性在于其在商业和行业中的利润。独立推广的必要性在于质量产品，而竞争性则在于独立推广者的职业生涯。

独立推广的推广者，就其作为独立推广者之重要性而言，是产品的一部分。独立推广者不断增长的知名度，使独立推广行业受益。

**New York — "Pillow Talk"**

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

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

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

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

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

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

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

**Eddie Holland: Good for R&B**

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

HDH do not compose and produce hit after hit because it's a good way to pass time. They do so because of the unquestionable sweetness for success and profits. The promotion and personnel are critical to the success of the record. HDH have always been successful. They were successful because the promotion staffs were always successful in their work. They worked hard to ensure that the records they released were successful.

Through its promotion, HDH is able to place the records of the artists they have signed on the charts. They have been successful in placing the records of the artists they have signed on the charts.

The company's management has always been dedicated to the success of the artists they have signed. They have been successful in placing the records of the artists they have signed on the charts.
Records: Etta James Back
Singer Re-Emerges Strongly and Has Some Autobiographical Echoes

Etta James, involved with personal problems, has been away from recording for two years. Now she emerges again with "Etta James" (Chess Records CH 50042, $5.98) with powers undiminished, a singer turning over her shoulder to the future. Even in the nineteen-fifties when she recorded her first hit, Etta was, although termed a rock-'roll singer, heavily into gospel sounds, a reflection of her first singing in the Baptist church. Those strong and vibrant roots are contained in this 1972 album.

It's also fortunate she has affection for the composer Randy Newman: "I wanted to give it up," Miss James said. "I wanted to give it up for a long time, but suddenly I knew it was time to really do it and the record company (Chess/Janus) supported me.

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

Etta James: Chess—CH 20012

Excellent. The record label's vocalists of the early days of rock have made their first LP in two years, and the Gabriel Mekler-produced set shows her to be at the pinnacle of her vocal magic. Several Randy Newman songs (like "Sail Away" and "God's Song") get fine readings, as do all the other Etta touches.

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

Jan Dove

Cash Box Review

ETTA JAMES—Chess—CH 50042

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

Cheess/Janus Records
BAMA Commits Itself To Black Professionalism

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

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

MCA
(Continued from page 42)

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

Hillery Johnson, MCA's national r&b promotion manager predicts an outstanding future for MCA's r&b acts as well as an increase in the changing programming structure is "Dyn- namite Explodes", by Gentle Persuasion: the disc will be out in a week or two.

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

Elegance Personified
BY DEDE DABNEY

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

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

One

Black Gold
(Continued from page 36)

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

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

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

Gamble/Huff

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

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

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

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

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

MCA
(Continued from page 42)

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Stereo Dimension
(Continued from page 42)

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

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

CTI's R&B Expansion

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

In addition, however, the label has become a power in the r&b field, especially with their Kudu label, which houses such (Continued on page 73)
Congratulations to Natra
its 18th annual convention
from the ABC family of records
and our recording artists

Andrewns
I. Austin
ie Banks & the Messengers
ical Gospel Singers
Bland
Klyn Skyways
e Brown
Tol City Star Singers
th Paul Owens
. Carlton
luis Cheeks
ollins
ton Brothers
. Crawford
ie & Gospelettes
land Blind Boys
ddie H. Dunn
 Blind Boys
Tops
ie Garner
ospelaires
oria Hawkins

Highway QC's
obby Hutton
uck Jackson
ackson Southernaires
ansas City Melodyaires
urtis Keys & the Gospel Keys
oving Sisters
harales
masters of Soul
ighty Clouds of Joy
ilgrim Jubilee Singers
ilgrim Outlets
. Cleophus Robinson
ufus
ensational Nightingales
ensational Williams Brothers
ilming Jubilees
upreme Jubilees
ibe
ugene Williams
& Sister Lee Ida Brown
. V. Wright
zion Tones

ABC • Dunhill • Duke
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Sussex: The Sound of Success

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

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

They are: Creative Source—A male-female ensemble characterized by their harmony and varying vocal range. Their single is “You Can’t Hide Love”; Ralph Graham—A vocalist-songwriter; Three of a Kind—A male vocal trio consisting of the Perry Brothers, Jeff, Dennis and Zachary. These Detroit natives have been noticeably influenced by fellow Detroiters, Holland-Dozier-Holland, General Johnson (Chairman of the Board) and their oldest brother, producer, Greg Perry; and the Master Fleet—A self-contained group which consists of four vocalists and four musicians.

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

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

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

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

SAS: Management With Soul

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

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

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

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

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

Stories is a group also under the wings of Seidenberg management. This Kama Sutra recording group has risen to meteoric heights with their current single of “Brother Louie” which looks like it can reach a Number 1 position on all charts. International tours have been arranged for Stories, who are currently touring the United States.

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

Ovation Gets Dixon

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

(Continued from page 58)

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

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

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

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

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

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

Andre Perry on Product Mgmt.

By DEDE DARBEE

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

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

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

RW: What was your approach to the market place?

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

Just Sunshine

(Continued from page 30)


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

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

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

Mogul Acquires 'Makossa' Rights

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

Brunswick

(Continued from page 32)

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

Garris looks at Brunswick's success from a business-oriented viewpoint. "We've got a stable of music...we're doing more advertising." And Garris finds the increase in sales gratifying to him and the label. "The reason we're having greater acceptance, is due to the greater acceptance of r&b on the music level over the last five years. There's a great market for r&b singles and albums. That's why the racks are into it more, and that's why we're selling more."

Both men cite the smallness of their organization as one of the chief reasons for growth. "We're smaller, and we have that advantage," says Ivy.

The small number of releases allows them to work on each single and album more closely, and by concentrating on releases, fewer records are "lost." They also have success with an oldies series, featuring the greatest hits of the Chi-Lites, Tyrone Davis, Jackie Wilson, Barbara Acklin, etc. They've also had success with a series of "Greatest Hits" albums by their hotter artists, and a "Various Artists Greatest Hits" package. Finally, they do a good business in catalogue albums, with the belief that catalogue albums are also valuable sales items.

Success

Brunswick's success stems from their involvement with good r&b product, the motivated personnel, and a sense of enthusiasm. Which leads one to believe that next year, and for many years to come, Brunswick/Dakar/BRC will continue to be one of the major independent companies on the scene.
Buddah
(Continued from page 42)
Louie," the first hit-bound blue-eyed soul to be heard in quite a while.
As Bogart pointed out, "The Buddah Group was one of the first companies to recognize, several years ago, the growing importance of black albums as well as the phenomenon of independently owned black labels. Now the majors are well ensconced in this direction but Buddah was one of the ground-breakers."

GSF
(Continued from page 54)
label, using a roster of well known jazz musicians. Some of the artists featured are: Sel- don Powell, Sands of Time, Frank Owens, Sir Edward and East Coast. Much of the music on Encounter was produced by Lloyd Price and Bernard Purdie.
GSF has recently concluded a distribution deal with the Golden Ear label, based in Chicago. Their first release is by the Enchanters, entitled "A Fool Like Me."

Chess/Janus
(Continued from page 41)
Chess/Janus has also become a major factor on the west coast music scene. An expansion that started with independent producer Gabriel Mekler several months ago has continued through the recent addition of Eddie De Joy as director of west coast operations and Allan Mason as director of artist development.

UA
(Continued from page 11)
ous jazz division.
Shirley Bassey has always reigned as a queen of the M.O.R. and easy - listening areas. Ms. Bassey has a bit of product called "Never, Never, Never" on pop, easy-listening and r&b lists. Other UA biggies in the soul area include perennial bestseller Z.Z. Hill, the gifted Lea Roberts and the dynamic Margie Evans.
In addition, r&b product for UA is being turned out at Ike Turner's famed Bolic Sound Studios in Inglewood. Bolic is where the great Ike & Tina Turner records come from, of course, but Ike also masterminds the recording of Family Vibes, the Turners' band; the world-famous Ikettes, Tina's back-up singers, and an extremely promising young female singer named Judy Cheeks, whom Ike & Tina are grooming for stardom.
Also, the UA-distributed Fame label rocks with Candi Staton and Clarence Carter, each of whom seems to be a permanent resident on both the pop and soul charts. And Avalanche Records, another disk- ery distributed by United Artists, has a single called "Say Girl!" by an act called the Group, that is creating all kinds of national excitement.
UA's soul future has never looked brighter. In the next few weeks, several of the major artists mentioned previously will be represented by important album product.

London
(Continued from page 96)
Ann Peebles' first hit big on the r&b charts in 1969 with "Part Time Love" followed closely by Al Green's initial soulful smash "I Can't Get Next To You," and Hi/London was established as a major r&b/soul power. Of course, Al's record of nine gold records—six singles and three albums—speak for themselves, but Ann has been nearly as consistently strong in the black market, strong enough, in fact, to headline concert bills in many key black areas.

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

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

RW: How did you function as a music director?
Perry: My contention is that black people in radio are overworked, not mentioned underpaid. I spoke at the Gavin Convention last year and I explained the importance of being a full-time music director and not p.d. m.d. announcer. You cannot deal with retail accounts, one-stops, distributors, local, and national promotion men if you have all of those responsibilities.

I think too many games are played also when you have a program director, and music directors all making different decisions. It is very unfair, I said this while I was in radio and I still believe this. If the stations would pay the competitive basis with top 40 station then all of the jobs needed to run a station effectively could be performed.

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

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

André Perry

(Continued from page 70)

black owned radio stations since 1966 and the one station. NATRA sees an equally astonishing percentage increase in the number of black station managers as well as a steady rise in station sales. NATRA sees for the first time a black man serving on the Federal Communication Commission.

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

"The most disgusting realism in this industry in 1975 is that there is no television presentation of music and related area awards for blacks in particular, and minority persons in general. Those people who have unquestionably contributed generations of culture and numerous innovations to the music world. Recognizing this disgraceful situation NATRA is currently..."
MÉXICO — Continúa Discos Musart incrementando su catálogo Internacional; ya que paralelamente con la firma del sello Parnaso, adquirió también la exclusividad en México de la marca inglesa Young Blood que ostenta entre su elenco al grupo Apolo 100; que mantiene con inusitada popularidad mundial su tema “Alegria.” De esta forma, la grabadora del buen amigo Eduardo Baptista se coloca con un tremendo elenco Internacional en el medio musical de México. ¡Congratulations!... Cunde cierto nerviosismo en todas las grabadoras por la falta de materia prima para elaborar los discos; esperemos que el mal sea pasejero... Muy buenos los resultados en ventas de Pina Newar con la melodia “Tonto.” Se ubicó decididamente en el segundo lugar en su sello Peerless, después de Los Solitarios quienes se mantienen con su “No debes llorar”... Agotadora jornada de trabajo realiza Tanicho, quien recorre toda la provincia acumulando grandes éxitos en todas sus actuaciones. Y claro está, su tema “Te Recuerdo” cobró cada día mucho mayor fuerza en el mercado... Anuncio oficial en México. Todas las emisoras del País, deben cumplir con acreditar el nombre del compositor de las obras musicales que empleen en sus grabaciones, ya que de no hacerlo infringirán la Ley Autoral, y se harán automáticamente acreedores a durísimas sanciones... Entre los nuevos baladístas, surge Jaime Moreno demostrando que tiene mucho futuro. Su número “Solo quise ser de ti” es una buena carta de presentación... Justo y muy honesto el acuerdo interno adoptado por RCA a nivel mundial; “Todas las filiales respetarán la versión original si esta llega a determinado País interpretada por un artista RCA, y no se le cubrirá de ninguna manera con otro intérprete del lugar, sinó por el contrario tendrá todo el apoyo necesario.”... Me llegan noticias desde España del triunfo de Sola, quien a colocado entre el gusto del pueblo su versión “Cuatro Vidas”... También desde Los Angeles Fernando Rios me hace saber la forma en que su público lo ovaciona en todas sus presentaciones: y pronto nos dice, estará en México, en donde su tema “Me Voy” es todo un éxito. Nuevos números del triunfador conjunto La Tropa Loca, que pone esta vez en el mercado Mexicano “Noiva Linda” y “Gemaudita”, los cuales gustan tremenda... Fuerte impulso de Musart para Fernando Allende quien estuvió su primer elepén con mucho éxito... Y hablando de Musart, José Luengo Director de Mercadotecnia, y Luis A. San Martin del Dpto. Internacional realizando viajes de investigación de mercados y renovación de contratos.

Continued on page 76

Han recibido oficialmente las emisoras en México la orden de acreditar el nombre de los compositores de las obras musicales lanzadas al aire en cada una de sus programaciones. Inclusive, se anuncian las aplicaciones de las sanciones correspondientes por infringir la Ley Autoral correspondiente. La mayor parte de las radiodifusoras del país cumplen con el ordenamiento y los locutores tienen en su poder las listas de las grabaciones que emplean, así como los autores que en esos discos se acreditan. ¡Gracias México! ... Y hablando de radio, ya se ha confirmado que la WOCN de Miami, esté de música instrumental norteamericana, que lanzaba al aire sus ondas a 24 horas de programación en Español por su A.M. a partir de la semana entrante. En su F.M. seguirá programando su exquisita música instrumental estereo, que la ha hecho tan popular entre la radioaudiencia norteamericana, pero ahora salpicada con música instrumental latina. El formato en Español, dirigido por el popular Bebo Kramer, con una amplia ejecutoria profesional en su patria, Cuba, a travez de Radio Kramer y en casi todas las emisoras latinas del área en Miami, seguirá el patrón de música moderna con recuerdos del pasado, pero en una sónica suave y moderada. ¡Felicitades! ... Por otra parte, según se desprende de varias informaciones sin confirmar, WHMS Radio, emisora FM de Hialeah, con alcance absoluto de toda el área del Dade County, irá también a 24 horas de programación en Español, siguiendo el formato de WCMQ de Miami, establecido desde hace varios meses bajo la égida de Herb Dolgo. Según parece, Dolgo no es ajeno a las nuevas negociaciones para adquirir WHMS ... KWSR Radio de Monroe, Washington, necesitaba el aire. Favor continuado en la proxima entrega.

Record World en Mexico

By Vilo Arias Silva

Symphony Sid’s last radio broadcast

Compatible Stereo SLP 00440

Distributors:
Skyline Dist: 636 10th Avenue, New York, N. Y. 10036 (212) 54 9335
R & J Dist.: 108 Sherman Avenue, New York, N. Y. 10034 (212) 942 8188
Allied Wholesale: Calle Cerro #610, Santurce, P. R. 00927 (809) 725 9255
Sendía y Discos: 550 W. 29 Street, Hialeah, Fl. 33112 (305) 888 3757

Record World August 11, 1973
Por 5TRO, Isoul "Aprende AMERICAN de compartir honores..."

Son dirigidas por Enzo Viena. Las emisoras boricuas..."

El director estelar de la telenovela "Adónde Va Nuestro..."

Eduardo L. Baptista, presidente de Amprofon y Venus Rey, Secretario General del Sindicato Unico de Trabajadores de la Música..." Me consterna la muerte de Isabel Soto Laminraria, "La Chicotita" en México. Muere la talentosa intérprete a los 28 años, dejando miles de fanáticos y admiradores en toda Latinoamérica..." Te Quiero Así"..." Y solo el fin comenzamos a ver las reacciones apropiadas..." Y ahora..." ¡Hasta próxima!"

El radio stations in Mexico have officially received the order to credit the authors of the themes that go on the air in each one of their programs. They have also been advised of the penalties involved for going against the correspondent law. The radio stations are following orders and the disc jockeys have the lists of the recordings used for their programs, as well as the authors of the themes, Thank you Mexico!... And while we are talking about radio stations, it has been confirmed that WCOC of Miami (AM and FM) is going on the air with 24 hours of Spanish programming on AM, starting next week. On FM, the station will keep on programming their regular instrumental programs only now they will have little spots of Spanish music. The Spanish format, directed by the very popular Cuban Bebo Kramer, will stay on the popular music pattern with some remembrances from the past, but in a smooth and moderate way. Congratulations!... On the other hand and from various sources, we find out WHMS, an FM Radio Station in Hialeah, which is heard all over Dade County, will also go on the air in Spanish for 24 hours with the same format as WCMQ in Miami, a radio station that was established a few months ago under the direction of Herb Dolgo. Dolgo is involved in this new negotiation to acquire WHMS... of course, all this news is... (Continued on page 76)

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

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

N.Y. Dist.: Skyline Distributors, 636 10th Ave., N.Y.C. 10036 212 541-9835
Puerto Rico Dist.: Allied Wholesale, Calle Cerro 610, San Juan, P.R. 00927 (809) 725-9355
Miami Dist.: Semita and Discos Inc., 360 W. 29 St., Hialeah, Fl., 33012 (305) 888-5375
Toño Fuentes and his Hawaiian Guitar have introduced a new vocal group in Cuba, Gran Trio. The trio, featuring the voices of Teresita Villar, Guinand Hernandez, and Fernando Mata, has already released two successful albums. "Bella Cubana" and "Tres "Bella Cubana." Their next release will be "Regreso del Enamorado," which will feature the voices of Lecuona and White.

The Gran Trio is working on a new album that will feature a mix of Latin and American music. The group is planning to perform in various cities in Latin America, and they have already delivered a powerful performance in Mexico. The Gran Trio is expected to take the Latin music world by storm with their unique sound and style.

In addition to Gran Trio, several other Latin music groups are scheduled to perform in the coming months. The Cuban music group "Nuestro Rincon" is set to release a new album, "Cuba," which will feature hits by Nancy Ramos, who is expected to release a new single this month. The group "Tango," which has been active in the Latin music scene, is also planning to release a new album soon.

The Latin American music scene is heating up, and fans can look forward to an exciting summer filled with great music.
CORD WORLD

By LARRY LeBLANC

TORONTO: The single "Send A Little Love My Way" by Anne Murray counts two points in Canada because it was recorded at Eastern Sound in Toronto. It is not the version used on the soundtrack of "Oklahoma Crude". Helen Reddy is set for Canadian dates from Sept. 23 in Toronto, Montreal and Vancouver.

New Bobby Griffith single for Ranwood is the self-penned "The Badger's Song". New Gaety single for Jarvis St. Revue is "Mister Rock". Catherine Mckinnon to be produced by Skip Beckwith for Happy Sack Production. WEA has re-released "They're Gonna Take Me Away, Hear England's Back Home". "The Fortnighters" makes mention of a 14 day tour for Wings in Canada under the supervision of D'Arcy Barrett. Pierre LaLonde has covered Tommy Graham's "The Happy Song" in the French market. The tune was written by Graham Sachek. Keith Hampshire is now booking CBC Radio program "The National Rock Works Company". New Daffodil album for A Foot In Cold Water due any day now. The Guess Who due to record in L.A. in October and tour Japan in February. Kevin Hunter Associates of Montreal have made a personal management agreement with Natalie Cole, daughter of the late Nat "King" Cole. Miss Cole represented the U.S. at the recent Greek Olympiad of Song at which she performed her penning of "Tell Me To My Face". Polydor Records in England has released "I Just Want To Make Music" by Ken Tobias. The MGM/Verve artist has just returned from sessions in London, England for an album. "The Magic In the Music" to be released in mid-September. Recording was done at AIR Studios with Jon Miller, Rod Edwards and Roger Hand of Triumverate Productions as producers. September 19th is the date for a free concert at Toronto City Hall with Lighthouse. U.A.'s Snakeye has finished their album. The Maritime band will be touring with Blood, Sweat & Tears this month and return to Toronto for 4 months starting September 19th. Robert E. Lee Brigade group has added Ron Leppard as musical director and two new singers, Carolyn Prue and Shellaugh Bestall. Richard Comber has left as promotion director from Smile Records to go into independent promo work. His first assignment is the "I Can't Tell You" single by John Allan Cameron on Columbia. Anne Murray is slated for a two week Home-coming Tour in the Maritimes commencing in early September. Anne will perform in Fredericton, Moncton, St. John's, Sydney, Charlottetown and Halifax. Tom Rivers, CHUM (Toronto) and Howard Christensen, CHYM (Kitchener) have come up with a new comedy series called "The Adventures of Hi Powered Howard." The package consists of 13 weeks programming containing 65 episodes in stereo. For further information and demo tapes contact Tom Rivers at (416) 961-8417 or Howard Christensen at (519) 744-5896. New single by Riverston is "Sittin' Around Waiting" on Columbia. Dave Nichols recording at Toronto Sound under supervision of Terry Brown. A Mix Music Division and Family Productions have renewed their long-term tape licensing agreement.

Stampeders Special

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

Shaw and Henning Jacobsen have produced and packaged the 30 minute show which has been picked up by CBC-TV for showing in October. They hold world rights to the film. The Stampeders were filmed at a number of local gigs including their much acclaimed Ontario Place appearance in June.

The October showing of the television special coincides with the release of the group's fourth album and a new U.S. label affiliation.
ENGLAND’S TOP 10
1. I’M THE LEADER OF THE GANG (I AM) — Gary Glitter - Bell
2. WELCOME HOME — Gary and Lee - Philips
3. ALRIGHT, ALRIGHT, ALRIGHT — Mungo Jerry — Decca
4. GOING HOME — Osmonds — MG
5. LIFE ON MARS — David Bowie — RCA
6. 48 CRASH — Suzi Quatro — Rak
7. YESTERDAY ONCE MORE — Carpenters — A&M
8. SPANISH EYES — Al Martino — Capitol
9. TOUCH ME IN THE MORNING — Diana Ross - Tamla MRLown
10. BANDY BANDY — Blue Mink — EMI

GERMANY’S TOP 10
1. GET DOWN — Gilbert O’ Sullivan — Telefunken — MAM
2. HELL RAISER — The Sweet — RCA (Teldec)
3. GOODBYE MAMA — Jethro Tull — Polydor
4. GOODBYE, MY LOVE, GOODBYE — Delos ross — Philips
5. DIE BOUZUKI — Vicky Leandros — Philips
6. TAMPICO — Heino — EMI / Electra
7. CAN THE CAN — Suzi Quatro — Columbia / EMI
8. DER STERN VON MYKONOS — Katja Ebstein — United Artists
9. POWER TO ALL OUR FRIENDS — Cliff Richard — EMI / Columbia
10. SKWEEZE ME, PLEEZE ME — Slade — Polydor

GERMANY
SINGLE EXPORT TIP OF THE WEEK
IT’S ART TO BE A HUMAN BEING — Die Kunst Ein Mensch Zu Sein — Theresa / Intercord
SINGLE IMPORT TIP OF THE WEEK
DO YOU REMEMBER MARILYN? — Kincade — Bellaphon

TELEVISION RECORD TIP FOR ZDF NETWORK HIT PARADE
DER STERN VON MYKONOS — Katja Ebstein — United Artists

ALBUMS OF THE WEEK
(Pop) — Komm, Gib Mir Mehr (Come, Give Me More) — Cindy & Bert / BASF
(Classical) — Mozart: The Master Symphonies — Lorin Maazel — Philips

By PAUL SIEGEL
• BERLIN — The rainiest, coldest summer here in hundreds of years, means that sum-
mer songs have gone bathing in someone’s tub and the DJs are spinning “Rain, Rain, Rain”... women are falling in love with Tony
Christie’s voice and good looks, but what has happened to Tom Jones & his new too far out style, which has lost him many sales and DJs here... My good buddy shows Oliver Litts

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

FRANCE’S TOP 10
1. LA MALADIE D’AMOUR — Michel Sardou — Philips
2. J’AI UN PROBLEME — Johnny Halliday & Sylvie Vartan — Philips
3. BE — TODAY’S PEOPLE — A.Z
4. YOU — Pierre Charis — AMI
5. JE VEUX GOMER CE SOIR — Claude Francois — Decca
6. COMME SI TU OUVRAIS LA VIERGE DEMAIN — Michel Fugain — CBS
7. VADO VIO — Carra
8. UN CHANT D’AMOUR, UN CHANT D’ETE — Frederic Francois — Vogue
9. ADAM ET EVE — Sheila — Columbia
10. SI TU ME LAISSES PAS TOMBER — Gerard Lenorman — CBS

GERMANY

August 11, 1973

Sergio & Senator

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

ITALY’S TOP 10
1. SEMPRE — Gabrielle Ferri — RCA
2. PERCHE’ TI AMO — Canaleonti — CBS
3. PAZIA IDEA — Patty Pravo — RCA
4. CROCCOFLÈ ROCK — John-John — International
5. MINUTTO & MARTINELLI — Ricordi
6. DANIEL — J.John — International
7. 10 DOMANI — MOLNAR'S — CSD
8. AMORE BELLO — C. Baglioni — RCA
9. TI’ERI’ SAI VAIN — C. SIMONI — Elektra
10. MY LOVE — P. McCartney — Apple

Opal Pact with
British Decca Set

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

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

“I Can See You” backed with “Everybody” performed by Jimmy
Interval and recorded by Roger Fullerman and Clif
Nivison for Opal Productions is the first single set for im-
mediate release.

Heep U.S. Tour

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

Mangione Offers
Reward for Missing Tapes

■ NEW YORK — Chuck Mangione, Mercury recording artist,
had offered a $10,000 re-
ward for the return intact of the missing two 16 track mas-
ter tapes of his June 21, 1973
concert at Massey Hall in To-
ronto, Canada.

August 11, 1973

Record World August 11, 1973
Watkins Glen—A Good Trip

By MITCHELL KANNER

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

In order to meet the standards of the state, since Woodstock a strict sanitary code has been in force dealing with mass gatherings. Promoters Shelly Finkel and Jim Koplik provided 100 portable toilets, 200 acres of parking, 500 state police within a 23 mile radius, 336 cyclone fences, 135 drug abuse police to help with bad trips, 200,000 gallons of water including 100,000 gallons of bottled spring water, and 25 people from the State Dept. of Health.

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

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

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

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

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

Bowie Sizzles In Homeland

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

Bowie’s newest album, “Aladdin Sane,” also big in the U.S., came in at the number 3 spot, followed closely by “Hun­dred Years Door,” which hit #11 in “The Rise and Fall of Ziggy Stardust” while #27 is “Space Oddity” and #43 “The Man Who Sold The World.”

Bach to WEA In Los Angeles

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

Persuasive Guys

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

The All Side of Selling Records

BEVERLY MAGID

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

As Chiaramonte sees it “the value of this type of commercial is in setting additional millions of a hit product. You only reach about 40 percent of your audience with print and radio, but we estimate that we had about 200 million hits with the ‘Lady Sings The Blues’ commercial in the area alone. With the visual approach you can create more excitement in the record buying audience. It might be impossible to sell someone with an unknown artist in 30 or 60 seconds, but with a hit artist, it could be the difference between one million and many million sales.” The difference with Chiaramonte Films he feels, “is our experience, and that we throw ourselves wholeheartedly and completely into a project. Whether it’s a ten second spot or a full length feature film and the resources of our staff.” You can watch the results of that difference on your nearest tv set.

1971 Olson

ASCENSION TON—Arriving at the station of a new marking its full-service

7 11, 1971
wealth." Again, that's the way it is at HDH... creative freedom coupled with a desire to share the benefits of this business, economic and otherwise, with everyone involved in our operation. RW: Nevertheless, all the tunes previously published have gone to Gold Forever.

Tucker: That's true... but that's one of the economic considerations that you've never truly had to ignore... they are the registered publishing company. But, in terms of the writers, just because the songs are registered Gold Forever doesn't mean that they have no share in the publishing itself.

RW: Why did you find it necessary to record yourself, Brian?

Holland: One reason is that I enjoy singing and I happened to stumble upon a couple of tunes I wanted to try myself. The same goes for Lamont and those songs that he wanted to do on his own. Actually, we were inspired by Burt Bacharach... if he can do it, why can't we?

RW: When you write a tune, do you write it for any particular individual?

Holland: Occasionally, yes. If we're doing a song specifically for, say, Freda Payne, we want to finish with a Freda Payne style. The same applies for any other artist. Then again, sometimes... we'll do a song with no one particular in mind, but when we're finished, we'll say, "This really sounds like it might be for so-and-so." I sang "Starving For Your Love" for the same reason. It has a churchy, moody feeling... I was brought up in the church... and it just struck me the right way. I didn't write it for anyone... I wrote it for myself because that's the mood I wanted to capture.

RW: Do you get the artist in the mood for the particular song that you write?

Dozier: There's more to it than just the mood. We try to give them room, give them time to sit down and work things out, give them time to tape... or else there won't be any substance and meaning to what they're saying. If that happens, you'll get a shaky performance... and they may have to live with the material, but we've all got to live with the product.

RW: Do you have any particular concept when you write?

Holland: Yes and no. It's difficult to describe the particular concept we might have for an individual tune. Sometimes you do, and sometimes you don't. You might hear on the radio, and you think, "That's it." That's what a hit record is all about," and, in that sense you might vary the same concept applied to what you're working on.

RW: Now we get to the question of what HDH are all about. Are they about love? Demonstration songs?

Holland: No... we're just about hit product. Whatever the market likes... that's what we feed it.

RW: And if tomorrow the market likes spirituals?

Holland: Then, we become spiritual-minded.

RW: I noticed when I walked in here, it's a closely-knit family. Do you feel as though your responsibility to your art is total or partial?

Holland: Total... definitely total!

RW: In other words, your artists will not find any reason to start any disturbance.

Holland: I can't really say that... and I don't think anyone can. I can't determine their individual personalities. But, as far as the HDH operation is concerned, our responsibility and participation is absolutely total. We give our all. If we sign somebody, we consider that a total commitment and seal it with our signatures.

Tucker: I'd like to add to that. From my first encounter with Edward Holland and HDH, one of their primary concerns was to advance their artists money on a regular basis. They wanted to operate on a kind of a principle that they had been there themselves... they knew what it was like with other companies and they emphasized first-hand what the struggle to make it in this business really means. Sure... they're taking a gamble, advancing artists cash on the hope that their record will be a hit. But that's the way they wanted it, and that's the way it's always been... advances, housing, supportive family... it takes... aid the artist however necessary in his struggle to gain success.

RW: To continue on the same subject, Motown did that. Do you feel that attitude is a product of Motown?

HDH (Continued from page 8)

Message From Lucky Cordell

(Continued from page 24)

achieved and success and it is time now for a change to step up and assume the duties of the Executive Directorship. It is with deep personal feelings that I tender my resignation to the Board of directors. I have requested that they seek a suitable replacement for the National Office. In addition, I have assured them that I will stay on through the '73 convention activities until all business matters have been resolved and a thorough convention report has been rendered to and accepted by the NATRA Board. Further, I have assured the Board that I will remain in the position until a suitable replacement has been found.

Needless to say, it has given me great pleasure to work with all the star planning team for this year's convention in New Orleans. The Convention Committee has worked hard to assemble the various functions, dinners and seminars so that everyone as a NATRA member will be able to freely participate and share in a host of exciting and significant events.

As we gather together for our eighteenth birthday, may we each earnestly strive to find the strength, wisdom and confidence to pursue our individual talents to the best of our abilities. Let us pledge to make our workshops and functions successful. They must provide a solid base of mutual understanding and co-operation in order to deal efficiently in solving our pressing problems, to achieve our common goals and to realize our personal dreams and plans for the future among all our Brothers and Sisters, Black and White in the NATRA family.

May we commit our spirits and professional attitudes to making NATRA '73, a truly gigantic step in the direction of accomplishment. We have all that is necessary to achieve outstanding success and prominence in this... our chosen field of endeavor.

I offer a simple prayer that God will grant his blessings upon each and every one of you and that He will lead us in true brotherhood among our fellow man for all times.

Most sincerely, your brother in NATRA,

Lucky Cordell

Executive Director

Curtis Show

(Continued from page 73)

ready to enter into a multi-year agreement with a major network to nationally televise the NATRA Awards Banquet. Surely, with this fact now revealed, we can relate to the mind-boggling house of the home of all people who qualify for membership. In consummating this agreement, to commence in 1974 NATRA will catapult itself into the national spotlight of the broadcast and entertainment worlds.

"To conceive of this for NATRA is almost unreal, but it will be done. This development will not only be perhaps the greatest single stepping stone for NATRA in its history, but it will also be the most demanding. It will require an even stronger sense of dedication, dedication and maturity. Hopefully, the membership will hold up its share of the weight and responsibility in their regions and local organizations.

The sky is the limit for NATRA more so today than ever before. Let's pull our ranks together and prepare ourselves for a brighter tomorrow."

Holland: No... I don't really know anything about what Motown did.

RW: Well, what created the move from Motown?

Holland: We simply wanted to have a joint venture between Holland, Dozier and Holland and channel our energies into the development of different products. Motown had a certain style and you knew exactly what it was.

RW: Well, would you label your sound, the "Detroit" sound?

Holland: I really wouldn't know what label to give it.

RW: Is there any specific thing you do in the studio that you can't do in another studio or what other artists or producers do?

Dozier: Well, we consider our sound to be ours alone... we pre-
fer not to copy anyone... we have our own sound and it's unique.

People talk about the "HDH" sound, aside from the Motown sound or even as an integral part of the Motown sound. We definitely have our own way of doing things.

RW: I did some research, and I can readily pick out your sound from the Motown sound. What's so different about it?

Dozier: Well... it's ours! Our way of producing, our way of composing, our chord structure... the way we create a song is different from anyone else. And there are a lot of carbon copies going around, believe me, but you can still tell the difference... you can still tell the HDH sound.

RW: What other ventures are you going into?

Holland: Probably scoring some films and producing the soundtracks. It's one more way of diversifying our talents. Black films are strong right now and I think we can use some of the HDH sound.

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RECORD WORLD AUGUST 11, 1973
Columbia/Epic Convention...

Convention held from July 25 to 28 in San Francisco (left) CBS Records Group President Goddard Lieberson, President of Columbia Records, announcing the appointment of John Hamilton, Talent Acquisition, a&r, Columbia Records, Custom Labels President Ron Alexenburg, A&R, Columbia Records, Merchandising, presenting Cleveland sales manager award for best merchandising over the past contemporary music chaired by Goddard Lieberson, President of Columbia Records, national’s co-owner, Charlie Rich, Columbia Records Promotion Administration Manager, with the first annual George Brewer Award, newly signed Columbia artist Roger Miller, the incredible Swing Band created by Epic/Columbia director of national promotion Stan Monti, and Mums artist Albert Hammond.

by a surprise presentation on the final day of the weeklong gathering. Irwin Segelstein, President of Columbia Records, presented gold watches as tokens of appreciation and gratitude to Roselind Blanch, director, merchandising & product management administration, and Christopher Wright, director of marketing planning and administration.

Ms. Blanch’s convention responsibilities involved coordinating of transportation, hotel accommodations and the convention banquet. Wright’s duties involved the supervision of meetings and seminars during the course of the gathering. In the case of Ms. Blanch, the award came as recognition for a job well done over an unusually short period of time. She stepped into her convention role as a late replacement in April.
RCA and the Philadelphia Orch.

BY SPEIGHT JENKINS

NEW YORK—Few institutions in the musical world can rival the consistency of popular support enjoyed by Eugene Ormandy and his Philadelphia Orchestra. Therefore, the announcement last week by Rocco Laginistra, President of RCA Records, of a negotiation of a three-year exclusive contract, with two optional years following, understandably fills RCA executives with glee.

And no one is rejoicing more than R. Peter Munves, RCA’s director of classical music. Stocky and of moderate height, Munves generates more energy and enthusiasm than any average man, and at the Philadelphia Orchestra is the focus of his formidable attention.

"Why is the Philadelphia so important?" Its sound is unlike any other orchestra in the world. It has depth and a sonority that can only be called 'the Philadelphia sound.' Take the strings, for instance: they capture the orchestra's subtlest Ormandy was a string man, you know, and he manages a brilliant clarity with just the right bite. Overall, though, throughout the whole orchestra there is a sensuousness that no other group has." Not pausing because Munves seems able to draw from breath and vocal reserves that would stagger many singers, he goes on.

Ormandy was meant for the Philadelphia—they were born the same year, and in the last few years he has reshaped that orchestra. President of its players are new, and the freshness of sound shows. No orchestra does as well with the public; last year they pulled in close to $700,000 in royalties.

"What we hope to do in the new contract is to remake much of the basic Philadelphia repertoire in 4-channel sound. Look at the recording by New York and London of what we’ve done so far: the Sibelius Second, La Mer, the Shostakovitch—critics who have always been supercritical of American products have loved the sound. Now Ormandy would like to do some big choral works—"Alexander Nevsky," for one. And we’re coming out with three ballet suites this fall: "Swan Lake," "Sleeping Beauty" and "The Nutcracker." They’re special arias set to accommodate both sides of one lp."

Gesturing with much energy as he spoke, Munves continues with a smile. "One reason I like this contract is that Ormandy is so good to work with. I wanted to do the ballet music; it wasn’t part of the orchestra’s regular repertory. He immediately got in touch with the Philadelphia Ballet and scheduled a pre-season concert with the orchestra behind a scrim. They got into the music, gave Philadelphia some good ballet, and we got a great recording."

Queried on whether any operatic doors might open, Munves pleads expenses, but admits that an extra special project might allow the Philadelphia to play in an opera recording. In addition to the ballet suites mentioned above, the 4-channel sound possibilities of the orchestra are being exploited this fall with releases of Saint-Saens Organ Symphony, with Virgil Fox, Rachmaninoff’s "Bells" and some other as yet unspecifie discs.

Quite through most of the foregoing, RCA producer Max Wilcox received full praise from Munves for transferring the Philadelphia sound to disc. And Wilcox explained that part of his work has been to make the Scottish Rite Cathedral in Philadelphia into a recording studio. When RCA first went into the hall (where the Philadelphia had always recorded), they found that there were thirty windows through which street noises, including sirens, constantly came. Wilcox overcame the problem with the windows, a lead and then installed two giant hunks that kept the sound constant. Finally, they painted all the plaster in the room, removing the porous outer surface that soaked up so much sound. Coupled to the structural improvements, Wilcox’s considerable experience and musical training made the overall recordings acoustically finer. Wilcox, in fact, has just conducted the Royal Liverpool Philharmonic in a concert with Arthur Rubenstein playing Chopin and Beethoven concertos.

(Continued on page 86)
German reedman Klaus Doldinger, a well-reputed jazz saxophonist in Europe who has had but one album released in the U.S. several years ago on Pacific Jazz, has organized a contemporary-sounding band called Passport. Their album has just been issued on Warner Brothers, and Klaus is about to make his first professional trip to the U.S. this fall.

Another European band with contemporary space-funk leanings is led by the amazing guitarist Terje Rypdal, who has several albums on ECM. Surman can play many instruments, but is concentrating on bass clarinet, soprano saxophone and synthesizer with this new group. Their first album, containing four Surman originals, has been released in England on the Island label.

A new trio has been formed by saxophonist Dave Liebman (formerly with Elvin Jones, John McLaughlin, Miles Davis etc), bassist Frank Tusa (formerly with Larry Coryell, Gary Burton, Compost etc). This trio has made a fine album that is available only through mail order from P.M. Records, 20 Martha Street, Woodcliff Lake, New Jersey 07675.

Arhoolie Records has come out with another tasteful release that covers steel guitar, cajun music and blues. The strongest album of the release is "Lightnin' Hopkins In Berkeley" (Arhoolie 1063 with a new set of songs from this amazing story teller and humorist, performed in his characteristically vivid blues style. Among the best tunes are "Please Settle In Vietnam" and "Up On Telegraph (Avenue)").

"Sabin's Radio Free Jazz", a jazz sheet published by Ira Sabin, a Washington D.C. retailer, is constantly growing in significance and in quality. The paper includes surveys of all key jazz stations and college stations with comprehensive lists of what they are playing, plus reviews, columns, feature stories and lists of best sellers on the retail level.

Circulation has doubled in the last three months from 15,000 to 31,075, increasing its impact and effectiveness. Anyone interested in subscribing or buying ads or just checking out should write to Sabin's Discount Records, 3212 Pennsylvania Avenue, Washington D.C. 20009. It has become an established aid to retail buyers, disc jockeys and promotion men, looking for a solid and complete tip sheet in the jazz market.

Weather Report's Newport appearance marked a change in the band, Greg Errico, formerly with Sly and The Family Stone, is the group's new drummer. Buffalo tenor saxophonist Charles Gale has signed with ESP records. An album is expected soon.

Saxophonist Tom Scott has switched from A&M to Ode Records. Drummer Chico Hamilton has signed with Stax Records. The Memphis label intends more jazz projects... The Revolutionary Ensemble (Leroy Jenkins on violin, Sirono on bass and Jerome Cooper on drums), after some success with their album for ESP, are now planning to issue their own records. They have several excellent tapes ready to go.

The Coast

(Continued from page 12)

Tony Iommi, lead guitarist with Black Sabbath, is reported to be going into management, by launching a new four-piece band, Necromandus... And here, Ray Charles has named Fred Murrell his road manager... On Aug. 17, Paul Anka will sing the national anthem at Buffalo's just-completed Rich Stadium. The Buffalo Bills and the Washington Redskins play... David Blue started his tour Aug. 4 in Tucson. He'll keep going till Sept. 1 in Central Park... And the board of Aqueduct Race Track, with Leon Russell's planned Aug. 11 appearance there, which Bill Graham was to have produced. They wanted a soft rock act, they said, to initiate their concert policy.
Metz Starts Pubs

NEW YORK — Steve Metz, who recently formed Sunburst Records, Ltd., has announced the formation of two new publishing companies, Cloudburst Music (ASCAP) and Tam-Dee Music (BMI).

Looking Glass To Sutton

NEW YORK—Looking Glass, (Epic) has signed an exclusive booking contract with Sutton Artists Corporation, according to an announcement made by Larry Bennett and Frank Modica, co-founders of the agency.

Ross Wins Suit

(Continued from page 77)
closure was not made, was their claim that the Shocking Blue—one of the two groups on Colossus Records—had notified Ross that they were leaving his company, but that Ross had not notified MGM of this. And since, MGM argued, Shocking Blue had accounted for 46% of singles sales and 53 percent of Colossus Records album sales, “it is likely that the Shocking Blue’s potential importance significantly enhanced the stature of the Ross Companies.” Judge Stewart noted, “The relationship between the Ross Companies and Shocking Blue played a significant role in the early negotiations” between MGM and Ross. Stewart, however, ruled that Ross did make known the facts on Shocking Blue to MGM.

MGM also claimed Ross had violated the agreement by not clearly stating the volume of “Free everything” and returns involved. Stewart, though, ruled that both the free goods and returns policies of Ross seemed to be proper and that giving away numerous promotional records “.. is standard industry practice.

In awarding the $500,000 damages, Judge Stewart ruled that Ross had already received 125,000 shares of MGM stock valued at $300,000, so that the two combined amounts would add up to $500,000. (The stock had been held for Ross, who may now take possession of it.)

Reached for comment, Ross declared “God bless the wisdom of the Court.” He observed that in the court case, “Free everything” and returns involved. MGM said against us, the judge found against them.”

Capricorn Inks JMB

MACON, GEORGIA — Phil Walden, President of Capricorn Records, has announced the signing of the James Montgomery Band to the label.

The band, based in Cambridge, Mass, has been working out of that area for the past two years. They are managed by Stu Skorman and Robert Krikorian of Three Thumbs Productions.

The James Montgomery Band is currently recording their first album for Capricorn at Sigma Sound Studios in Philadelphia with Skip Drinkwater producing.

WGN Buns Disc

NEW YORK — The Audio Fidelity - distributed Mr. G disc “Haldeman, Ehrlichman, Mitchell and Dean” has been banned by Chicago radio station WGN.

In a staff memo signed by WGN music director Charles Allan, the disc was described as “totally unacceptable for airplay.” Exception to Allan’s memo was taken on July 16 when composer/producer Bob Warren appeared in Chicago on the station’s Wally Phillips show. Warren labeled WGN’s action “censorship of the worst kind.”

ABC Signs Two

NEW YORK — The Associated Booking Corporation has announced the signing of the comedy team of Don Cornelius and Frankie Carr and has also signed Josephine Baker, long a premier name in European theater circles.

Flack Honored

Atlantic Recording artist Roberta Flack was recently voted Female Vocalist of the Year at the Second Annual Soul and Blues Awards Ceremony in Los Angeles. The presentation was made to Miss Flack following her sellout engagement at Los Angeles’ Universal City Amphitheater by another Atlantic Recording artist, Nikki Giovanni (right).

Diskeries Bombard New York Pirate

NEW YORK — A preliminary injunction prohibiting copyright infringement by a recording pirate operation was granted this week by a U. S. District Judge in New York.

The decision came on a motion brought by three record companies against Gem Electronic Distributors and several subsidiary companies. The civil suit was brought by The Elektra Records Co., a division of Warner Communications, Inc., A&M Records, Inc., and Polydor, Inc.

The ruling was made by Judge Edward R. Neaver, of the Eastern District of New York on July 31. It prohibits Gem Electronic from engaging upon Federal copyrights obtained by the three companies for recordings produced after February 15, 1972. On that date, a Federal copyright law became effective.

In a separate ruling, Judge Neaver granted a motion by the defendants and returned to them approximately $30,000 of duplicating equipment seized in a raid by U. S. Marshals on June 6, 1973. The return of the equipment was subject to several restrictions. The defendants were ordered to post a $40,000 security bond. If the case is decided against the defendants, the equipment could be destroyed.

North Dakota Pirate Recalled

BISMARCK, NORTH DAKOTA — A suspected distributor of pirate tape recordings has been raided July 28 by agents of the Federal Bureau of Investigation.

The search warrant authorizing the raid listed three corporations, Northwest Tapes, Inc., Worldwide Promotion and Worldwide Productions. Four corporate officers also were named in the warrant, Larry Axtman, Vernon Axtman, Ron Souther, and Paul Dolbeck. The search warrant was issued by U. S. District Judge Bruce M. Van Sickie.

Listening Post

(Continued from page 10)

can come in to the job. All those autorotation rumors which are that day from KDAY are absolutely not true says Wilson. As he put it, “we’ve worked too hard to turn it over to tapes now”.

KROQ-Burbank . . . Mike Lee is out as music director and air personality and PD Tabor will take over the music duties, and with a slight changing of the length of shifts, no new air personality will be added.

Wedding March For Myrna

Myrna March, songwriter and head of Make Music and March-On Productions, was married last week to Dr. Arnold Roufa, Assistant Attending Physician and Director of the Pregnancy Counseling Center of St. Lukes Hospital, Women’s Hospital Center. The ceremony, held at their new residence, 25 Central Park West, was attended by many industry figures along with friends, family and leaders of the medical profession with whom the groom works. Following a brief honeymoon in Freeport, The Bahamas, Myrna will be back at work on new production assignments.

KPRI (Continued from page 10)

want to be ±1 if I could do it and still face myself in the mirror every morning.” Still he’s no enthusiastic about the city of San Diego, that the next step for him could be the Chamber of Commerce. Also the station is moving to brand new facilities which will give them all the equipment and space in what he feels is the best possible surroundings. Much of the credit for the atmosphere at the station, Harrison feels is due to his great working relationship with general manager Jack Lane. “I’ve really been lucky, first being able to work with Vanier Paulson, general manager at WNEW FM and now the opportunity of working with Jack, who is not only proficient in business but also in programming too.” Professionalism, consistency, involvement, all done with humor and concern—that’s the motto at KPRI FM.

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Musicland Meet
(Continued from page 3)
supervisors and regional directors will be present, along with executives from the Pickwick organization. Record label delegates will thus have an opportunity to meet privately with store managers from the Musicland, Treasure City and Shopper City stores.

The tentative schedule for the 4-day affair includes presentations from Columbia, Warner-Elektro-Atlantic, Mercury, Buddah, A&M and Pickwick Records; other labels represented include Bell, London and Chess/Janus. There will also be a number of leisure pastimes including golf, fishing and tennis. Other entertainment will be provided by Martin Mull (Capricorn), Robert Klein (Brut) and a yet-to-be-named Columbia artist. There will also be a number of equipment exhibitors present, and all attendees will participate in a number of business meetings.

Store managers will likewise have an opportunity to circulate among the sales managers of the labels in attendance, and will be given an opportunity for meetings to discuss product and pricing. They will also have a chance to discuss any problems encountered in sales, merchandising, marketing or promotion.

Show and Tell
Marc Gordon, manager of the Fifth Dimension, President of Rocky Road Records and personal manager of Al Wilson (left) Buddies with Wilson (center) and Jerry Fuller who wrote and produced Wilson’s new single, “Show and Tell.” Rocker Records are distributed by Bell Records.

Philadelphia Orch.
(Continued from page 82)
Jacks, plus the Mozart Linz symphony, so his feel for capturing an orchestra’s sound is greater than a person oriented from only a technical point of view.

The future for the Philadelphia Orm and Wilcox looks positively brilliant viewed from Munve’s perspective, and RCA now has five years to turn out as much of Philadelphia’s sound as the orchestra and the company’s finances can allow.

Project 3 Moves
■ NEW YORK—Project 3 has moved to larger executive quarters and is now located at 1133 Avenue of the Americas here. The company has also enlarged its staff and assigned new duties to personnel.

New appointments at Project 3 include the following: Richard G. Katz, official manager; Remo Melucci, director of sales in the mid and far west; Robert Broidy, director of special projects; John de Vries, art director; Vincent Clark, comptroller; and Thomas Virzi, national sales manager.

Tower of Power Single Reissued
■ NEW YORK—Atlantic Records is re-releasing a single by Tower of Power called “Sittin’ in the Sand.” The record, which was a minor hit last year, has been picked up by stations KJOY, KLIV, KNDE, and KROY, all located in Northern California and the bay area. Requests poured in and KROY reported that the single was the most requested record in their station’s history.

Curb Statement
(Continued from page 3)
In a statement released last week, Curb, who met with Buckley this week in Los Angeles, said, “Recent developments within the industry show the need for creating a spirit of cooperation between industry leaders and federal authorities. This past failure of direct communication has caused many federal authorities to doubt the industry’s concern about recent allegations.”

Curb said his meeting with Buckley proved valuable in creating better communication and understanding about the record industry and he called on all record industry executives to hold similar meetings.

“There is real concern in Washington about our industry,” he said. “We can’t pretend there is no investigation and that there is no interest. The chances of federal regulations have become more apparent and if we want this industry to continue to operate without strict federal controls our industry leaders should take the time and effort to meet with Buckley and other interested federal officials.”

MONEY MUSIC
(Continued from page 20)
34-23 at KOL who report "top five phones" and it went on the chart at KJR in Seattle. However, 24-20 on KYA. New believers: 34 WOKY, KGW, KELP. The record sounds very strong and there are a lot of secondary market backs up the major market airplay. We anticipate a number of key stations going on this record in the weeks to come.

Grand Funk “We’re An American Band.” The title of this record tells the story of what this group represents in the world of music. Singles by this group used to be greeted with monumental apathy. We have been talking about this record for a long time, and it exploded this week. New believers: WHBQ, WPGC, 32 WOKY, 23 WDRQ Detroit who say "home run, big phones." It is charted at WMAK, KGW who say "good sales and phones." WAKY, KLIF, 19 WQXI, an explosive #23 at WWKO, KTLY who say "good male teen phones." WCAO, KNOW, KROQ, #20 WSGN. Big chart jumps include: 24-12 KJR, 22-16 KOL, 26-16 KELP who say "smoker this week." 28-17 WCCL, 21-18 WINT, 25-19 WIXY, 26-21 WDQY, 34-25 KILT, 34-26 WCFL, 20 KROQ.

Buddah Stars Get TV Exposure
■ NEW YORK — The Buddah Group is moving into heavy television exposure for its acts in the months of August and September, following major TV activity in the course of the summer. Stated Ron Weisner, Buddah’s Vice President in charge of artist relations, “Both Curtis Mayfield and Gladys Knight & The Pips will be hosting ‘The Midnight Special,’ including appearances by Charlie Daniels and Stories. We have just made arrangements for a special taping of ‘In Concert’ to take place at the prison featuring Mayfield and Sha Na Na. In addition, Gladys Knight & The Pips are scheduled for appearances on ‘The Dean Martin Show,’ ‘The Tonight Show,’ ‘The Flip Wilson Show’ and ‘The Mike Douglas Show.’”

Recently numerous Buddah acts including Sha Na Na, Robert Klein, Barbara Mason, Ed Hawkins, Rod McKuen, Gunhill Road, Monty Python’s Flying Circus and Steve Goodman have taped segments of ‘The Midnight Special’ and other shows.

De-Lite Promo
■ NEW YORK—De-Lite records is sending Kool and the Gang all the music to all promo men and an extra promotional gimmick to encourage sales or their “Funky Stuff” single. Promo men interested in acquiring these singles may contact Stan Price at De-Lite Records, 200 West 57th street, New York, N.Y. 10019. (212) 757-6770.

CONCERT REVIEW
Melissa Magic At Schaefer
■ NEW YORK — Big-voiced singer Melissa Manchester (Bell) electrified a Schafer Festival crowd here (23), opening her show with the show-stopper off her album “If It Feels Good, Let It Ride.” Backed by a group of rockin musicians, she then ran through a slew of songs that ranged from tough to tender. She performed a striking version of “Since I Fell For You” and sang powerfully on the blues standard “Come Back Baby,” (though her rendition became a bit mannered toward the end). A highlight of her set was a Latin-tinged “You Are the Sunshine of My Life” and one of her last tunes, the old Disney “Never Never Land,” from “Peter Pan” was highly evocative.

Ma. Manchester oftentimes adopts the exasperated diction of Bette Midler (at one time she was one of Ms. Midler’s Harlettes), and it is at this point that she loses her originality—she is a talent, no doubt, but is still stylistically in the shadow of the divine Miss M.

Headlining the show were Cheech and Chong (Ode), who have forsaken the humor of their early black-influenced routines (though the Right On Washington and Blind Melon Chitlin’ bits still remain—and are still their funniest bits) and instead are now concentrating on teeny-bopper humor.
Diana Balocca

(Continued from page 7)

ple cooperation and involvement by all those working on the tour. "Never have I seen such concern by promoters all over the country, and this in addition to the detailed work of Shep and Jon made it possible for me to overcome a lot of the problems before they ever occurred," Jon Podei'l put it another way. "The key to the whole operation, was Diana Balocca. She got the whole thing running." Of course as she put it, "Everything seems very quiet now that all the craziness of the campaign is over. But it could set a precedent as far as involvement and coordination is concerned. I've become spoiled and I think that other acts and other artists should expect this kind of cooperation among companies, agents, managers and promoters.

Buckley Presses Probe

(Continued from page 3)

have been forced to pay as much as 25 per cent of their box office receipts as protection. "However," he continued, "since such charges involve serious crimes, I cannot and will not at this time go into more detail. I will only say that my clients are cooperating with the relevant government officials concerning charges made by the person and that both my office and the investigating body (sic) satisfied that the charges, on their face, demand further investigation."

Phillips, who began his remarks by affirming his respect for Clive Davis, "the nicest people I've met," he said—then stated, "one of the reasons I'm here is to try to redirect the focus of the investigation." Specifically, he said, he has documentary evidence, "both sworn depositions and statements from people willing to testify in court." that a particular company which he refused to name refused to pay perhaps as much as $60,000-000 during a 7-year period" from artists, writers and music publishers.

Phillips' evidence, he said, "has to do mainly with the return of records to a particular plant." He explained that the company to which he had referred had accounted for $18,000 worth of records to artists' royalties and then redistributed them for "over 100 per cent profit."

Phillips called these practices "fraud and conspiracy to defraud." He said he had been trying for two years to file a class action suit on behalf of the many artists he claimed have been bilked, but "I couldn't find the proper representation." Buckley interjected that he has turned the information given him by Philips "over to the appropriate investigative authorities."

"I think I've made quite a few million," Phillips also said, "and I think I've been defrauded of more than I've made." He added that he was planning to file a civil suit against the record company on behalf of himself and the other members of the Mamas and Papas within the week. At press time, however, no suit had been filed.

With reference to the alleged supplying of drugs to artists and radio personnel by record companies, Phillips said, "it hasn't been my pleasure to meet any of these fellows who give away dope." But, he said, "everybody should be more concerned with the rip-off of the artists instead of a little bit of payola here and there."

Phillips also took record companies to task for making deals with young artists in which the artists' business managers and attorneys are the same as the record companies'.

Queried near the end of the press conference, a reporter who asked whether his coming forward now might not be useful publicity for his current recording efforts, Phillips responded, "that would be nice, wouldn't it?"

Atlantic Jazz Sales Boom

Atlantic Records has announced that this year's jazz sales program was by far the most successful in the company's history. Pictured celebrating the campaign are (from left) Atlantic Records national singles sales manager Larry Yagar, Gloria Looney, representing Ron DeMarino and the Cherry Hill branch, Atlantic national jazz promotion director Alan Lott, and Mary LaRuffa, manager of Atlantic recording artist Eddie Harris.

Col Engineers Get Gold Discs

S SAN FRANCISCO—Engineers at Columbia recording studios in New York and San Francisco were the recipients of RIAA gold records at Columbia and Epic's national convention last week.

At a presentation conducted by Roy Friedman, director, recording studios for Columbia/Epic, gold discs were presented to Glen Kolatin and Roy Segal of San Francisco, the engineering team responsible for such albums as "Caravanserai" by Santana and the single, "Cover of Rolling Stone," recorded by Dr. Hook & The Medicine Show.

Tim Geelan and Don Meehan of the New York studios were awarded gold records for their work on the Looking Glass single, "Brandy," and Geelan plans to use the second award for his solo engineering on Peter Nero's "Summer Of 42." lp.

Knight-GFR Developments

(Continued from page 3)

gle, stating that Colony did not want to get involved in a legal battle "with the retailer in the middle."

The letter to the retailers from Terry Knight, according to anonymous sources, stated that "GFR Enterprises has not authorized anyone to put out records with the trademark 'Grand Funk' or 'Grand Funk Railroad.'" It went on to note that anyone who makes such records, sells or markets them, is "contributing to trademark infringement." The source confirmed that this was the first time that retailers had been involved in any sort of action.

Capitol, meanwhile, distributed a letter to all of their accounts across the country. Charles H. Tillinghast, Vice-President of Business Affairs for Capitol Records, Inc., released the contents of the letter to Record World.

"You have received a letter from Gottlieb, Rackman and Reisman in which they purport to represent GFR Enterprises Limited.

"Capitol is advised by the law firm of Eastman and Eastman, 30 West 5th St., N.Y.C. that Gottlieb, Rackman and Reisman do not represent GFR Enterprises, Ltd., but represent, if anyone, only Terry Knight, who has been removed by the Board of Directors of GFR Enterprises, Ltd., as President of that Corporation.

"Upon the assumption that GFR Enterprises Ltd. has some

Rick Has Heart

NEW YORK—Rick Nelson, MCA Records artist, will be the "National Youth Spokesman" for the 1974 Heart Fund Campaign. It has been announced.

Nelson will record promotional spots for Top 40 radio and network television stations to include 4300 AM and 1800 FM stations. The spots will also be tie-in with the release of Nelson's new forthcoming album scheduled to be released by MCA this fall.

Bell Inks Three

NEW YORK—Bell Records has announced the signing of three New Orleans based bands, with scheduled lp releases in the fall. Those signed to the label are Mary Stuart, star of the TV drama "Search for Tomorrow," and Ernest, a jazz-oriented vocalist, and Texas, a new rock band.
BRUNSWICK
Proudly Presents

Chi-Lites

FRONTE
DAVU

HEARTS
LOOK OUT

Barbara

JOHNNY
SALYERS

STOP
CO.

DAKAR

BSITOSMOS
GRC Hosting Grand Opening in Nashville

ATLANTA, GA. — Michael Thevis, President of the General Recording Corporation (GRC), a Michael Thevis Enterprise, has announced that the firm's new Nashville headquarters will be open officially on Friday, August 10.

Located at 813 16th Avenue South, the General Recording Corporation's new branch office will specifically service the growing music market of country artists recording on the GRC label. Establishing its first business location in Atlanta 11 months ago, GRC also

Bowen to Opryland

Jimmy Bowen has been named to head up operations of the newly formed "Opryland" label. Opryland will be promoted and sold worldwide by Capitol Records. Capitol has just leased an additional 2000 square feet of office space to house the Opryland production staff and plans are now in motion to build the Opryland country roster. Bowen will report directly to Allson in Nashville. Pictured (from left) are Wade Pepper, Vice President, country, and western promotion and sales; Capitol Records: E. W. "Bud" Wendell, Vice President WSM and manager of the Grand Ole Opry; Jimmy Bowen, director of A&R, Opryland Records; Joe Allison, executive director Capitol Records, Nashville division.

has expanded its operation to include an office in Los Angeles.

Heading up the opening day celebration and ribbon-cutting ceremonies will be GRC President Thevis. Joined by his staff professionals, producers, writers, artists and a host of local Atlanta radio disc jockeys, the entire GRC team will depart from Atlanta early in the morning of August 10 for the four-hour bus ride to Nashville to participate in the grand opening celebration.

Completing the opening day preparations for the newly constructed Nashville office location is GRC's country music pro Cliff Williamson, acting head of the Nashville operation. Aiding him is Ken Rogers, national country promotion manager.

One of the special highlights of the opening day activities which begin at 3 pm features a show by the General Recording Corporation's new country artists including Marlys Rose, Sammy Johns, Red, White and Blue (grass), Ann J. Morton, Heartwood and the newly signed comedy team of Lonzo and Oscar.

College, NARAS Offer Music Biz Program

NASHVILLE—Belmont College, in cooperation with the National Academy of Recording Arts and Sciences (NARAS) institute, will offer for the first time this fall a complete Music Business Program "designed to meet both short-range and long-range needs of students.

(Continued on page 94)

Elektra Countryside Piknickers

The recent Elektra/Countryside picnic brought the label's executive horsepower together with several artists who describes himself as "country."

Mickey and his lovely wife Susan expect their first child in December, "The baby will be born on Christmas Day," say Susan.

Guitar genius Chet Atkins, who underwent surgery for removal of a tumor from his colon April 23, reports he's feeling just fine. "I went to the doctor the other day for some x-rays of my stomach," Chet said, "and they looked so good I am thinking about putting them on the cover of my next RCA album."

Somebody wanted to know the title of the LP, "We Got It All," Chet chuckled.

George Pincus, 40-years a Tin Pan Alley figure with offices in Los Angeles and London, has opened a music publishing company in Nashville, Troy Shondell and George Weber in charge.

"Anybody in the music publishing business who isn't represented in Nashville, just isn't in the music business," said Pincus, whose firm published "A Taste of Honey," which has been recorded by more than 700 singers and groups.

(Continued on page 92)

COUNTRY PICKS OF THE WEEK

SINGLE

BARBARA MANDRELL, "THE MIDNIGHT OIL" (Tree, BMI). Here's a slick cheatin' tune that Barbara interprets with forceful emotion. The polite and sweet Ms. Mandrell is joined by a powerful production and a lyric that has the hooks and the message. Tremendous appeal, particularly to female listeners. After midnight, comes one, and that's where this record's going, son! Columbia 44590.

TERRY STAFFORD, "SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE" (Leev & Brown, BMI). This is the third cover of a Dawn hit, "Crash" Craddock covered the pop hit "Knock Three Times" and landed a number one. Then, Johnny Carver did it with "Yellow Ribbon." Terry's first Atlantic outing will be interesting to watch. It has all the potential of the previous two covers. Light and melodic. "Gypsy Rose" is on the nose! Atlantic CV-4006.

ALBUM

BRENDA LEE, "THE BRENDA LEE STORY—HER GREATEST HITS." What can be said about this tremendous double-album? A fantastic collection. "Johnny One Time," "Commie on Strong," "Fool #1" "I'm Sorry" and a host of other greats. Surely, one of the biggest selling albums to ever come from Music City. A must! Record buyers, trust that a Brenda Lee album has to be sheer entertainment. MCA 2-4017.
William Morris Agency Welcomed to Nashville

\* NASHVILLE—The William Morris Agency, first international talent agency to establish operations in Nashville, was officially welcomed to the Country Music capital July 26, at a gala in their honor attended by Country Music stars, music executives and business leaders of Music City, U.S.A.

Feted at the affair, held in the Nashville City Club, were Nat Lefkowitz, President of William Morris, and many of his executive staff, including motion picture, night club, college and representatives from New York, California and Chicago.

The party was hosted by Bob Neal of the Neal Agency, with whom the William Morris Agency had last week joined forces.

More than 100 guests, including Tex Ritter, Minnie Pearl, Barbara Mandrell, Brian Collins, Kinky Friedman, Connie Van Dyke and Billy Joe Shaver, joined in the welcoming salute to the Morris Agency. In attendance, also, were representatives of the press, broadcast media, BMI, ASCAP, SESAC and the President and Chairman of the Board of the Country Music Association, along with officials from other music industry organizations.

Celebrating Morris-Neal Deal

Tex Ritter, Minnie Pearl, Nat Lefkowitz, President of the William Morris Agency, Barbara Mandrell and Bob Neal of the Neal Agency visit during a reception held in Nashville to welcome the Morris Agency to Music City, Morris has acquired the Neal Agency, marking its official entry into Nashville.

Keener to Phonogram

\* NASHVILLE — Phonogram, Inc. has announced an addition to its Nashville operations with the appointment of Glen Keener as staff producer. Keener, who has been in independent production since moving to Nashville two-and-a-half years ago, recently completed a solo to be released album by Charley Pride’s band, “The Pidmen,” for RCA. His past production experience includes work in Hollywood with Dale Robertson on both films and recordings.

Keener will be active in production for the Mercury label, and will be involved in screening new talent as well as in selection of material, working directly with Mercury’s Jerry Kennedy, Vice President, A&R, Nashville.

Frank Mull, left, national country promotion & sales manager for Phonogram, Inc., (formerly Mercury Records) officially welcomes Glenn Keener who has joined the firm as staff producer.

By: DAISEY KELLY

The Big "1"

"MOTHER AMERICA"

SHARON STONE

Kojac Records

Subscibe To

Records World

By DAN BECK

A Shoo-In!! Jack Greene's "I Need Somebody Bad" sounds like his best ever! Initial response proves it’s a smash in all areas!

"Sunday Sunrise" building toward a High Noon #1 for Brenda Lee; coast-to-coast action!

Dorsey Burnette, recently poised on the brink of success, is ready to cross over into the hit column with "Darlin', Don't Come Back." Picks at WHO, WPOR and WDN; top play in Ft. Worth, Indianapolis, San Bernardino and Memphis.

Freddy Weller comes with a single culled from his recent lp; "A Perfect Stranger" becoming very familiar to listeners throughout the Midwest. Though it's been out awhile, Tennessee Pulleybone's "The Door Is Always Open" continues to draw heavy play at WHIM, WENO and KFDI.

Newcomer Terry Stafford destined for lots of attention with his Dawn cover "Say, Has Anybody Seen My Sweet Gypsy Rose" on Atlantic. It's picked in Providence; moving in Memphis.

Seems to be a drive on to pull a cut from the new Bill Anderson lp. "World of Make Believe" is the pick at KWAM; added to the playlist at WDN.

Another new song winning kudos is Danny Bryan's "My Girl" on Enterprise. It's picked at Portland; playing in Providence, moving in Memphis.

"Uneasy Rider" continues its easy transition to the country; Charlie Daniels' pop hit going great in Cincinnati, Nashville and Florida.

Station promotions: WWVA in Wheeling announced that sports director Bob Cling has been appointed New Director; promotion director Terry Gurley becomes Director of Public Affairs.

Barbara Mandrell's "Midnight Oil" burning up charts.

Revival of the old standard "Rhapsody in Blue" by Jack Nolan on Plantation termed "Great" at WENO.

Peggy Little has a big record in "Sugarman." Added in Wichita and Fort Worth.

Congratulations to correspondent Don Parden; he's been selected "Outstanding Young Man in Tuscaloosa"!*

Hit Sounds Hitbound for Glen Campbell, Stonewall Jackson, Johnny Russell and Tommy Cash.

With Conway Twitty already enjoying a runaway smash with "You've Never Been This Far Before," young Kansan Rita Remigston's version is gaining good play and sales in the Nashville and Memphis markets.
General Recording Corporation, an Atlanta based firm, is proud to announce the opening of their Nashville office, located at 813 16th Avenue South. The Grand Opening is to be held on Friday, August 10.
Sounds of South Fete
(Continued from page 20)

everyone away. This band, as familiar locally for their flat-
cuffs as for their music, is the first group since the Buffalo
Springfield to feature three guitars and not come out
sounding like midtown Manhattan
traffle at rush hour. Flori-
da-based with a tinge of Geor-
gia redneck about them, these
seven crazies lay down pure
uninhibited rock that epitom-
izes the kind of hard-country
sound that outlanders have
been emulating for years.

Lynyrd Skynyrd, however, is
the real thing—tough, tight,
and southern all the way. Their
soon-to-be-released album is
emarked for the top.

Closing out the entertain-
ment was the already popular
Mose Jones, whose first tour
is to take the band on the road.
In an interview before the
nights, the group's crea-
tive abilities are proving
to be staggeringly prodigal.
In the words of Mose's man-
ager, Whyton Ritter, 'There
is nothing that Mose can't
play or sing or do. He is an
cornucopia of musical capa-
cities. He is a complete deal-
taker of music."

Pinec Music copyrights also include "Calcutta," (Lawrence
Well's best seller) and "Old Cape Cod," definitely a biggie for
Pam Miller.

Did I tell you that Waylon Jennings has shaved off his beard
and now sports a relatively short hairdo?
Or did I tell you that Pete Fountain, the Dixieland Jazz king,
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"Wilma Lee and Stoney" on the Three Brothers label is a mu-
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Mac Davis appeared here in a concert with Helen Reddy, and
performed "Watching Scotty Grow," one of his own compositions
recorded by Bobby Goldsboro.

He told the audience: "I know some of you are punching
each other in the ribs and saying, 'He didn't write that. Bobby Golds-
boro wrote it.' "Well, that's all right," he added laughing. "My own kid thinks
Bobby Goldsboro is his father."

Pam Miller Day
in Chattanooga

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funky "Two Mile Pike" and the legendary Bill Will's master-
piece, "Faded Love," which
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tive arrangement abilities.

Barefoot Jerry is perhaps the most credible country rock
band in existence. Dan Beck

By MURRAY KASH

LONDON: The two new country music pro-
grams now being aired by the BBC on radio
are proving to be very successful. The "Up
Country" show, produced by Dennis O'Keefe,
and emceed by Dave Cash, is devoted to fea-
turing two Country Music groups from this
country, a record review spot, and a Guess
Who Contest in which the listener has to guess
the name of the artist, after listening to five
seconds excerpts of his or her recordings. The response
to the contest, reports O'Keefe, is quite staggering. While "Up
Country" goes out for one hour on Wednesday nights, the "Coun-
try Club" program, with Wally Whyten at the helm, is produced
by Colin Chandler, and is transmitted on Thursday nights, for
an hour. In contrast to "Up Country," the "Country Club" for-
mats is based on the "BBC Top 40," prerecording interviews with
personalities, usually by long distance calls to Nashville from
London, to such stars as Dottie West, Sonny James, etc. Recently
they have had interviews with Lloyd Green, Tex Ritter, and Tom-
pal and the Glaser Brothers. A new innovation to these telephone
interviews is that the listeners are notified weeks in advance as to
who the stars will be that are scheduled to be interviewed, and
are invited to send in questions that they would like Whyten
to ask on their behalf. Colin has been inundated with listeners' in-
quires, which is proof of the popularity of this telephone slot.

Yours truly having a busy time touring the countryside, with
the Country Jamboree, that features this year's choice as Brit-
ain's number one female Country Music vocalist, Patsy Powell
and her Playboys; plus 1973's most promising British Male Vo-
calists, British middleweight champion turned Country Music
singer, Brian Maxine. In addition, one of the most colorful per-
formers in British Country Music, Jed Ford, and an excellent
group from Manchester, the Country Strings. The program also
includes a film by Johnny Cash, and a beauty competition for
the title of Miss Country Music 73.

Lined up for the autumn, tours by Chet Atkins and Hank Snow,
in the New Year, by George Hamilton IV. Speaking of George,
he is due for his turn, the BBC's next to be recorded in Sep-
tember, for producer Douglas Hesper. The only names listed so
far from the world of British Country Music are Wally Whyten
and the Hillisters... all the others are either in the folk field
or pop world... such as the Irish Rovers from Canada, Robin
Hall and Jimmy McGregor, Y Trieban (Welsh Singers), Ralph
McTell, Adge Cutler and the Wirzels, Tommy and David Riley,
Friday Brown, King Singers, the Five Penny Piece, and Steeleye
Span.

CLUB REVIEW

Barefoot Jerry Stomps Inn

NASHVILLE—Some veter-
ian country pickers returned to
Nashville last week and the
hometown crowd poured into
the Exit Inn to hear their ex-
pression and expansion of the
country genre, Barefoot Jerry
(Warner Bros.) that featured
three songs to turn the corner
with the crowd and then it was
cooking all the night's end.

The novel instrumental "Snuff
Queen" initiated the entertain-
ment for the midnight music
buffs.

The group's arrangements
are well laid out and their in-
struments well played. Fred
Newell's banjo effort was a
delight.

Of the three-part harmonies
were "Smoky Mountain," the very
funky "Two Mile Pike" and the
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Nashville Report
(Continued from page 88)

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Nashville Report
(Continued from page 88)

THE COUNTRY ALBUM CHART

AUG. WKs. ON
MAY. 4 CHART
1 SATIN SHEETS JEANNE PRUETT—MCA 338 7
2 SWEET COUNTRY CHARLEY PRIDE—RCA 1-0027 6
3 WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia 3272 10
4 L ORD, MR. FORD JERRY REED—RCA APL 0238 9
5 GOODTIME CHARLIE CHARLIE MCCOY—Monument 3215 14
6 BEHIND CLOSED DOORS CHARLIE RICH—EPIC 32427 16
7 INTRODUCING JOHNNY RODRIGUEZ—McLell 61537 22
8 HILLY & OTHER FIVE AND DIMERS TOM T. HALL—McLell 1-668 16
9 YOU LET ME EASY ON MY MIND BOBBY G. RICE—Metromedia 1-0247
   Country 1-0185 13
10 DON WILLIAMS, VOL. 1—JMI 4004 8
11 I THOUGHT I'D FORGET JIM REEVES—RCA 10039 8
12 SUPERPicker ROY CLARK—Oct 26008 16
13 I KNEW JESUS GLEN CAMPBELL—Capitol 11185 9
14 DANNY'S SONG ANDY MURRAY—Capitol 11172 16
15 BLUE RIDGE RANGERS—fantasy 3145 10
16 TIE A YELLOW RIBBON JOHNNY CARVER—ABC 792 3
17 KIDS SAY THE DARndST THINGS TAMMY WYNETTE—EPIC 31937 14
18 TOTALY INSTRUMENTAL MERLE HAGGARD & THE STRANGERS—Capitol 11141 10
19 COUNTRY SONGS I LOVE TO SING GUY & ALANA—Ranwood 8110 7
20 CLOVER POWER JERRY CLOVER—MCA 317 5
21 LOVEMAKER JOHNNY PAYCHECK—EPIC KE 32397 3
22 GOOD NEWS JODY MILLER—EPIC 32386 6
23 GOOD THINGS DAVID HOUSTON—EPIC 32189 11
24 BARBRA AND POP-A-TOPS JIM ED BROWN—RCA 1-0172 8
25 AIN'T IT AMAZIN' GRACIE BUCK OWENS—Capitol 11180 9
26 ENTERTAINER OF THE YEAR LORETTA LYNCH—MCA 300 22
27 CHEATING GAME SUSAN RAYE—Capitol 11170 8
28 COME LIVE WITH ME ROY CLARK—Dot DOS 26010 4
29 HONKY TONK HEROES WAYLON JENNINGS—RCA APL 0240 3
30 THE SESSION JERRY LEE LEWIS—Mercury 2-803 20
31 DAISY A DAY JUD STRUNK—MGM 4898 14
32 A WHITE SPORT COAT AND A PINK CRUSTACEAN JIMMY BUFFETT—DuBull 01-0215 5
33 NOTHING EVER HURT ME GEORGE JONES—EPIC KE 32412 3
34 TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32429 6
35 THANK YOU FOR TOUCHING MY LIFE TONY DOUGLAS—Dot DOS 26009 2
36 LOUISIANA WOMAN MISSISSIPPI MAN CONWAY TWITTY & LORETTA LYNCH—MCA 335 4
37 SHOTGUN WILLIE WILLIE NELSON—Atlantic SD 7262 4
38 TOMORROW NIGHT CHARLIE RICH—RCA APL 10258 4
39 LOVE AND MUSIC PORTER WAGONER & DOLLY PARTON—RCA APL 0248 3
40 DUELING BANDOS EARL SCRUGGS—Columbia 32208 3
41 BRENTEN BRENDA LEE—MCA 305 21
42 BILL ANDERSON MCA 320 2
43 A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720 37
44 I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 11200 1
45 SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 32253 3
46 COUNTRY CASANOVA COMMANDER CODY—Paramount 6054 3
47 CAL SMITH MCA 344 2
48 I'M MADE OF YOU ROBBIE RAY RARE—RCA APL 0159 15
49 BEST OF SKEETER DAVIS—RCA APL 10190 4
50 TRIP TO HEAVEN FREDDIE HART—Capitol 11197 1
51 YOUNG TRULY KITTY WELLS—MCA 335 3
52 YOUNG LOVE SUNNY JAMES—Capitol ST 11156 3
53 ELVIS RCA APL 0283 2
54 SWEET COUNTRY WOMAN JOHNNY DUNCAN—Columbia KC 32440 1
55 GOSPEL ROAD JOHN CASH—Columbia 32033 19
56 MAC DAVIS—Columbia 3206 1
57 MARTY ROBBINS MCA 342 1
58 SHE NEEDS SOMEONE TO HOLD HER CONWAY TWITTY—MCA 303 21
59 DREAM PAINTER CONNIE SMITH—RCA APL 0188 2
60 ALDOA FROM HAWAII ELVIS PRESLEY—RCA 6089 24
61 MY SECOND ALBUM DONNIE FARGO—Dot 26006 21
62 MY TENNESSEE MOUNTAIN HOME DOLLY PARTON—RCA 1-0033 21
63 HANK WILLIAMS, HANK JR.—MGM 4685 20
64 SUPER KIND OF WOMAN FREDDIE HART—Capitol 11156 23
65 LONESOME, ON'RY AND MEAN WAYLON JENNINGS—RCA 4854 20
66 TOO MUCH MONKEY BUSINESS FREDDY KELLER—Columbia 32218 12
67 JOB GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000 13
68 OBIE FROM SENATEOBIE 0. B. MCCULLOCH—Enterprise 1029 11
69 SONGS OF LOVE CHARLEY PRIDE—RCA 4837 9
70 JOHN LEE LEE—Dot 26006 12
71 NEITHER ONE OF US BOB LUMAN—EPIC 32192 16
72 I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 7583 41
73 A LAYNAMED SMITH CONNIE SMITH—Columbia 32185 12
74 JUST WHAT I'VE BEEN LOOKING FOR DOTTIE WEST—RCA 1-0151 12
75 SUPER COUNTRY HITS FLOYD CRAMER—RCA 1-0155 9
COUNTRY SONG OF THE WEEK
FRIDAY L. WELLS—Columbia 4-45902
THE PERFECT STRANGER (Roadmaster, BMI)

A one night stand turns into a wedding band. Weller continues to deliver suggestive lyrics that find a way of turning out to be good clean fun. The perfect programmer!

JIM GLASEY—MGM K-41590
I'LL TELL ME BACK (Glaser Brothers, BMI)

I see his love all over you. Jim comes up with his first solo outing in a long time. The results are worth waiting for. Tender and well done. Women will love!

DAVID ROGERS—Atlantic CY-4005
IT'LL BE HER (Kimtra, ASCAP)

David stays true to his winning form. He keeps the young ladies on a pedestal and that's the way to move disks. His second heavy charter.

JOHNNY RODRIGUEZ—Mercury 73416
RIDIN' MY THUMB TO MEXICO (Hallnote, BMI)
RELEASE ME (Four Star, BMI)

Two "A" sides! "Ridin' My Thumb" gives jocks a break from the ballad bag, but "Release Me" gets a most unusual performance that is exceptional.

BUCK OWENS—Capitol P-3688
ARMS FULL OF EMPTY (Blue Book, BMI)
SONGWRITE'S LAMENT (Blue Book, BMI)

Buck's best record in about two years. Fine feel that is bright and tight. Refreshing Buck Owens.

JERRY WALLACE—MCA 41011
DON'T GIVE UP ON ME (Gallico, BMI)

Jerry's latest will give him the usual good run. Should keep Wallace fans sold on the songster.

BEN PETERS—Capitol P-3687
WILL YOU STILL LOVE ME (Ben Peters, BMI)
THIS HAS GOT TO LAST (Ben Peters, BMI)

Ben saved a good song for himself! Biff Collie adds a tasteful musical direction that will give jocks plenty to chew on. Put it on the menu!

OLIVIA NEWTON-JOHN—MCA 41010
LET ME BE THERE (Al Gallico, BMI)

Olivia is not exactly known as a country singer, but here is a fine gospel styled love song that will get it on country.

PATTI TIERNEY—MGM K-41561
CRYIN' EYES (Tree, BMI)

This is an uptempo ditty; a real toe tapper. It puts the beat in your feet. Now that that is over, it's a good record!

RONNIE DOVE—MCA 41016
SO LONG DIXIE (Screen Gems-Columbia /Summerhill, BMI)
TAKE ME BACK (Vogue Music, BMI)

Great, great song. Ronnie has his best in a long time. Could be done a bit faster, but certainly a heavy chart contender.

BOBBY AUSTIN—Triune 7208
I'LL RUN GET YOU (Mamazon, ASCAP)

Bobby is back after a short delay since his hit "Knoxville Station." No disappointment due your way. An able turntable component.

Proud Country Cited

A plaque of appreciation from Triune Records to Proud Country Radio. Art Roy Clark accepted the award on behalf of his associates from the radio group. Pictured at the presentation are, left to right, Triune promotions director Darrell Glenn, Triune National Director of Operations Tom McFee, Clark, and radio personality and Triune recording artist Jimmy Dallas. The Proud Country Radio Group includes: KBIL in Liberty, Missouri; KDOO AM-FM in Omaha, Nebraska; KFRM-AM and KCTT-FM in Wichita, Kansas; KECK-AM and KHAT-FM in Lincoln, Nebraska; and KTOW in Tulsa, Oklahoma.

College Offers Industry Program

The music industry. The announcement was made jointly by officials of Belmont and the NARAS institute.

The short-range service, outlined in detail, will be the course offerings in basic business and specialized courses in music business made available to personnel presently working in the music industry. These will be aimed at assisting in increasing the operational and managerial knowledge of industry personnel.

The longer range service provided to the industry will be the education and training of individuals in a four-year degree program focused on preparing students for operational and administrative positions in the industry.

The Music Business Program is a result of the combined strengths of the Department of Business Administration, Dr. Charles O'Neal, Chairman; and the Department of Fine Arts, Dr. Jerry Warren, Chairman. Each department has its own program of professional study.

Robert E. Mulloy, associate professor of music at Belmont, has been appointed coordinator of the Music Business area. Mulloy is active in local recording sessions here in both vocal backup and keyboard work.

Wherehouse Country Campaign

(Continued from page 7)

a lot of them from places like Georgia—and we'd like them to feel that when they want a new country release, they can come to a Wherehouse store to get it.

"Wherehouse Country" started unofficially in June, Fogelman said, when the chain began stocking the Top 20 country singles. He added that that figure has now risen to 57, the number of singles on the playlist of Los Angeles country station KLAC.

"Then in July I invited all the major record manufacturers to a luncheon at the Palomino Club. I explained what we had in mind, and I asked them for a commitment of X amount of dollars for advertising and for a discount. Basically, we asked for a discount for two reasons: first, to help defray the cost of promotion; and second, to help us sell product at less than what we normally do. Since I didn't feel secure enough about country music, I also asked the companies to write the orders for me."

The next step, according to Fogelman, was enlisting radio stations to participate in the promotion. "We decided that we would spend 75 per cent of our advertising budget on radio, with 15 per cent going for print ads and 10 per cent for TV, and that we wanted to stick with one radio station in each of our major markets.

The final choices, he said, were KLAC for the Los Angeles area, KSCN in San Diego, KERN in San Joaquin, and Sacramento's KRK, which will carry advertisements for the chain's San Francisco-area stores. "Of course this will be good for the radio stations, too—they'll be carrying almost one spot an hour and their call letters will be on all our signs—so they'll be deferring some of the cost."

"We're also giving away an Open Road camper," Fogelman said, "and we're going to try a remote telecast from one of our stores on KLAC's trucker feel show. And we hope to get some country artists to make in-store appearances. It should be a very successful promotion. But the month of August is really a kick-off month for a year-round promotion. I think this ought to show the industry what the retailer is capable of doing. And after this, we have quite a few things in mind that have never been done before."
GRC 1st Country Release
Marlys Roe - "Carry Me Back"

Telegram

KXRBE believes it's a hit. So does . . .

WPLO—Atlanta
WPNX—Columbus
WBAM—Montgomery
Wjem—Valdosta
WHDO—Orlando
WQIK—Jacksonville
KRMD—Shreveport
WKDA—Nashville
WMTS—Nashville
WIVK—Knoxville
WBHP—Huntsville
WAME—Charlotte
WESC—Greenville
WWNC—Ashville
WTUR—Richmond
WCMS—Norfolk
WTHE—Mineola
WHIM—Providence
WPOG—Portland
WSLR—Akron
WWVA—Wheeling
WDEE—Detroit
WMUS—Muskegee
WTOD—Toledo
WCNW—Fairfield
WIRE—Indianapolis
WINN—Louisville
WMNI—Columbus
WIJD—Chicago
WAKC—Bloomington
WMAD—Madison
KTCR—Minneapolis
KWMT—Ft. Dodge
KFDI—Wichita
WIL—St. Louis
KBOX—Dallas
WBAP—Ft. Worth
KBUY—Ft. Worth
KDJW—Amarillo
KHEY—El Paso
KIKK—Houston
KENR—Houston
KLAC—Los Angeles
KCKC—San Bernadino
Bluegrass Fest Great Success

**RENFRO VALLEY, KY.** - Demonstrating the ever-increasing popularity of bluegrass music, many thousands of its fervent fans from near and far poured into this rural community on Interstate 75 for the 3rd (and biggest to date) Annual Renfro Valley Bluegrass Festival, July 15-19. Staged by performer, Mac Wiseman, the festival showcased the talents of the Osborne Brothers, Charlie Monroe, Jimmy Martin, and the Sunny Mountain Boys, the Lewis Family, the Shenandoah Cut-ups, Charlie Moore and the Dixie Pickers, Red Rector and the Dixie Pickers, New Grass Pickers, Eddie Adcock and the Second Generation, Doug Green, the Out-Door Plumbing Company and others. Lulu Belle and Scotty Smiley, onetime stars of the old WLS National Barn Dance, emerged from retirement to appear as special guest stars and were received with great enthusiasm by the huge audience.

A highlight of the three-day affair was an old-time fiddler's contest, which was won by the well-known "fiddle king" J. T. Perkins of Arab, Alabama. His award was $3,000 in cash prizes at the Black Diamond Strings Trophy, the latter presented by Herb Hagel, President of the New Jersey based string firm.

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**LEDA RAY GOES THE LUCKY WAY**

**NASHVILLE** - Leda Ray, Allied Artists recording songstress, has signed an exclusive booking contract with Lucky Moeller of Moeller Talent, Inc. of Nashville.
Marie's first single
"Paper Roses"
K 14609
from her debut album

Includes

"Paper Roses"  "Louisiana Bayou"
"Everything Is Beautiful"
"You're The Only World I Know"
"Fool No. 1"  "Least Of All You"
"Sweet Dreams"  "Too Many Rivers"
"It's Such A Pretty World Today"

"True Love Lasts Forever"
Produced by Sonny James

© 1973 MGM Records, Inc.
Roy Clark knows more than one way to make a hit! He sang “Come Live With Me” and made it a smash hit that crossed over into pop. Then Roy picked up his guitar, and recorded an instrumental of "Riders In The Sky" that’s also turning into a tremendous follow-up hit. And if that ain’t enough, there’s also an album full of superpickin’—and it includes “Riders In The Sky”.