

RECORD WORLD

APRIL 21, 1973

WHO IN *The* WORLD: ATLANTA/MACON

Only A Few Years Ago, Atlanta And Macon, Georgia Were But Infants In The World Of Music. Today, Men Like Phil Walden, Bill Lowery, Michael Thevis And Meurice LeFevre Are Making The Sweet Sounds Of Georgia An International Force. See Special Section Inside.



HITS OF THE WEEK

SINGLES

SPINNERS, "ONE OF A KIND (LOVE AFFAIR)" (prod. by Thom Bell) (Mighty Three, BMI). Soul quintet has struck gold twice in as many outings for label. "I'll Be Around" and "Could It Be I'm Falling In Love" established act as superstars. Thom Bell again produced and arranged masterfully. Should gather spins and sales immediately. Atlantic 2962.

DONOVAN, "I LIKE YOU" (prod. by Donovan & Michael Peter Hayes) (ABKCO, BMI). Gorgeous tune culled from "Cosmic Wheels" lp should roll to the top in no time. Troubadour has been quiet of late, but unique voice could not be stilled for long. All the power of his many hits; fans will love it. Epic 10983.

BYRDS, "FULL CIRCLE" (prod. by David Crosby) (Irving, BMI). From their reunion album comes this Gene Clark-penned number that fulfills all expectations of the tasty, tuneful singles for which quintet is famous. Terrific production by David Crosby; disc should soar to the stratosphere. Asylum 11016 (Atlantic).

ALBERT HAMMOND, "THE FREE ELECTRIC BAND" (prod. by Albert Hammond) (Landers-Roberts/April, ASCAP). Singer/writer did the trick with "It Never Rains In Southern California" a few months back. This new composition should dazzle programmers and could be his biggest hit to date. Electrifying! Mums 6018 (Columbia).

FOGHAT, "WHAT A SHAME" (prod. by Dave Edmunds & Tony Outeda) (Knee Trembler, ASCAP). Heavy rocker from their "Rock & Roll" lp could be the catalyst group needs to become stars. Musicianship and vocals make a powerhouse combination that clinches the victory. Tip of the hat to all concerned. Bearsville 0014 (WB).

LOVE UNLIMITED, "OH LOVE, WELL WE FINALLY MADE IT" (prod. by Barry White) (January/Sa-Vette, BMI). Femme trio that srashed with "Walking In The Rain" cops up on 20th Century, which is very hot right now. Barry White wrote and produced soul swinger that should see an easy pop crossover. White gold again! 20th Century 2025.

JERRY JEFF WALKER, "L.A. FREEWAY" (A Free Flow Prod.) (Sunbury, ASCAP). Singer/songwriter has a cult following due, for the most part, to "Mr. Bojangles." That tune was a chart record for him back in 1968, but this latest disc should meet with more success. Will find the road to hitsville; a smooth one indeed. MCA 4J054.

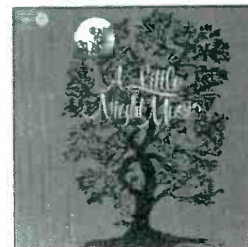
LEA ROBERTS, "IF YOU DON'T WANT MY LOVE GIVE IT BACK" (prod. by Venet & Marcus) (Unart/Tracebob, BMI). Soulstress releases her best effort to date with this Bobby Womack opus. Ms. Roberts can really wail and displays her marvelous talent here. Should be a r&b smash with inevitable crossover. Give a listen. United Artists XW 223-W.

SEALS & CROFTS, "DIAMOND GIRL." During the past year, this pop-folk duo have become best selling minstrels of song with their wistful ballads and gentle rockers. The title tune on this album is a natural winner amongst a set of more bluesy, jazzy songs. Warner Bros. BS 2699.

ORIGINAL CAST, "A LITTLE NIGHT MUSIC." This big, wonderful winner of six Tony awards, including best show and best score, is brought to magical musical life by masterful veteran producer Goddard Lieberson. This is one of the most exquisitely produced show albums ever, and Sondheim's lovely waltz music and sophisticated lyrics are to be treasured. Columbia KS 32265.

JOSE FELICIANO, "COMPARTMENTS." A major new album that features a superstar cast of other performers, such as Leon Russell, Seals and Crofts, Loggins and Messina and Bill Withers, the latter also being co-writer of the sizzling title song. Jose's own "Simple Song" has the sing along sound of a single. Should bring Jose all the way back to the top. RCA APD1 0141.

ELLIE GREENWICH, "LET IT BE WRITTEN, LET IT BE SUNG." This extraordinarily talented lady has been involved as a writer of some of the most popular singles of the past decade, and she here renders terrific versions of "And Then He Kissed Me," "Be My Baby," "Chapel Of Love," and a lovely "Maybe I Know." An album that should sell and sell. Verve V6 5091 (MGM).



Special Salute to Mexico — Expodisc '73 London Spring Product Announced
 New RCA Prod. Mgmt. Dept. Columbia 'Week To Remember' Artists Named Beatles
 Prices NARM Dates Polydor Profits New WB Music Team Dialogue: Doc Pomus

JEFFERSON AIRPLANE

THIRTY SECONDS OVER WINTERLAND

Recorded at Winterland, San Francisco, and Auditorium Theatre, Chicago



Jack Casady, bass
Paul Kantner, vocals and guitar
Jorma Kaukonen, vocals and lead guitar
Grace Slick, vocals
Papa John Creach, violin
John Barbata, drums
David Freiberg, vocals

GRUNGE

Manufactured and
Distributed by RCA Records
BFL 1-0147 BFS 1-0147 BFK 1-0147

Prices Vary on Beatle Packages

By GARY COHEN

■ NEW YORK — A survey of some of the nation's leading record retailers — including free-standing stores, record chain stores, department stores and discount centers—reveals a widely varying pricing policy for the new Beatles Anthology albums. The two albums, listing at \$9.98 each set, are selling at retail prices of from \$4.99 to \$9.98. One-stops surveyed are charging prices of from \$4.85 to \$5.60.

The majority of the stores surveyed explained that they are treating the Anthology albums as any other album with a similar list price of \$9.98 (two \$4.98 list albums together). Similarly, many one-stops are charging their regular price for a \$9.98 list album.

But a number of stores—small retailers and discounters alike are using the Beatles albums as loss leaders. The lowest price found by *Record*

(Continued on page 113)

Nixon Versus The Pirates

■ WASHINGTON, D.C. — President Nixon has asked the Senate to ratify the international anti-piracy treaty that calls on each nation that signs to protect record manufacturers against unlicensed duplication. The President estimated that over \$100 million dollars in pirated records and tapes are manufactured in the U.S. yearly.

CMA Meeting In Gotham

■ NEW YORK—Radio station WHN (recently changed to an all country format) and the Country Music Association co-hosted a luncheon at New York's Plaza Hotel last week (12). The hotel's grand ballroom was packed to capacity with over 500 people, representing key record company execu-

(Continued on page 113)

NARM Convention Dates Announced

■ The 1974 NARM Convention will be held March 24-March 28, at the Diplomat Hotel in Hollywood, Florida. The 1974 NARM Convention will be the Association's 16th Annual Meeting.

Columbia Sets Talent for 'Week to Remember'

■ LOS ANGELES — More Columbia artists than have ever been assembled in concert together before will perform during "A Week to Remember" for the seven nights beginning April 29th at the Ahmanson Theatre Music Center, in Los Angeles, according to Columbia Records President, Clive Davis.

In announcing the gala week's talent line-up, Davis declared: "I am very proud and happy to say that despite their busy schedules, our artists have been fully cooperative and most enthusiastic about re-arranging their plans to be-

(Continued on page 112)

London Unveils Spring Product

By FRED GOODMAN

■ NEW YORK — London Records, marking the beginning of their 26th fiscal year, held a series of meetings last week at the Hotel Warwick here. The conference was focused around the spring product release and drew distributors, branch managers and local promotion men from around the country.

Chaired by Herb Goldfarb, London Vice President of Sales and Marketing the product meeting was held Tuesday (10), and included a breakfast, presentation and luncheon. The presentation of the April-May product was done by an audiovisual technique, which marked a first for the company. Executives of the label served as narrators both live and pre-taped.

The first presentation was by Goldfarb, who presented the new Phase 4 Stereo albums, which included "An Evening With Mantovani"; "The Odd Couple Sings" with Tony Randall and Jack Klugman, popular stars of the TV series; and pianist Ronnie Aldrich with "Soft and Wicked." Mantovani, who has had more consecutive

chart albums than any other artist, is marking his 22nd year with the label. London will begin a "May Is Mantovani Month" campaign, the industry's longest continuing annual program devoted to one artist.

London imports were represented by Leo Hofberg, Argo Imports general manager, who announced a release of six new albums: "Estro Armonica"; "Courtly Pastimes"; "Rhapsody For Orchestra"; "Flutes, Reeds & Whistles"; "Music At Magdalen-II" and "Mozart: Violin

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RCA Establishes Prod. Mgmt. Dept.

■ NEW YORK — Mort Hoffman, Division Vice President, Commercial Operations, RCA Records, has announced the formation of a product management group under the direction of Frank Mancini, Division Vice President, Promotion.

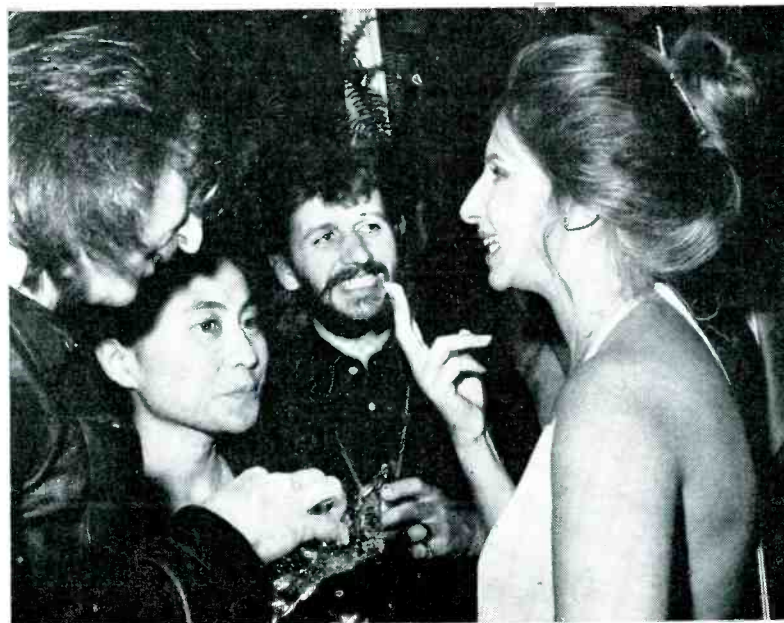
Mancini, who recently added the product management responsibilities to those he directs in the field of promotion, said: "Basically, our new program sees these product managers working in liaison with RCA's a&r staff to develop product merchandising and coordinating this merchandising effort with the efforts of advertising, sales, promotion and publicity."

Mancini announced that Jack Maher, Topper Schroeder, Steve Kahn and Andre Perry have been appointed product managers and that two others would be named shortly. The product managers would not be identified with any one kind of music, but would be assigned projects from within the total music sphere, including contemporary, pop, c&w, r&b, jazz, folk and classical.

Maher enters the new activity after having joined the company in 1970 as manager, ad-

(Continued on page 94)

Babs n' Beatles



John Lennon (left), his wife Yoko Ono and Ringo Starr were among 150 guests of Universal Studios' Vice President Jennings Lang, at a party held in Los Angeles April 7 to raise money for the defense in the Pentagon Papers trial. They are pictured here with Barbra Streisand (right), who raised \$35,000 by "auctioning" songs at the affair. In all, the evening netted \$50,000 for the defense fund.

'AM Action,' a new feature spotlighting fast-breaking singles, appears this week on p. 16.

Ja



**BROWN BAG
RECORDS**

Proudly distributed

ih



Personal Direction: Terry Knight

14 Charlotte Mews
London, W. 1., England

720 Fifth Avenue
New York, New York 10019

by United Artists Records

Polydor Profits Up

■ NEW YORK — Polydor Incorporated President Jerry Schoenbaum reports that sales and earnings for the first quarter of 1973 are the strongest ever in the company's history. With sales figures a full 37% above those recorded for the same period in 1972—a year which itself topped 1971 totals by 70% — Schoenbaum stated that he anticipates another record-breaking year of growth.

Polydor, which celebrates its fourth anniversary as a U. S. company this month, has ushered ten albums into the pop, jazz, and r&b charts during the three-month period. Singles in the same time span reflect a similar success.

Metromedia Bows on Coast

■ LOS ANGELES — Jack Wiedenmann, President, Metromedia Records, has announced the opening of new offices in Los Angeles. The firm is based at 6255 Sunset Blvd.

Simultaneously, Wiedenmann appointed Julio Aiello director of west coast operations. In his new responsibilities he will be supervising the recording projects, reviewing new projects, artists and masters. Prior to the promotion, Aiello was west coast regional representative for the company.

Wiedenmann also announced the appointment of Ginger Grigg as administrative assistant to the President, principally responsible for the day to day administration of the west coast record office.

WB Music Names New Mgmt. Team; Profits Up

■ Ed Silvers, President of Warner Bros. Music Publishing, has announced a newly-appointed management triumvirate to oversee world-wide activities of the company's print publications division.

Effective immediately, Sol Reiner has been promoted to the post of general manager. All employees of that division are responsible to Reiner with his particular daily focus geared toward sales programs and policies.

Eileen Michael has been named director of production and media. Murray Rutkoff, assistant treasurer of the company, assumes responsibility for financial management of
(Continued on page 94)

Sporn Joins MGM Music

■ NEW YORK — James T. Aubrey, Jr., President and chief executive officer of Metro-Goldwyn-Mayer, Inc., has announced the appointment of Murray Sporn as Vice President and general manager of the company's music publishing division. The appointment, Aubrey said, is the first step in restructuring Robbins Music Corporation, Leo Feist, Inc., Miller Music Corporation and Hastings Music Corporation, MGM's publishing companies.

Schwartz Bros. Profits Up

■ WASHINGTON — Schwartz Brothers, record distributors, rack-jobbers and retail store operators, reported record sales for the year ending December 31, 1972. Total sales were \$20,520,865 as opposed to \$19,901,341 in 1971; net income for the past year was \$414,931 or \$.55 per share.

RCA A&R Developments

■ NEW YORK—Rocco Laginestra, President of RCA Records, has announced that the company has established fully autonomous artists and repertoire activities in New York and Los Angeles.

Don Heckman will be Division Vice President, A&R, New York, and Don Burkheimer will be Division Vice President, A&R, Hollywood. Each will have complete charge of all artists and repertoire activities in his area. In making the announcement, Laginestra said the two a&r heads will report to him.

Wright to Buddah Music

■ NEW YORK — Bob Reno, Vice President of the Buddah Music companies, has announced a co-publishing arrangement with Tom Wright. Buddah will co-own and administer Wright's companies—Sel Synch Music and Tom Wright Music, Inc.

Wright, whose offices are based in Atlanta, also owns a recording complex there. Reno feels the new association will enhance Buddah's publishing interest in the Atlanta area, which is quickly becoming a major center for new writers and artists.

Wilburn Exits Chelsea

■ LOS ANGELES—Buz Wilburn, who for the past year has served as Executive Vice President and general manager for Wes Farrell's Chelsea Records, has announced the termination of his association with the label.



Buz Wilburn

Wilburn cited his reason for ending the successful relationship with Chelsea by stating that the growing success of his own company, Music Marketing International, now requires him to devote his full energies to the company, which he could not do while continuing to serve as an executive officer of Chelsea. Wilburn stated, however, that "my association with Wes Farrell, Chelsea Records, and all the Chelsea personnel and artists has been a very warm and rewarding one. I am pleased to have had the opportunity to contribute to the development of such a fine organization."

Wilburn's company, Music Marketing International, was formed nearly two years ago as an independent, total marketing service to the music industry.

Ricco Joins Greene

■ LOS ANGELES—Tony Ricco has been named general manager of Greene Bottle and Greene Mountain Records as well as the various Greene publishing companies, it was announced by President Charlie Greene. Ricco will headquarter in the company's Hollywood offices and his immediate campaign will be the signing of new artists to both labels as well as composers to the publishing firms.

Music Men Get Together

■ NEW YORK — The Music Men, an organization of men active in the music-record industry, will hold their annual outing at the Tamiment Resort and Country Club on Wednesday May 16th and Thursday, May 16 and 17.



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RECORD WORLD APRIL 21, 1973

International Playboy

Atlantic 2961

Wilson Pickett

Produced by The Staff for Gamble-Huff Productions Inc.
From Atlantic LP 8270

Let's Stay Together

Atlantic 2954

Margie Joseph

Arranged and Produced by Arif Mardin
From Atlantic LP 7248

Bad, Bold and Beautiful, Girl

Atco 6919

The Persuaders

Produced by Bobby Poindexter for A-Side Productions
From the hit album "The Persuaders" Atco LP 7021

Crying Man

Atlantic 2955

Clyde Brown

Produced by L. Taylor, B. Sigler & P. Hurtt

Spell

Atco 69610

Blue Magic

Produced by Norman Harris for W.M.O.T., Inc.

Where Soul Began... Atlantic Records

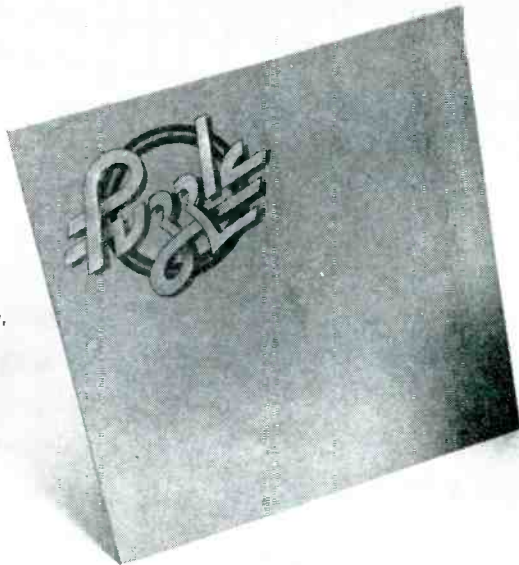


Motown's April release:

Listen to April at Motown, one of the most unique, most dynamic assemblages of good music you've ever heard. There's something for everyone.

A hit motion picture soundtrack album. New albums from the Jackson Five and Michael Jackson. New artists and new album concepts. For everything that's new in April, read on. Then listen.

Puzzle. "Puzzle" M768L. Puzzle is probably one of the most exciting new groups you'll hear this year. Listen to "The Grosso," a mindbending *tour de force*, that shows just how well Puzzle has put it together.



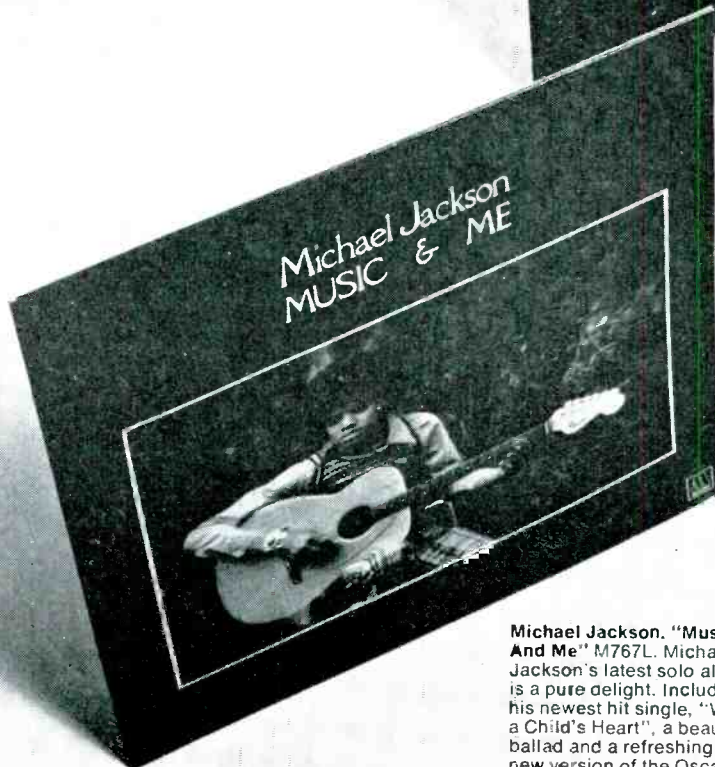
Elaine Brown. "Elaine Brown" BF458L. Our Black Forum label is primarily a label for the spoken word, as it relates to the black community. But Elaine Brown is a singer. And her songs relate to all of us.



Xit. "Silent Warrior" RE545L. "Take note of what we're saying, and mark down what you hear." In a word, Xit. (X-it). And what you'll hear will be the American Indian experience set to music by seven men of Indian heritage. It's an experience you won't soon forget.



The Miracles. "Renaissance" T325L. This is the new Miracles album with the new Miracle ingredient. His name is William Griffin. And he brings a new vitality to one of the most vital, most dynamic groups in music. You've never heard the Miracles sound like this.



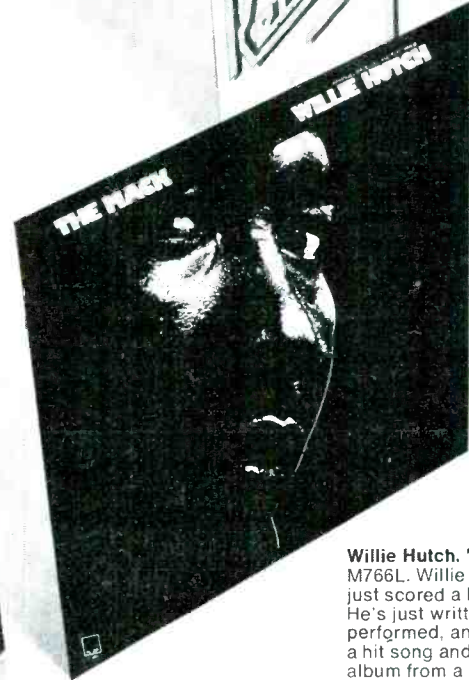
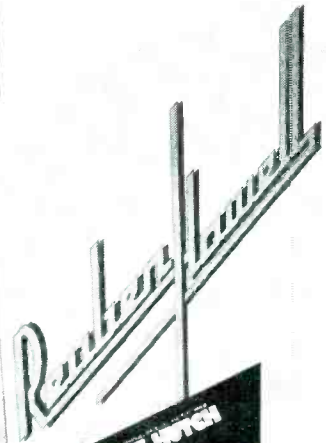
Michael Jackson. "Music And Me" M767L. Michael Jackson's latest solo album is a pure delight. Includes his newest hit single, "With a Child's Heart", a beautiful ballad and a refreshingly new version of the Oscar Hammerstein II, Jerome Kern classic, "All The Things You Are".

You never heard it so good.

The Spinners. "The Best of The Spinners" M769L. The Spinners make only one kind of music: the best. And it's all here on one smash album, including their chart-bound single, "Together We Can Make Such Sweet Music".

Reuben Howell. "Reuben Howell" M771L. Reuben Howell is a brand new artist, but he already has all the credentials. Soul. Muscle Shoals. And one of the sweetest, smoothest R & B sounds to come along in some time.

The Four Tops. "The Best of The Four Tops" M764D. It's pretty hard to top the Four Tops. But we think we've done it. By popular request, a specially-packaged two-record anthology of the biggest Four Tops hits on record.



Willie Hutch. "The Mack" M766L. Willie Hutch has just scored a hit for himself. He's just written, arranged, performed, and produced a hit song and soundtrack album from a hit film, "The Mack". It's playing everywhere. Don't miss it.

Jr. Walker & The All Stars. "Peace and Understanding is Hard to Find" S735L. Jr.'s "sassy sax" has never been sassier, or more contemporary. Some smashing new material and some fine renditions of classics like Carol King's "It's Too Late", Johnny Nash's "I Can See Clearly Now", not to mention the hit title single.



The Jackson Five. "Skywriter" M761L. This album was a hit before it was released, because it contains the group's two hit singles, "Corner of The Sky" and "Hallelujah Day".

Listen to what's happening at Motown. You'll hear the times change.



©1973 Motown Record Corporation

Doc Pomus: Rx For The Music Business

By ALLEN LEVY

■ Jerome "Doc" Pomus wrote some of the biggest records of the fifties and sixties with his then-partner Mort Shuman. He's been a member of the industry for a long time, and has seen the music business flower and change. Pomus, currently working for 20th Century Music, has some definite ideas about where the music industry's been and where it's going.



Doc Pomus

Record World: Now, Doc, you tell me that you were in on the beginning of a lot of record companies. Before we get into that, give me a quick run down on some of the hits that you were associated with . . .

Doc Pomus: Well, in order to do that, I'd have to categorize it by group. For the Drifters, "Save the last Dance for Me," "Sweets For My Sweet," "This Magic Moment." You see the Drifters group that had Ben E. King as the lead singer originally was my group. I had a little group called the Crowns on my own little label, which was always on the edge of destitution, by the way, and that group later became the Drifters. See, George Treadwell owned the name Drifters when the group had Clyde McPhatter as the lead singer. When that group broke up he maintained the name, was looking for a group, my poor boys were starving, so we gave him the group and that was the group that had Ben E. King as the lead singer and they became the Drifters.

RW: What other groups were you involved with?

Pomus: Dion and the Belmonts, for instance. Well, as soon as Morty Shuman and I started writing hits, they'd start coming to us. Because at that time there were not that many writers actively involved in contemporary music. There were people who wrote occasional hits, but not too many teams writing full time. There were Leiber and Stoller and then, later on, Goffin and King. So consequently, if there was an act that they felt was on the brink of stardom or whatever the hell they wanted to call it they would usually call Morty and myself to write something tailor made for them. For Dion, we wrote "Teenager in Love." That was an assignment.

RW: One of the interesting things about that era was that the groups themselves wrote their own material. Wasn't it a rather odd situation at that particular time for people to be called to write for groups?

Pomus: Well, that's what would happen. A group would come up with one or two hits and that would be the end of it because, after all, they weren't basically writers. They were basically street singers, most of them. Now, consequently, they'd have to bring a pro into the picture to sustain their careers and that generally that's when they would call us. Or else, we'd just get deeply involved with an artist's career. Like Presley. I think we had about thirty records with him.

RW: What were your hits with Presley?

Pomus: The hits were "Suspicion," "Viva Las Vegas," "Surrender," a lot of title songs from pictures. . . . This was about from the late fifties to the early sixties. Then we had Andy Williams' "Can't Get Used to Losing You"—a lot of other things with him.

RW: But before this time, you mentioned that you were in on the beginning of a lot of record companies, most notably, Atlantic. How did all that come about?

Pomus: Originally I was a singer and I knew Herb Abramson, who was the first President of Atlantic Records. He was originally an a&r man with National Records. I used to write material for a lot of the blues singers he had and then when they started the company, he wanted me to write material. I was always opposed to writing material. I wanted to be a singer all this time. But, at that time, there simply was no market for a white blues singer. But all these guys, like Abramson, George Goldner, they were all fans of mine, and they always encouraged me to write, because they themselves weren't certain that that kind of music would happen. Me? I never had any doubts.

Anyway, Abramson introduced me to Ahmet Ertegun, who was then living at the Jefferson Hotel. And I remember one of their earliest records was with Faye Adams. And I was there at the beginning. I remember one night Abramson called me up in the middle of the night and we went down to the old studios on 54th street and he played me a tape of a guy who sounded like Nat Cole. Except for the last tunes, on which he sang blues. That was Ray Charles. I don't know who's taking credit for it now, but I was there with Herb when he played the tape.

RW: When did you first realize that there was a white audience for this kind of music?

Pomus: I always felt that. I always argued with everybody at the time, jazz critics, anybody, and I always told them that there was a great audience that had never been milked. My feeling about audiences has never changed. I've always felt that its a question of awakening an audience. There's always a potential out there somewhere, it's a question of getting them to listen or, sometimes, a matter of providing the material. But there's always an audience.

RW: But you're not talking about that from a merchandising point of view, you're looking at it from a material point of view . . .

Pomus: From any kind of an angle. You know, if the records were there they'd buy 'em. There are great talents that are untapped, great material just waiting to be found. That's what the advent of rock and roll taught us all. That the market was there, that it wasn't just race music. The possibilities for appeal are limitless. You can't compartmentalize your thinking. Once that happens, music starts to die. See, that's one of the differences between the atmosphere in the music business then and now . . .

"There are great talents that are untapped, great material just waiting to be found. That's what the advent of rock and roll taught us all."

RW: What do you mean?

Pomus: Well, it seems to me that we had more fun then. The one thing we did we had a good time; and in so doing, we allowed all of that fun to come out, to stimulate ourselves and our audiences. We weren't afraid to take a chance—we were having too much fun to be afraid.

I think the business takes itself too seriously nowadays. Now, it was true that rock and roll had a bad reputation, aesthetically and morally outside of the business, that preachers would talk about how it made you do bad things, but I, personally, never believed it. See, it was coming out of another kind of culture, the black culture, and it was essentially a music built on rhythm.

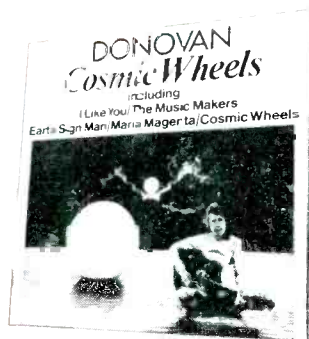
Secondly, it was a music that appealed directly to young people. Thirdly, coming from the blues, the lyrics were very direct, non-euphemistic, and that put a lot of people off, because they had been raised on Tin Pan Alley euphemisms in pop songs. Add it all up and it's no wonder that the vast majority of older, white America was suspicious. Still, the people in the business didn't give a damn, pretty much. It was vital music and we were all

(Continued on page 109)

Only Donovan
could create such a classic record:
"I Like You."



Just released as a single
from the brilliant album
of beautiful music
that is entrancing
everyone.



"I Like You."
A universal single.
On Epic Records

THE MAIN INGREDIENT—RCA 74-0939

YOU CAN CALL ME ROVER (prod. by Silvester-Simmons-Gooding) (A Dish-A-Tunes, BMI)

From the brand new album "Afrodisiac" comes r&b pop swinger with clever lyric line that should sweep the charts. "Everybody Plays the Fool" made trio major stars, and this tune should add more gold to their collection. No foolin'.

ROBERT KLEIN—Brut 802 (Buddah)

FABULOUS 50'S (prod. by Chertoff & Galdston) (Froben, BMI)

From his very funny comedy album "Child Of The '50s" this cut is one of two sung by the comedian. Nostalgic novelty item has a good shot to be a sleeper smash. Brut force!

THE DYNAMICS—Black Gold WWS 8 (PIP)

WHAT A SHAME (prod. by Shannon & White) (Vignette/Million Seller, BMI)

Label from Detroit may get its first shipment of gold with this smooth as silk beauty. Group offers a soulful performance that can't be beat. It's a pip!

BRADY BUNCH—Paramount 0205 (Famous)

ZUCKERMAN'S FAMOUS PIG (prod. by Jackie Mills) (Ensign, BMI)

TV group may have their first biggie here with cute ditty from new animated film "Charlotte's Web." Written by the Sherman brothers of "Mary Poppins" fame, the kids will eat it up.

STEVE LAWRENCE—MGM 14531

HELLO, LOS ANGELES (prod. by Curb & Costa) (Stage And Screen, BMI)

Leslie Bricusse wrote this tribute to Los Angeles which is a MOR pop must. Tune could become another "I'll Take Manhattan" or "I Left My Heart In San Francisco." Hello, a hit!

TOM WAITS—Asylum 11014 (Atlantic)

OL '55 (prod. by Jerry Yester) (Fifth Floor, ASCAP)

Culled from much heralded debut album "Closing Time," cut is a tuneful song penned by artist. Ex-Spoonful Jerry Yester produced disc that should have only a short wait to the charts.

COLIN BLUNSTONE—Epic 10981

I WANT SOME MORE (prod. by Argent & White) (Irving, BMI)

Uptempo chugger is a change of pace from the earlier singles by this former Zombie. From his beautiful lp "Ennismore," selection could be his first solo hit. Leaves you asking for more.

DUSTY SPRINGFIELD—Dunhill 4344 (ABC)

MAMA'S LITTLE GIRL (prod. by Barri/Lambert/Potter) (Trousdale/Soldier, BMI)

British thrush was huge in the mid-60s and her blue-eyed soul sold lotsa records. She captures an r&b feel on this Lambert-Potter tune taken from her "Cameo" lp. Mama, mama!

MAC DAVIS—Columbia 45839

YOUR SIDE OF THE BED (prod. by Rick Hall) (Screen Gems-Columbia/Songpainter, BMI)

"Baby Don't Get Hooked On Me" established this hit songwriter as a viable performer. Will be a housewives favorite, which is one of the best barometers for hits. Should see up side of the charts.

KING HARVEST—Perception 527

A LITTLE BIT LIKE MAGIC (prod. by Chuckanut Prod.) (Criterion/Damadha, ASCAP)

Contingent weaves a little bit of the same magic that helped them get their first hit "Dancing In The Moonlight." Should reap a harvest of airplay and sales.

THE BEACH BOYS—Brother/Reprise 1156

CALIFORNIA SAGA (ON MY WAY TO SUNNY CALIFORNIA) (prod. by The Beach Boys) (Wilojarston, ASCAP)

From the "Holland" lp comes part of the "California Saga" written by Al Jardine. Disc has all the sound of many of their hits, complete with those legendary harmonies. Fun, fun, fun.

BOBBY VINTON—Epic 10980

HURT (prod. by Bobby Vinton) (Miller, ASCAP)

It was 1961 when Timi Yuro had a top five record with this tender ballad. Now the "Ballad Baron" brings it back with all the finesse of the original. Produced by Vinton, single is a MOR/pop natural.

GODSPELL—Bell 351

BEAUTIFUL CITY (prod. by Stephen Schwartz) (Godspell/Greydog, ASCAP)

Tune written for the film is a happy Stephen Schwartz item done well by the soundtrack cast. Exposure of the film should help get exposure for the record. Spells h-i-t!

DANNY STREET—Dunhill 4347 (ABC)

I WON'T BE SORRY TO SEE SUZANNE AGAIN (prod. by Tic-Toc Music) (MAM, ASCAP)

Opus about returning POW's is a timely piece that could be a giant. New singer should find the path to hitsville a golden one. Sounds a lot like Tom Jones. Pow!

SPYDER TURNER—Kwanza 7688 (WB)

SINCE I DON'T HAVE YOU (prod. by Joe Messina) (Southern, ASCAP)

Way back in 1959 a group called The Skyliners had their biggest hit with this tune. Now Spyder Turner debuts on new label affiliation with disc that could be a tarantula.

Spins & Sales

WEST, BRUCE & LAING—Columbia 45829

WHY DONTCHA (prod. by West, Bruce & Laing) (Upfall/Bruce, ASCAP)

DOON AGRATI—Elektra 45846

ONE MAN WOMAN (prod. by Don Agrati) (House of the Frog Prince, BMI)

MFSB—Phila. International 3528 (Col)

FAMILY AFFAIR (prod. by Gamble-Huff) (Stone Flower, BMI)

JOHNNY MATHIS—Columbia 45835

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

AL CAPPS—Bell 347

SHANGRI-LA (prod. by Snuff Garrett) (Robbins, ASCAP)

BILLY HARNER—Melomega 1831

WHAT ABOUT THE CHILDREN (prod. by Frank Fioravanti & J. Davis) (Melomega, ASCAP)

WILSON PICKETT—Atlantic 2961

INTERNATIONAL PLAYBOY (prod. by Staff for Gamble-Huff) (Assorted, BMI)

NIGHTHAWKS—Dunhill 4343 (ABC)

EMILY (prod. by Levine/Cordell/Nighthawks) (Stanton/Crushing/Thunder Clap, BMI)

ANDY BOWN—Mercury 73380

SWEET WILLIAM (prod. by Jimmy Horowitz) (Hill & Range, BMI)

VOICES OF EAST HARLEM—Just Sunshine 504

(Famous)

GIVING LOVE (prod. by Mayfield/Tufo/Hutson) (AOPA/Silent Giant, ASCAP)

GENERAL JOHNSON—Invictus 1252 (Col)

ONLY TIME WILL TELL (prod. by Bowen & Johnson) (Gold Forever, BMI)

GENE ANDERSON & THE INTERNATIONAL

HOOK-UP—Hi 2241 (London)

I'M YOUR LOVER—NOT YOUR BROTHER (prod. by Hi Staff) (Jec/Petmar, BMI)

JULIUS LA ROSA—RCA 74-0938

THE GOOD LIFE (prod. by La Rosa and Massimino) (Paris, ASCAP)

TIM DAVIS—Metromedia 68-0102 (RCA)

TAKE ME AS I AM (prod. by Johns & Davis) (Dollar Downs, BMI)

DAVY JONES—MGM 14524

RUBBERENE (prod. by Tony Scotti) (Zepata/E. H. Morris, ASCAP)

KAJANUS PICKETT—MCA 40047

MOVIN' ON (prod. by Kajanus Pickett) (Ma Joli, BMI)

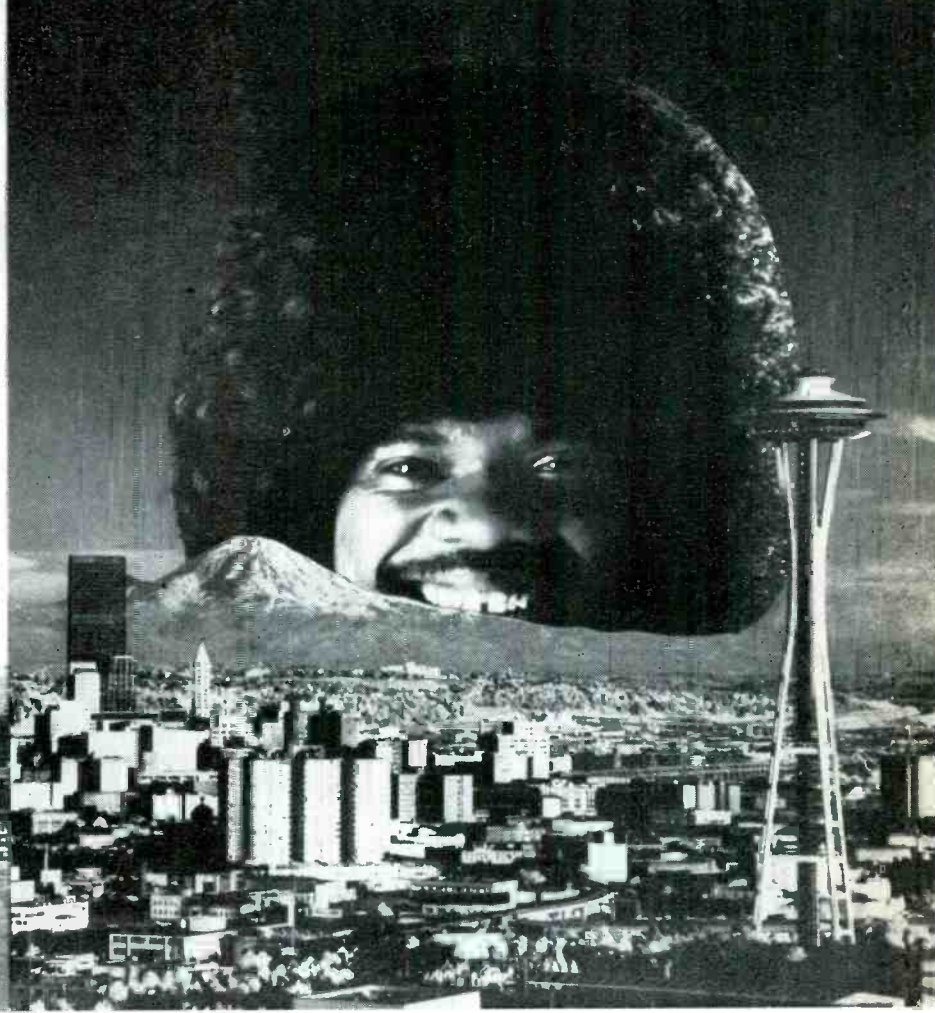
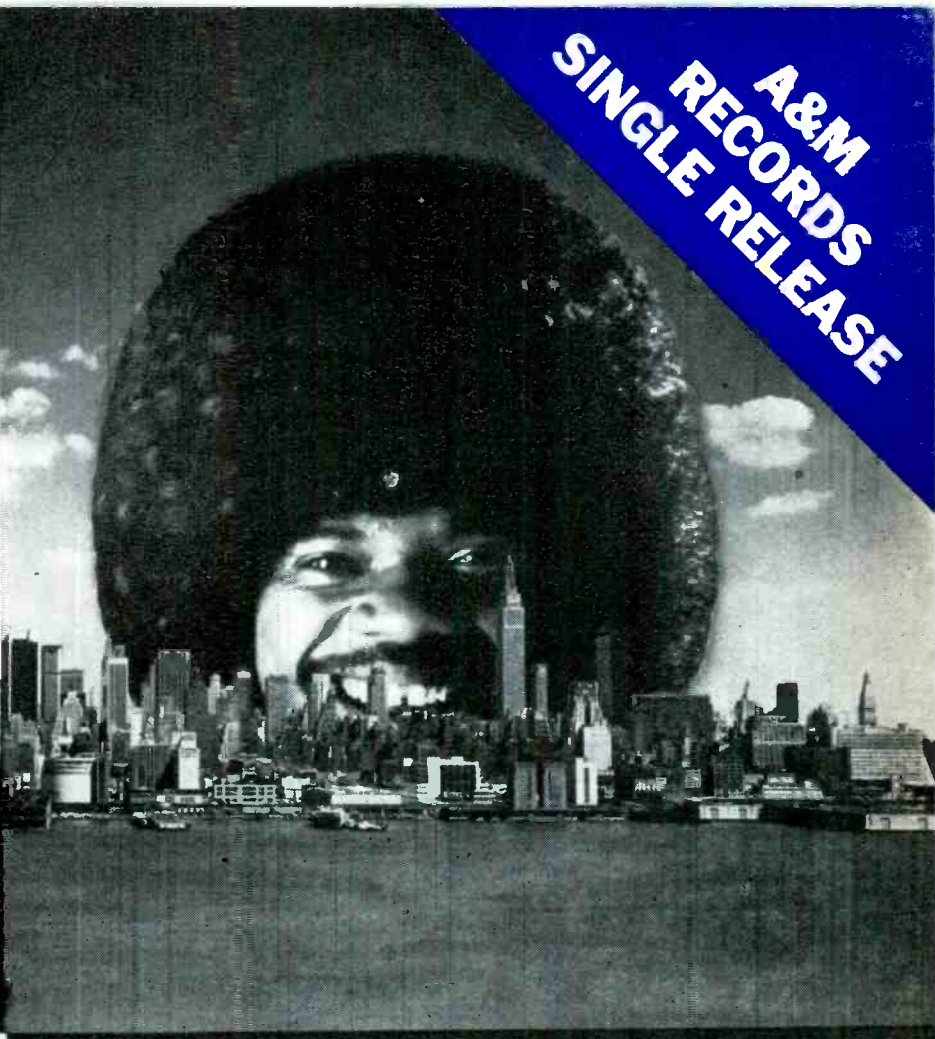
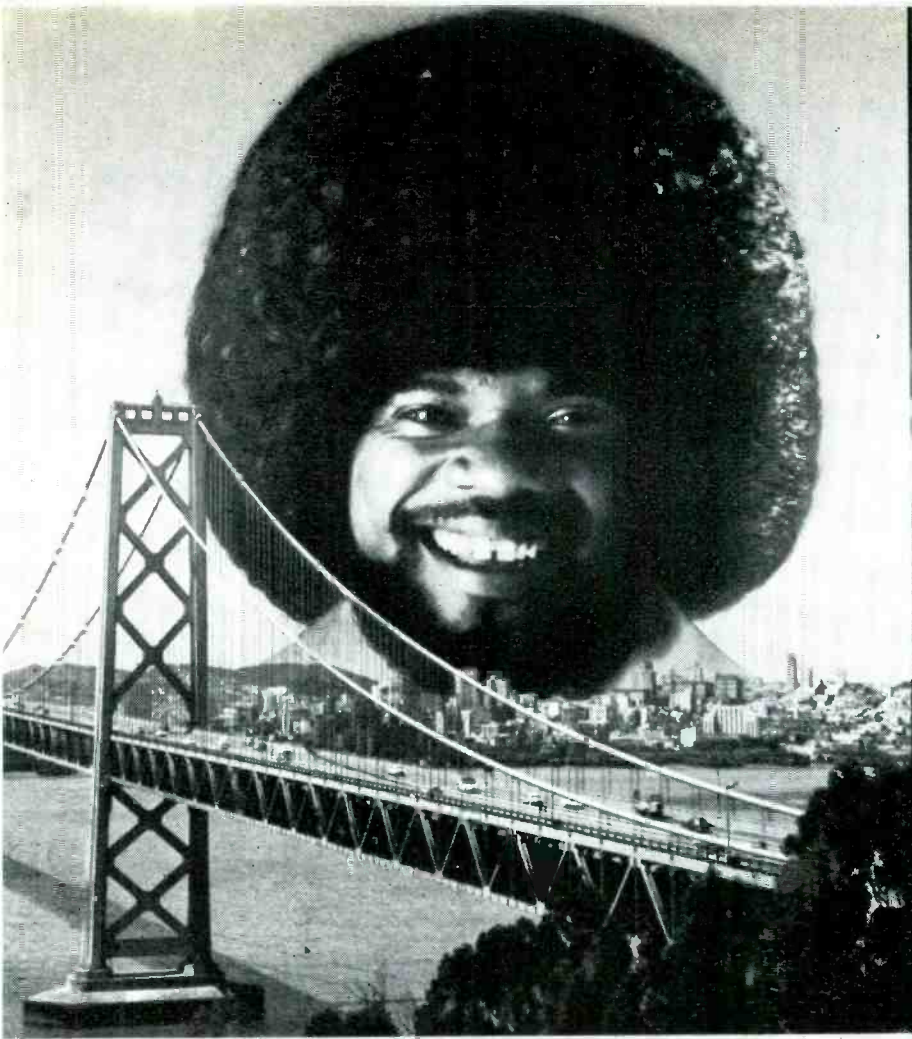
VILLAGE CHOIR—Paramount 0210 (Famous)

TALK TO ME SOMETIMES (prod. by Sir Charles Matthews) (Chevellyn, BMI)

THE EBONYS—Phila. International 3529 (Col)

IT'S FOREVER (prod. by Gamble-Huff) (Mighty Three, BMI)

**A&M
RECORDS
SINGLE RELEASE**



Billy Preston is popping up everywhere with
WILL IT GO ROUND IN CIRCLES
From "Music Is My Life"
(AM 1411)
(SP 3516)
A NEW POP HIT ON A&M RECORDS

BLOODSHOT

THE J. GEILS BAND—Atlantic SD 7260
Rock and roll could be in few better hands than this hard driving, high energy group. "Give It To Me" fuses rock and reggae for great results (and a hit single). "Start It All Over Again" has fun and funk, and "Make Up Your Mind" is a real toe tapper. Nice and novel is the red color of the record itself. Should be a giant!

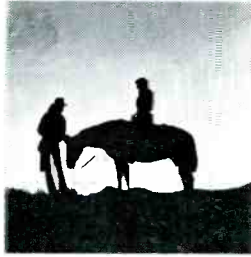


HI HO SILVER!

KAJANUS PICKETT—MCA 304
George Kajanus and Phil Pickett are a new singer-songwriting duo who, on this first album, sing and play all of their own songs and instruments, with incredibly successful results. This is one of the year's most original, varied, and fresh sounding albums, with "Chosen Wings" and "Passing Time" two beautiful highlights.

LAST OF THE BROOKLYN COWBOYS

ARLO GUTHRIE—Reprise MS 2142 (WB)
One of America's favorite country folk tunesmiths, Guthrie goes more country than ever on this superb new album, featuring traditional material as well as two Woody Guthrie songs. The lovely self penned "Last Train" and "Cooper's Lament" stand out.

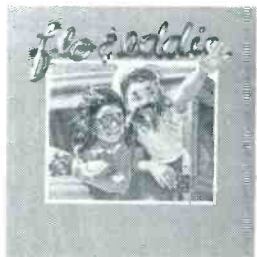
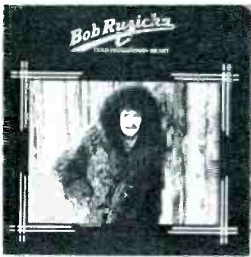


ESPECIALLY FOR YOU

FAIRPORT CONVENTION—A&M SP 4386
This very favorite group has undergone new personnel changes, but they remain at the forefront of folk and rock bands, fusing the old and the new with imagination and skill. The ballad "Rosie" is one of the year's most beautiful songs. A diversified set of superior music.

COLD HANDS, WARM HEART

BOB RUZICKA—MCA 319
From Canada comes another exceptional singer-songwriter in the country-folk-rock tradition. Ruzicka's lilting "Coming Home," ballad "Sweet Dreams Of You" and up tempo "Moondog Marty and Rosie Insane" reveal a sensitive vocalist and a striking writer.

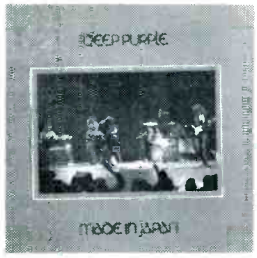


FLO & EDDIE

REPRISE—MS 2141 (WB)
These congenial mad hatter guys are real musical dynamos, and may be remembered from their Turtles, Mothers, and T Rex days. Contains their current great single, "Afterglow," a superb "If We Only Had Time" and "Another Pop Star's Life" A wonderfully enjoyable, fun filled record.

WHATEVER'S FOR US

JOAN ARMATRADING—A&M SP 4382
Ms. Armatrading is joined by Pam Nestor in a debut album of rare beauty and intelligence of co-penned songs. Comprised of a soft rock, melody filled sound, this album was expertly produced by Gus Dudgeon. "My Family" and "It Could Have Been Better" are two especially beautiful songs.



MADE IN JAPAN

DEEP PURPLE—Warner Bros. 2WS 2701
This two record set was recorded live during the group's tour of Japan, and contains extended versions of seven of their best known songs, including "Smoke On The Water" and "Space Truckin'." The album captures all of the musical pyrotechniques the group has been renowned for.

PENGUIN

FLEETWOOD MAC—Reprise MS 2138 (WB)
Despite many member changes, this group has remained a perennial strong British act for years, and this may be their best record yet. This album features a softer, more melodic sound, superbly rendered by the expert musicians in the group and their always strong vocals.

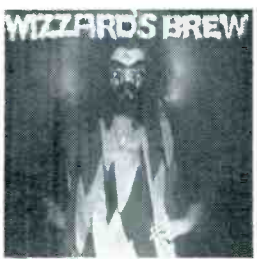
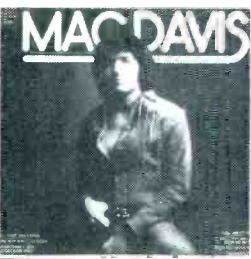


I'VE GOT SO MUCH TO GIVE

BARRY WHITE—20th Century T 107
A sensational new entry in the soul market, this r&b artist is a certain cross-over especially with his self-penned title tune single. An amazing eight minute version of "Standing In The Shadows Of Love" should be a FM programmers must. A strong, super soul voice propels each song.

MAC DAVIS

Columbia KC 32206
"Baby Don't Get Hooked On Me" made this very successful writer into an established hit artist. Producer Rick Hall does a beautiful production job in bringing out the commercial best from this exceptional writer with one of the strongest voices around. "The Way You Look Today" and "Your Side Of The Bed" are exceptional.



WIZZARD'S BREW

ROY WOOD'S WIZZARD—United Artists UA LA012F
Super innovator Roy Wood, former leader of The Move now changes direction again in an album of highly charged rock sounds. The depth of sound here achieved is rare, as is the combination of different categories of instruments. "Wear A Fast Gun" is the best cut.

CHRIS DARROW

United Artists—UA LA048 F
Known for his fine live and back up session work, Darrow's second solo album confirms his own superior talent as a musician, a singer, and a songwriter. Most of the tunes here are accented by a country feel, and blues and ballads are also present.



ANN ARBOR BLUES & JAZZ FESTIVAL 1972

Atlantic—SD2-502
Many will want to own this terrific collection of jazz and blues talent, recorded live here in a two record set. Memorable performances include songs by Bobby Bland, Muddy Waters, and, best of all, Bonnie Raitt with Sippie Wallace.

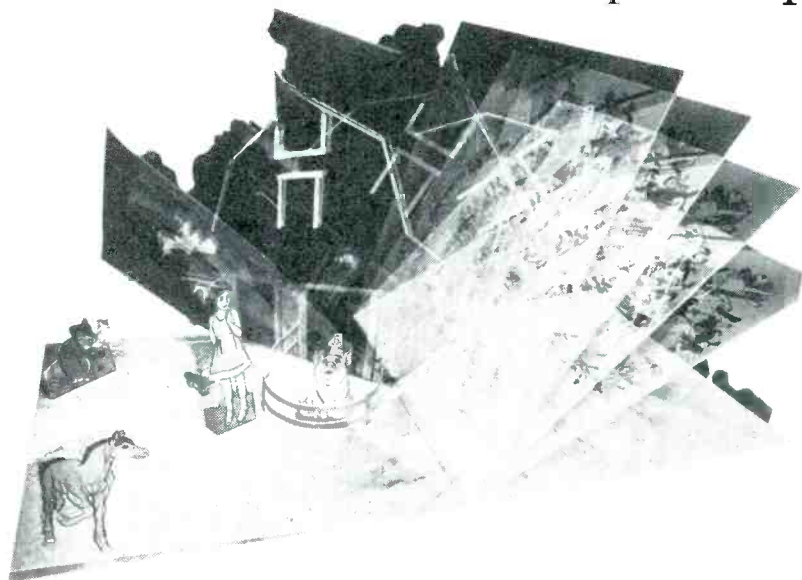
Charlotte the spider and Wilbur the pig would like to introduce their new album: "Charlotte's Web". The Original Soundtrack Album from the terrific Paramount movie.



E. B. White's magnificent book has finally been set to music! Richard M. Sherman and Robert B. Sherman have created an enchanting musical score. And it's been packaged to delight everyone!

"Charlotte's Web" opens up into a three dimensional world where children and animals communicate. It's radiant and it's wonderful.

Open the album, and a farm house pops up. And the cast of characters can be assembled to move about, and magically come alive with the music!



Listen! You'll hear Goose stuttering, Templeton the rat sarcastically mumbling between mouthfuls; and the sweet, soothing voice of a spider named Charlotte. Their songs are sensational, and their story is one of the greatest ever told!



The Album Features:
 Debbie Reynolds as Charlotte the spider
 Paul Lynde as Templeton the self-centered rat
 Henry Gibson as Wilbur the pig
 Agnes Moorehead as the stuttering goose

You'll get caught up in "Charlotte's Web". PAS-1008



Famous Music Corporation
 A Gulf + Western Company

Available on GRT tapes.

RCA Launches 'Country Cookin' Campaign

■ NEW YORK—RCA Records has announced that it will launch a massive, 11-week country music program this week. At a country music press conference in New York Mort Hoffman, Division Vice President, Commercial Operations, RCA Records, said: "RCA derives one of its greatest strengths from country music. This extensive and intensive campaign will focus a total company effort to (1) bring our new country artists to the attention of the entire nation, (2) give solid support to the new product of our established artists (3) capitalize in the marketplace on the great strength of our country catalog and (4) move our country product straight through the marketing pipelines to the consumer."

(Continued on page 95)

DG Releases 'Carmen'

■ NEW YORK — Polydor Incorporated has announced the release of the Deutsche Grammophon recording of Bizet's "Carmen," starring Marilyn Horne in the title role and James McCracken as Don Jose in the Metropolitan Opera production under the baton of Leonard Bernstein. Also heard in the original opening night cast are Tom Krause as Escamillo, Adriana Maliponte as Micaela, Donald Gramm as Zuniga, the Metropolitan Opera Orchestra and Children's Chorus and the Manhattan Opera Chorus.

Slated to ship at the end of the month, the new DG release coordinates with the Metropolitan Opera national tour, featuring most of the principals of the original "Carmen" production.

The three-record set includes a four-color brochure and complete multi-lingual libretto.

Jazz Label Distributed By Audio Fidelity

■ NEW YORK — Audio Fidelity Enterprises has acquired the world-wide distribution rights to the Chiaroscuro jazz label and is planning to market from twelve to fifteen new releases per year along with general merchandising of the Chiaroscuro catalog.

Recorded in New York City, the Chiaroscuro catalog currently includes albums by Earl Hines, Mary Lou Williams, Eddie Condon, Teddy Wilson, Ruby Braff and Willie "The Lion" Smith.

Schiffer Upped At Motown

■ LOS ANGELES — Ewart Abner, President of the Motown Record Corporation, has announced the appointment of George Schiffer to the newly created post of director of planning, reporting directly to the President.

Schiffer has been representing Motown since 1960 in many and varied areas. He has been involved in many management decisions, participated in Motown's international activities and has dealt with the record company, the publishing arm of Motown, top management as well as international personnel.

Curb, Roe At White House Gala

■ WASHINGTON — The Mike Curb Congregation headlined here recently entertaining President Richard Nixon and others attending the White House Press Correspondents annual gala, at the Washington Hilton. The group was joined by another MGM Records artist, Tommy Roe, during the presentation. He stepped forward as a special guest to perform his current single release, "Working Class Hero."

AM ACTION

Paul McCartney: McCartney's new single was added last week on more stations than any other single in the country. Among the major stations to go on this record were KIMN, KILT, KXOK, WCOL, WOKY, WKBW, WFUN and WPOP. Due to this explosive response on the AM level the single jumps from 80 to 58 with a bullet and increased gains seem assured.

Also making tremendous gains this week were **Loggins and Messina**, added on KHJ, KIMN, WSAI, KLIF and CKLW; **Edgar Winter** added at KIMN, WFIL, WOKY, KQV, KLIF, WRKO and WFUN; and **Elton John** which picked up WQXI, WOKY, KLIF, WRKO and CKLW.

Sexual Intelligentsia



Arnold Maxin (left) and David Gordon, producers of the new album, "Sexual I.Q. Test," held by Gordon, examine self-scoring answer sheets following the launching of the record this month with a public test for an invited audience of more than 300 men and women at Carnegie Recital Hall in New York. Maxin, former president of MGM Records, has joined forces with Gordon in Gordon/Maxin Productions, Inc., which plans other "audience-response" discs as well as music publishing and recording.

Lennon Ruling

■ NEW YORK—Federal Judge Brieant of the United States District Court Southern District of New York, has ruled that he will not dismiss the case involving Northern Songs Limited and Maclen Music and defendants John Lennon, Yoko Ono, and other principals. Judge Brieant did not dismiss the case, ruling that the case involved copyrights which would bring it under the purview of his court. Lennon had contended that the matter was a contract case and hence should have been tried in another court.

Betsy Volck To G&S

■ NEW YORK — Betsy Volck has been named an account executive for Gibson & Stromberg Public Relations, according to an announcement by Carol Strauss, Vice President and head of the firm's New York office. Prior to joining Gibson & Stromberg, Miss Volck was east coast manager, publicity for Epic/Columbia custom labels.

Fletcher Joins 20th

■ LOS ANGELES — 20th Century Records has hired Terry Fletcher as national FM promotion director, according to Paul Lovelace, 20th's national promotion director.

Fletcher most recently had been working in publishing and production for Dann Penn Productions in Memphis.

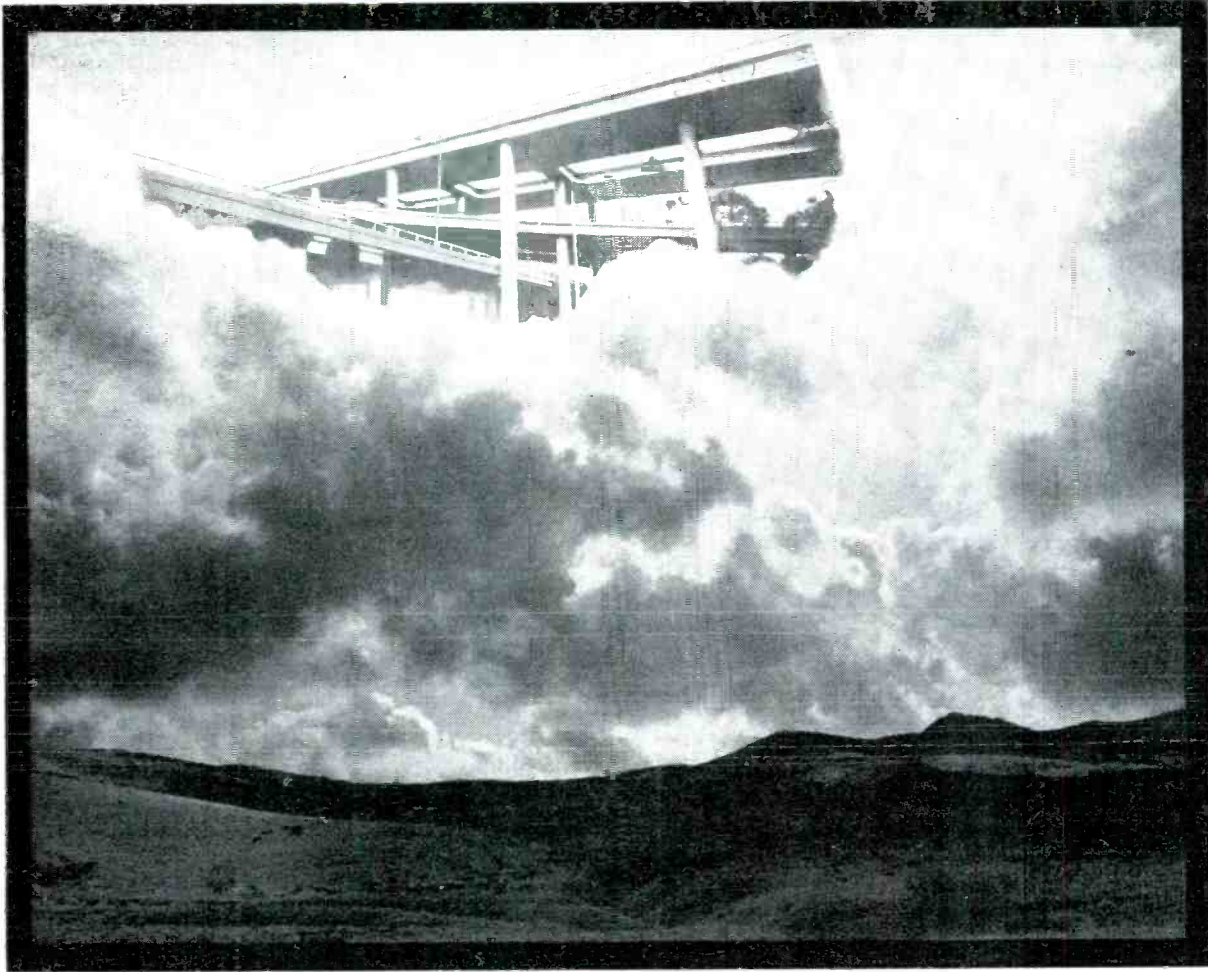
Valando — Chappell Pact

■ NEW YORK — Chappell & Co., Ltd. of the United Kingdom and Tommy Valando Music Publishing Corp. have concluded a long-term publishing agreement for all territories excluding the United States. The agreement, negotiated by Tommy Valando and Nick Firth, general manager of the newly-formed "Chappell International" division, covers the entire Valando Music Publishing Corp. catalogue, comprising Fiddleback Music (BMI) and Revelation Music (ASCAP).

The new pact, which includes the scores of "A Little Night Music" (winner of 8 Tony Awards) and Grammy winner "Don't Bother Me, I Can't Cope," is a continuation of a long publishing relationship between Chappell Ltd. and Valando. They have previously been connected with such theatrical hits as "Fiorello," "She Loves Me," "Fiddler On The Roof," "Follies," "Godspell" and "Company."



Nick Firth (left) and Tommy Valando.



Get on the "L.A. Freeway"
take the Jerry Jeff Walker exit

*A new single (MCA-40054) from the album "Jerry Jeff Walker" (DL7-5384) a Free Flow Production

MCA RECORDS



THE COAST

By CRAIG FISHER



■ **LATEST LEAKS:** Via London comes word that Paul McCartney has begun negotiations for his own label, a la Elton John's Rocket Records. Word didn't say with whom, however . . . Whatever happens, word here is that Richard Perry may be producing both Paul and George Harrison's next albums, all this before going to London to give a little help to his friend Nilsson again . . . And Mr. Harrison has been seen giving a little help to his friend Mr. Ravi

Shankar, recording here at A&M. Mr. Shankar was among those who turned up at Bhaskar Menon's Trousdale home last Monday evening to eat, drink, be merry and hear a dub of George's latest offering. Also present and accounted for were John Lennon and Yoko Ono, Ringo Starr, George's wife Patty and Helen Reddy . . .

Up the Coast, Sly Stone spent some time recently at Sausalito's Record Plant, including one 28-hour stint, joining engineer Tom Fly in remixing his new lp. Sly also went into Columbia's San Francisco studio and cut a new song for the album, "In Time." Reportedly, one line goes, "I've switched from coke to pep." Must be, because he's expected back in Sausalito in two weeks, to pitch a tent and begin work on his next album . . . Cat Stevens is in New York, mixing his new one at Sterling Studios . . . Albert Hammond is in Nashville, producing three of his own tunes for Johnny Cash, with one of them to be Johnny's next single . . . Also recording: Dave Mason, at the Record Plant here, with Robert Margrove and Malcolm Cecil producing; Alex Harvey, at Capitol here, with Michael Stewart producing; Dan Fogelberg, working on his second Columbia lp in Miami, and War, here, with Jerry Goldstein producing and 24-hour security guards provided by UA . . . Another rumor: When Van Morrison comes to the Troubadour with Jackie DeShannon, it's said that both Stephen Stills and Art Garfunkel are anxious to join him on stage.

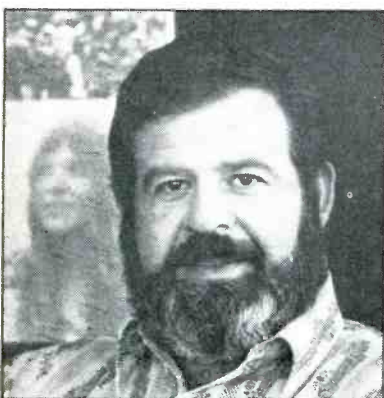
■ **SPLIT, TWO FOR ONE:** England's Lindisfarne have broken up. Alan Hull and Ray Jackson have gone one way. They'll be joined by four others, they say, and will continue to be known as Lindisfarne. Rod Clements, Ray Ladlow, Simon Cowe and a friend will be the other group, as yet unnamed . . . Wired: Todd Rundgren begins his tour Thursday in Cleveland, with accoutrements including: a geodesic capsule, containing a Frenchman, M. Frog, and five EMS Matrix synthesizers, to which all band members will be connected by "umbilical" cords; a device enabling the drummer to be suspended eight feet above the stage; a Plexiglass organ, and customized welders' masks for all participants. Hot-diggety . . . Also touring: Bruce Springsteen, with Chicago in late May; 13 dates set, including two at Madison Square Garden . . . MCA's Tret Fure, with Poco and Yes, in Okla-

(Continued on page 28)

Smith Does TV Special

■ **HOLLYWOOD**—Kate Smith, a veteran of more than 40 years as a star of theatre, radio, television and concerts, will star in her own television special for syndication, "Kate Smith: Remembrances and Rock." The special is a co-production between Don Kirshner Productions and Katz-Gallin-Leffler Enterprises.

Starring with Kate Smith in the special, on which Kirshner is executive producer, will be Florence Henderson, the Supremes, Dom DeLuise, Eric Weissberg and Deliverance, and the Kids Next Door.



Sweet Fortune
"To Be Alive"

Herb Gordon

The Osmond Sister



Sister Marie Osmond, 13, only gal in the famous family of performing brothers. The Osmonds, made her professional debut with the group at its recent stand in Las Vegas; she's shown dueting with brother Donny on "Where Is The Love?" Marie will be making guest appearances on a regular basis with her brothers.

Tenn. Pirate Walks Plank

■ **NASHVILLE** — A suit seeking to have the 1971 Tennessee Anti-Piracy Act declared unconstitutional was dismissed here by U.S. District Court Judge L. Clure Morton. Judge Morton held that the suit brought by Custom Recording Co., an illegal tape duplicator of North Augusta, S.C., was invalid because the plaintiff had no standing to sue. To have standing, Judge Morton said, the South Carolina firm would have to show that it actually suffered an injury.

The suit was the aftermath of the seizure by the Tennessee Bureau of Investigation of Sixteen pirated tape recordings in a general store last February. The owners of the store, not only refused to join the suit but stated they were in favor of enforcing the state stature.

Columbia Names Three

■ **NEW YORK** — Paul Smith, Columbia/Epic northeast regional sales director, has announced the following appointments: Irv Medway as sales manager for the Philadelphia market, Phil Balsam as sales manager for the Hartford market and Red Richards as local promotion manager working out of the Philadelphia sales office.

Polydor Releases Slade's 'Noize'

■ **NEW YORK**—Polydor Incorporated has announced the release of "Cum On Feel The Noize," a new single by hard-rock group Slade, to coordinate with the opening of a six-week coast-to-coast tour.

NARM Sets Committees

■ **BALA CYNWYD, PENNA.** — Appointments to three Advisory Committees, representing the various merchandising segments which make up the NARM Regular Membership, have been made by Peter Stocke, NARM President. The three committees, one of rack jobbers, one of distributors, and one of retailers, will serve as advisory groups to the NARM Board of Directors on the particular problems of their segments of the industry.

In making the announcement, Jules Malamud, NARM executive director, stated,

(Continued on page 95)

Shayne—Radmus Deal Made

■ **NEW YORK**—Larry Shayne, President of Larry Shayne Music, Inc., has announced that negotiations have been concluded between his company and Hubert Terheggen, President of the Brussels-based firm of Radmus Publishing, Inc., whereby Larry Shayne Music will exclusively co-manage Radmus Publishing, Inc., in the United States, Canada and Mexico.



Among the artists published by Radmus is the Dutch rock group "Focus," who record for Sire Records and are currently on an extensive American concert tour promoting their chart single, "Hocus Pocus," and their just-released album, "Focus #3."

Stewart Heads Soul-Blues Board

■ **HOLLYWOOD** — Chuck Mann, producer of this year's Soul and Blues Awards, has announced that Mike Stewart will preside as Chairman of the Board of Governors. Other members of the Board of Governors will be announced at a later date.

RCA Singles From 'Sound of Music'

■ **NEW YORK** — RCA Records is releasing two Gold Standard single records from the celebrated soundtrack of the motion picture, "The Sound of Music." The first single couples "My Favorite Things" and "Do-Re-Mi" while the second couples "Climb Every Mountain" and "The Sound of Music."



I KNEW JESUS (Before He Was a Star)

is Ascending the Charts
and Getting ^{Heavenly} ~~Heavy~~ Airplay!



KJR – Seattle	KSEL – Lubbock	WALG – Albany, Georgia
KOL – Seattle	KILT – Houston	WIST – Charlotte
KTAC – Tacoma	WNCI – Columbus	WNOX – Knoxville
KISN – Portland	WIXY – Cleveland	WMPS – Memphis
KNAK – Salt Lake	WGAR – Cleveland	WLOF – Orlando
KLZ-FM – Denver	WEIM – Fitchburgh, Mass.	KMPC – Los Angeles
KRCB – Omaha	WDRC – Hartford	KRLA – Los Angeles
KUDL – Kansas City	WECC – Hartford	KGIL – Los Angeles
KLEO – Wichita	WPTR – Albany	KFI – Los Angeles
KEYN – Wichita	WIBG – Philadelphia	KGBS – Los Angeles
KEWI – Topeka	WIP – Philadelphia	WNEW – New York
KLIF – Dallas	WPEN-FM – Philadelphia	WHN – New York
KFJZ – Fort Worth	WLEE – Richmond	WNBC – New York
WKY – Oklahoma City	WNOR – Norfolk	WOR-AM – New York
KOMA – Oklahoma City	WFOM – Atlanta	WMAQ – Chicago
KEEL – Shreveport	WIIN – Atlanta	WGN – Chicago
KLBK – Lubbock	WHHY – Montgomery	



GLEN CAMPBELL



3548



Produced by Jimmy Bowen for Glenco Productions, Inc.
Published by Encino Music



Jay Lawrence: Personality/Country



Jay Lawrence

■ If you sign a contract to be a disc jockey at an MOR station, and suddenly that station decides to go country, would you a) break your contract, b) picket unfair management, c) find yourself a large Stetson and a long stalk of hay? None of the above, if you were Jay Lawrence, presently doing afternoons at KLAC. "I'm basically a radio personality, so I just remained myself and played country music." Jay told *Record World* recently. "People who say they don't like country music generally haven't been exposed to much of it. If you start mentioning artists like Kristofferson, Glen Campbell, Linda Ronstadt, they find that they've been into country without even realizing it."

The transition from MOR to country took place back in 1970 after Jay left KFI ("One day they said Jay, don't do that anymore. I said what, and they said, your show."), and then he contracted to work for the Metro-media station KLAC. "At first

the real country buffs didn't take to my doing the show, because I'm an entertainer and radio person first, but as soon as they realized I wasn't going to shuck them, or do an ole country and western stereotyped imitation, they began to accept me." They accepted him so well, that a recent *Pulse* gave Jay the #1 rating for afternoon in Los Angeles, and he did very well in the ARB. "Now I'm on the Board of Directors of the Academy of Country Music, and it was at my suggestion that they finally dropped the 'Western' from their name." Jay feels that the popularity of the station comes from its being run as a major facility in a major market, with big city ideas. "Country music has become more relevant to the needs of people today. It's based on one-to-one relationships. A lot of people out there are tired of electronic music and we can give them a real alternative."

Personal Response

Still being an entertainer, Jay is also interested in getting more involved in other areas of television as well as the personal appearances and lectures he's been doing regularly. "Still radio is the most personal form of media communication. Newspapers are informative, and in television you are relating to someone else's relationships. In radio you and the listener are relating to each other and having a personal response."

Holland Gold To KMET



A gold copy of the Beach Boys' "Holland" is presented to Steve McClean of KMET in Los Angeles for helping to establish the album. Present at the event, (from left) were: Dave Urso, Warner Bros. local promotion manager; McClean; Warner's assistant national promotion director, Bob Greenberg; and Richard Kimball of KMET.

Columbia School Profiled

■ (In addition to the broadcasting schools mentioned last week, there is the Columbia School of Broadcasting, which with 19 offices and over 2,000 students enrolled is probably the largest in the field.)

Trying hard to erase the bad image caused by hard-sell commercials or being considered just a correspondence course, The Columbia School of Broadcasting is under new ownership and a modification in its instruction. For the past 2 years, in addition to the instruction at home through data and tapes, the student has had the opportunity to work with counselors at studios set up at the offices throughout the country. "We're still not a residence school, but no longer just a correspondence course either," explained Bill Brock, who runs the LA office. "We also have a tighter control on whom we enroll and are continually upgrading our materials." Although counselors can be found at all the various offices, instructors are only in the San Francisco main office, are the only ones to grade the student and are required to be

currently employed working on the air at a station. The philosophy is still that the student works best and quickest in the privacy of his home, since the school feels that radio learning is by imitation and the duplication of sound and style. All the counseling and instructing is done on a one-to-one basis and geared individually to the student. They feel that the course can be completed in 9 months, but the student has up to 2 years to finish. The tuition is a flat fee, which will be prorated and refunded if the course is terminated before completion. The placement is within the area of the office primarily, but can be obtained nationally through the main headquarters in San Francisco, and is in service for 5 years after graduation, along with post-graduate critiques. In order to qualify for enrollment, the applicant goes through a telephone interview, a "cold" audio and video taping and then a scripted taping. If they're approved by the local and main office, and not discouraged by the processing, then they're in.



LISTENING POST

By BEVERLY MAGID



■ KEEL-Shreveport . . . Ron Montgomery, after a long hospital siege, is back on the air regularly. All the jocks walked all 20 miles for the March of Dimes Walk-a-thon, which netted over \$60,000.00. PD Larry Keel, glowing over a recent *Pulse* report that over 70% of the total survey area is listening to their radios morning time, wonders how many other areas are that tuned in.

KSAN-San Francisco . . . In conjunction with the Record Plant, the station will produce a "Live Weekend." April 21-22 alternating each day for ten hours with live performances of groups at the Plant, with tapes of past live shows and broadcasts.

KHJ-Los Angeles . . . Capt. John (John Lodge) from WAYS in Charlotte added to station to replace Sonny Fox.

WMAK-Nashville . . . The "Great Nashville Bank Caper" gave a winning listener the opportunity to be in a bank vault with \$10,000, and have five minutes in which to carry out all he could manage. Coming prepared with track shoes and having practiced, the winner got away with \$3,200.00 . . . Anyone interested in getting a copy of the morning man, Russ Spooner's comedy

(Continued on page 108)

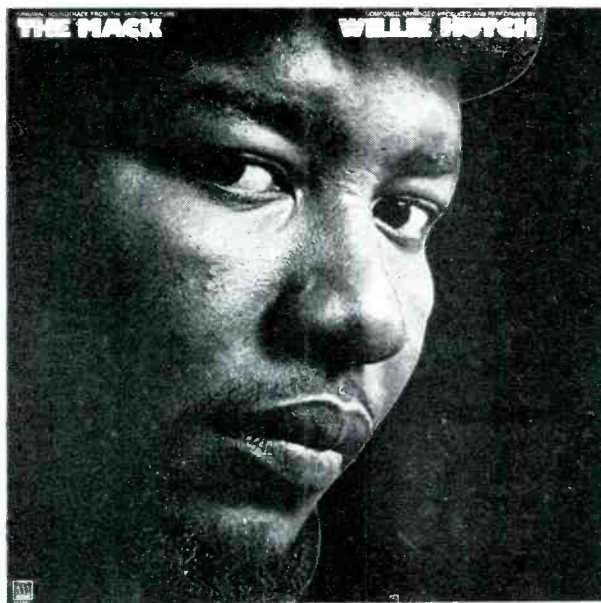
THANKS TO YOU

COMING JUNE 1*

* BELLE MEADE GIRL



Willie Hutch has just scored a hit for himself.



You've been hearing Willie Hutch's music from a lot of people for a long time. (Remember "California My Way", or "I'll Be There"?) Well now you can hear it right from him. Because Willie Hutch has just written, arranged, performed, and produced a hit song and soundtrack album from a hit film.

It's called "The Mack". A film from Cinerama Re-

leasing. A soundtrack album from Motown. And when you hear it, you'll know why you're going to be hearing a lot more of Willie Hutch's music from Willie Hutch. "The Mack" Motown album #M-766. "Brother's Gonna Work it Out" Motown single #M122F



Listen to what's happening at Motown. You'll hear the times change.

©1973 Motown Records Corporation

By KAL RUDMAN



■ Smash of the week as predicted: Focus. Congratulations to Rosalie "Great Legs" Trombley of CKLW for starting another "whitebread" single GO-RILLA monster.

Ebullient leader, Paul Drew, walks point (as in a patrol in Viet Nam) for the major market stations of this nation. Clint Holmes "Playground In

My Mind." The nine-month promotion campaign on this record by Epic now ranks in the legends of our industry with the year-long campaign by Scepter on the Beverly Bremers as the two most difficult records ever promoted in the history of show business. This record stayed 20 weeks in the looking-ahead section of the trade charts. I would like to congratulate writer Paul Vance, for giving us a piece of material that was strong enough to overcome. Paul Drew just destroyed the last vestige of opposition by stubborn program directors by putting it on KHJ in L.A.!!! Also Harv Moore just put it on WPGC Washington and it went on WIBG and on the WIXY Cleveland chart at #37. It detonated in three major markets this past week: 14-11 KJR Seattle and Gary Shannon says: ("huge phones . . . it is selling as large as the Steely Dan"). 18-13 KILT Houston, 25-18 KLIF Dallas where P.D. Dave Ambrose reports: "This is a winner for all ages." Many key secondary market correspondents have proven once and for all that they have complete credibility and should be respected and trusted by the major market stations when they insist a particular record is truly a hit, viz.: Scott Shannon, WMAK Nashville, where it jumped 3-1; Mike Randell, WBBQ Augusta, where it jumped 2-1; Dave "Gold Record" Sholin, KLIV San Jose 4-2; Steve West, KJRB Spokane 12-7; Brian McIntyre, WCOL Columbus 14-9; and Larry Stevens, WHHY Montgomery 28-17. The fact that Ron Alexenburg and Stan Monteiro and their crack

(Continued on page 94)

Barbara Fairchild: Crossing Over

By ROBERT NASH

■ NEW YORK—When a record hits big on the rhythm and blues charts, its next step is to move into the general pop market. The same thing is true of country hits, but for some reason, songs from the country charts seem to find the cross-over a much more difficult transition. One of the biggest hits in country music in quite a while is Barbara Fairchild's (Columbia) "Teddy Bear Song," which hit the No. 1 spot on the country singles chart of Record World after only six weeks on the chart. Gene Ferguson, Columbia's national manager of country and western product, reports that sales of the

single have far exceeded the quarter million mark, but that radio crossover is a necessity if the record is to attain the sales of which it is capable.

For Barbara Fairchild, an established performer in country music, the possibility of gaining a general pop hit represents a major breakthrough in her career. Country performers, once they achieve a hit record of sufficient strength, can enjoy a loyal following of a type unknown in the pop market.

"Teddy Bear Song" can be such a record for her. She is hopeful that the current expansion of country music, such as the new format of WHN in New York, will help diminish the rigid distinctions between pop and country music in the minds of station program directors.

At present, "Teddy Bear Song" appears to be enjoying considerable success in its move into the pop charts. It enjoys a bullet in the No. 75 position in this week's single chart and is picking up airplay on many pop stations.

Melissa Tells It Like It Is

■ NEW YORK—Melissa Manchester, recently signed with Bell Records, reports that she has not signed a total exposure contract with ABC-TV as was reported in last week's Record World. Her management is currently negotiating such a contract but nothing has been finalized.

Oldies At Midnight

■ Executive producer Burt Sugarman has signed Jerry Lee Lewis to host the April 28 segment of NBC TV's "The Midnight Special," which will feature hit songs and recording stars of the 1950's. Guesting on the 90-minute show are Little Anthony and the Imperials, the Dell Vikings, Edd Byrnes, the Diamonds, Little Richard, the Penguins, and Fabian.

Peter, Pablo At Center

■ NEW YORK — A unique mixed media performance, spotlighting the pianist Peter Serkin and Pablo's Lights of Fillmore East fame, features the latest offering in the continuing Great Performers Series at Lincoln Center. The joint concert will be presented Wednesday evening, April 18, in Alice Tully Hall at 8:00 pm.

Ussery to Phonogram



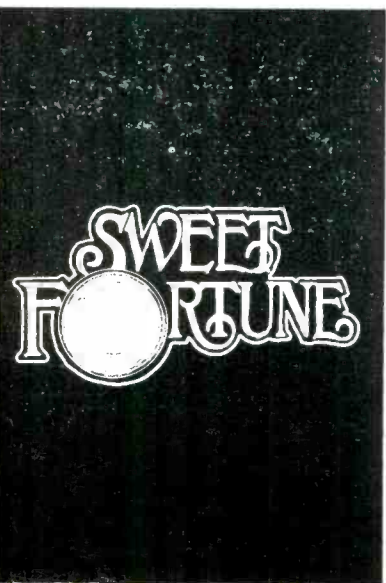
John Ussery (standing, right) has been signed by Phonogram, Inc., with his first album to be produced by Delaney Bramlett (center). Bramlett will also play on the album, slated for late spring release on the Mercury label. Ussery, who has played with Bramlett and the Turtles, was brought to Phonogram through Denny Rosencrantz (seated), west coast a&r director. Also in the photo is Doug Gillmore, Bramlett's partner.

Crested Butte Distrib Changes

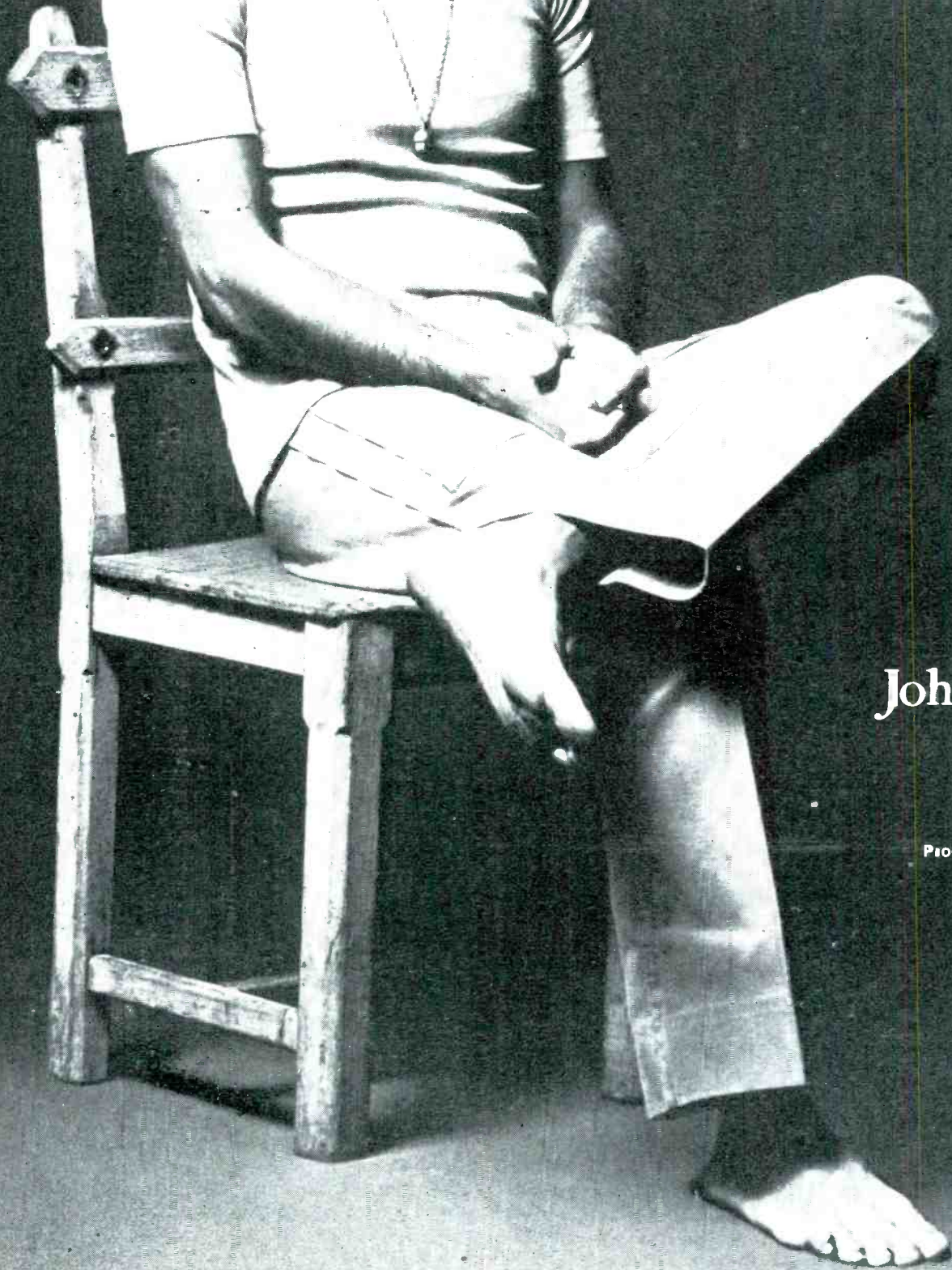
■ DENVER—J. Carlos Schidlowski, President of Crested Butte Records, Inc. has announced two new additions to the Crested Butte Distributors network. They are: Disc Distributors (Boston area) and Sea Bord Distributors (Hartford).

New Backer

■ BOSTON — Steve Backer, director of promotion and merchandising for ABC/Dunhill Records' Impulse and Bluesway labels, and his wife, Marishka, are the proud parents of a new son, Matthew, born April 4.



Johnny Rivers



Johnny Rivers



UNITED ARTISTS RECORDS ©

#UA-XW198-W

Produced by Johnny Rivers.

West Coast Total Sheet Music Concept

■ LOS ANGELES — What its President describes as "the complete printed music concept" has been developed by West Coast Publications, Inc., Los Angeles-based printer of fine music folios, songbooks and specialty presentations. His company, says John L. Haag, is staffed to take a raw idea, establish its graphic potential, print, distribute, promote and sell the ultimate product.

"We add that visual dimension that creatively reflects the total message of the artists and their music," according to Haag. "The final result more than fulfills the demand of today's buying public."

West Coast Publications, largest specialists in music in the west, maintains its own art department, as well as a staff of arrangers skilled in all instrumentation. Complete printing and packaging facilities, as well, are part of the total service available. The company, in operation for some seven years, presently represents more than 400 music publishing catalogs. A variety of sheet music, folios and songbooks are published monthly by West Coast.

New Seekers at Jr. Miss Show

■ LOS ANGELES — The New Seekers, currently on a concert tour of England, have been signed by executive producer Joseph Cates to guest on the Annual Junior Miss America Pageant, CBS-TV special scheduled to air Friday, May 11. The event will be taped May 9-11 in Mobile, Ala., with Walter C. Miller producing and directing.

UK Jonathan's Kingdom



Shown at the opening reception of UK Records Inc.'s offices in New York are (from left) Jonathan King, President UK Records worldwide, Sir Edward Lewis, chairman, British Decca/London Inc., Don Wardell, general manager, UK Records and D. H. Toller-Bond, President of London Records Inc., who distribute UK product in America and Canada.

Marshall Plans



Stopping by Record World recently was Wizdom recording artist Cody Marshall. Marshall, who has been singing professionally for 5 years, debuts on Jimmy Wisner's label with "Oh Rosanna," a tune penned by Philip Goodhand-Tait. With an album due next month and a 3 month tour coming up, things look good for singer. Pictured are from left: Alan Abrahams, Marshall's co-producer with Wisner; Marshall; and RW Music Editor Fred Goodman.

Thimble High On Mt. Airy

■ NEW YORK — While popularity of its own Mt. Airy album grows, Audio Fidelity's Thimble label is capitalizing on the chart action of "Dueling Banjos" by Mt. Airy member, Eric Weissberg. The Mt. Airy lp is now being merchandised with the aid of 3½ x 5 inch gummed stickers indicating that Weissberg along with Tom Chapin, host of ABC's "Make A Wish," are featured. Quantities of the red and white stickers have been sent to distributors to be affixed to the album at distribution points and dealer locations.

At the same time, "Grizzly Bear," a single from the Mt. Airy album is stepping out in the midwest according to veteran promotion rep Juggy Gayles, recently retained by Thimble to obtain exposure for both the single and album, produced by Bob Hinkle.

CONCERT REVIEW

Tammy & George Wow N.Y.

■ NEW YORK — Tammy Wynette and George Jones brought both country and class to New York's Philharmonic Hall in a concert that many will treasure for the rare opportunity to see the king and queen of country music in person. WHN, New Audiences, and Epic Records are to be congratulated for providing another opportunity to prove that there is a real place for country music. The howls and cheers that greeted each song were all the proof one needed.

Appearing alone first, Tammy came on stage in a beautiful white gown. Her presence showed clearly that country can be as glamorous as anything else. Tammy offered a literal "Greatest Hits" segment as she sang "Your Good Girl's Gonna Go Bad," "D-I-V-O-R-C-E," "Stand By Your Man," and her two most recent singles, "Till I Get It Right" and the current "Kids Say The Darndest Things." Miss Wynette has that rare way with a song that makes all

the right emotional connections with the audience. She is truly one of the most expressive female vocalists performing and recording today, and her sad songs of love gone wrong are all superb. A religious song, "The Mystery Of The Wonders You Performed," closed Tammy's mesmerizing portion of the show.

Husband George Jones came on for his solo portion of the evening, and he was quick to show why he has the voice almost every other country singer considers the very best. Songs such as "She Thinks I Still Care," "The Race Is On (The Winner Loses All)" and "A Picture Of Me Without You" and the new "What My Woman Can't Do, Can't Be Done" demonstrate perfectly the masculine point of view a country man so often sings about. With hundreds of recorded songs on various labels to his credit, George Jones sings with an empathy rare to any kind of music.

Together, Tammy and George performed the fun filled "We Go Together," a beautiful "Take Me," "We're Gonna Try To Get Along," a sentimental

(Continued on page 117)

CONCERT REVIEW

Williams Winning At Palace

■ LAS VEGAS — Displaying a wide variety of material and distinct styles, Andy Williams once again shook the Caesars Palace. His set consisted of many of his well-known standards, including "Love Story," "Theme from the Godfather" and "Moon River," and he gave "Song Sung Blue" a lively rendition in true Williams form. Most rewarding was his version of "Danny Boy" which had the emotional impact Williams can convey so well.

Williams' style is mature and polished, that of a true professional. His casual manner and human approach make it easy for the audience to identify with and relate to him. An evening with Andy Williams is always a welcome one.

David Gest

Metromedia Signs Sourdough

■ Jack Wiedenmann, President of Metromedia Records, has announced the signing of Sourdough, a five-man rock band featuring dual guitars. Metromedia is rush-releasing Sourdough's first single, "Leaving You."

Cooper Tour In High Gear

■ NEW YORK — Alice Cooper's "Billion Dollar Babies" tour, "America 1973," has moved into its second month. According to Cooper's personal manager and co-chief-tain of Alive Enterprises, Shep Gordon, the tour has already played to in excess of 400,000 persons, with little over one-third of the schedule completed.

Other developments have occurred coincidentally with the tour and the general level of Cooper activity. First, Alice was presented with platinum records for both "Killer" and "School's Out," by Warner-Reprise board chairman, Mo Ostin, at Cobo Hall in Detroit. Also attending were a delegation of writers and editors from the major British papers, all of whom were flown in from London and squired by WEA British press officer, Annie Ivil, especially for the Detroit doings.

Alice also was presented with the keys to the city of Baltimore, by Mayor William Donald Schaefer's personal representative, Louis Grasnick.



20TH CENTURY RECORDS IS PROUD TO WELCOME

*LOVE
UNLIMITED*



20TH
CENTURY
RECORDS

TO THE LABEL
WHERE THEIR FRIENDS ARE
WITH A SMASH NEW SINGLE!

"OH LOVE, WELL WE FINALLY MADE IT"

TC-2025

PRODUCED BY BARRY WHITE

FROM THEIR SOON TO BE RELEASED ALBUM



CONCERT REVIEW

Rick's Relaxed Rock

■ NEW YORK—At the end of 1971, Rick Nelson appeared at a rock revival in New York's Madison Square Garden. The results were well documented in "Garden Party," a song that became Rick's first million selling single in a long time as it musically detailed the audience's refusal to accept him on his own contemporary terms. Last week, Nelson appeared at Carnegie Hall to stupendous success and a crowd that cheered him on to three encores.

A vision in white, dressed in a white satin suit and white silk shirt, Rick looked good enough to win the audience over instantly. But there was much more. Accompanying himself on acoustic and electric guitar, and ably backed by the Stone Canyon Band, Rick provided an evening of superior music. During the course of the concert, Rick performed material from his "Rudy The Fifth," "Rick Sings Nelson" and "Garden Party" albums, as well as some of the songs that had made him such a big star a decade ago. The attentive audience went quite wild with joy when Rick revisited his past standards, such as "Hello, Mary Lou," "Travelin' Man," and "Lonesome Town, but

equally appreciated were the songs that defined where Rick Nelson had grown to. Rick's version of Dylan's "She Belongs To Me" is as sensitively rendered as could ever be expected, while the Rolling Stones' "Honky Tonk Women" demonstrates that this guy can also rock and roll with the best of today's artists. Of the newer self composed songs, Nelson's "Nighttime Lady" was a particularly poignant composition.

Possessed of a stage presence as relaxed as it is warm, the Rick Nelson of yesterday and today was a most welcome addition to the New York concert season. His songs have the kind of melodies that hold your attention, and the simply stated lyrics come as a refreshing and necessary alternative to the often pretentious word phrasing of so many of today's singer-songwriters.

Opening the bill was Warner Bros. artist Claudia Lennear, whose Bitter End appearance will be reviewed elsewhere in next week's issue.

Robert Feiden

Freeman On His Own

■ NEW YORK — Ed Freeman, producer of Don McLean's albums, "American Pie" and "Don McLean," has formed his own production company, Ed Freeman Productions, Inc. located at 460 West 25th Street, New York, N. Y. 10001. Telephone is (212) 255-4043.



Sweet Fortune

"To Be Alive"

Joe Droukas

Nonesuch Maps 'Spring' Campaign

■ NEW YORK — Nonesuch Records has announced the label's first spring promotion entitled "Spring Is a Nonesuch Festival," to begin this week. Nonesuch, distributed by WEA, will embark on a 67-day campaign designed to focus maximum attention on the label's extensive catalogue, ranging from early repertory to the avant-garde, and including the extremely popular Americana series which features the two Scott Joplin albums and the Heliotrope Bouquet, Sousa Marches and Stephen Foster lps.

To back WEA's efforts, Nonesuch has provided a 10% discount, dating program, and specially-designed posters, banners and streamers in four colors, displaying a variety of album cover artwork and the campaign's slogan—Spring Is a Nonesuch Festival.

In addition, extensive advertising plans have been made which include heavy print and radio advertising and, for the first time, TV. Direct-mail campaigns have been set, utilizing Nonesuch's 32-page illustrated catalogue.

The Coast

(Continued from page 18)

homa and Texas . . . Azteca, in Mazatlan for the Easter weekend . . . And Johnny Rivers, who'll be going to Europe for five weeks beginning the 24th, and taking with him such as Joe Osborne, Mike Melvoin, Dean Parks, Jim Horn, Jim Gordon and Chuck Finley. They'll be doing a live album at Paris' Olympia, with Lou Adler flying over to produce, and, according to UA in London, requests to jam with them have already come in from Paul McCartney and Eric Clapton . . . In Mill Valley, Nicky Hopkins plotting a tour to promote his debut solo album, "The Tin Man Was a Dreamer," just out on Columbia. Nicky and David Briggs produced (in London): Mick Taylor, Klaus Voorman and a mysterious George O'Hara sat in. Abetting Nicky's best efforts, a Columbia biggie warns us to expect a classy piece of conceptual art to promote the album.

■ A PROBLEM: Remember, some time back, when Singapore authorities announced that long-hairs would not be welcome in their environs? Well, now, those same authorities (the Ministry of Culture, to be specific) have threatened to ban all record jackets depicting long-hairs. The only solution, it seems, is for distributors to import only the discs . . . Look for the wife of a young publishing exec to enter her husband's field, only with a different company . . . And look for Bonnie Bramlett's album, long delayed, to be out soon. It's on Columbia; David Anderle produced . . . Also from Columbia shortly: a solo album from Thijs van Leer, organist and sometime flautist for Focus . . . It's about time: Majordomos of the Roxy Theater have commissioned a mural on the history of rock and roll . . . Congratulations: to John Hartman, Vice President of Geffen-Roberts, and his new bride, the former Ms. Lexy Pressell . . . Errata: That Canned Heat Bowling Tournament is May 17, not March 17. The boys said to be dickering with ABC about featuring it on "Wide World of Sports" . . . The Diamonds ("Little Darlin'," "The Stroll") reunite on "The Midnight Special," on the 27th, joining Edd Byrnes, Little Anthony and the Imperials, the Del Vikings, the Penguins, Little Richard and Chubby Checker . . . FYI: ABC/Dunhill's Sun Ra has a clause in his contract specifying that if there is life on other planets, he retains the rights to his songs there.

Smith Does 'Flipside' TV'er



Warner Brothers Records President Joe Smith, seated, and (from left) 'Flipside' associate producer Joyce Biawitz, director Gui Aucoin and executive producer Howard Marks take a break during the filming of the half-hour TV show which will feature Joe Smith with Seals & Crofts and Martin Mull. The 'Flipside' weekly TV series provides a behind-the-scenes look at the record business. Each program features a different record company executive with two of his artists talking and performing in a recording studio.

Writers' Hall of Fame Nominees Announced

■ LOS ANGELES — Johnny Mercer, President of the songwriters Hall of Fame has announced the fifteen living composers and authors nominated for the 1973 award. They are Lou Alter, Leonard Bernstein, Sam Coslow, Mack David, Edward Eliscu, Cliff Fried, Bud Green, John (Johnny) Green, Herbert Magidson, Edward Heyman, Jay Livingston and Ray Evans (as a team), Harry Ruby, Al Stillman and Allie Wrubel

Five writers will be selected by over 1000 members nationally and will be announced at the third annual Hall of Fame dinner to be held at the Beverly Hills Hilton International Ballroom on May 26.

The nominees for the "HOF" are selected each year by the Board of Directors. These composers and authors shall have been engaged in the popular music profession for at least 20 years prior to their nominations.

SAS Opens Coast Office

■ LOS ANGELES — SAS, Inc. officially opened its West Coast offices, PASCO WEST, last month. Located at 9155 Sunset Boulevard, Hollywood, California, it will be headed by Danny Kessler, director of operations.

Japan-MCA Disco-Vision Talks

■ UNIVERSAL CITY, CAL.— John W. Findlater, MCA Vice President and President of MCA Disco-Vision, Inc., has left for Japan to join Lew R. Wasserman, President of MCA Inc., already in Japan.

While in Japan, at the invitation of several major electronics manufacturing companies, Findlater will attend a series of meeting with executives of Mitsubishi Electric Corporation and other Japanese companies whose representatives attended MCA's public and press demonstration of its Disco-Vision video disc system at Universal Studios last December.

The Disco-Vision meetings in Tokyo, Osaka, Kyoto and Nara are for the purpose of discussing inquiries that MCA has received regarding possible joint venture arrangements, licensing or other areas pertaining to the manufacturing, marketing and distribution of by MCA's research and development laboratories.

Staples Set For Sickle Cell Benefit

■ NEW YORK — The Staple Singers are the headline act of a benefit concert, the proceeds of which are going to the conquest of Sickle Cell Anemia. The concert is at the Ahmanson Theatre in Los Angeles and will take place on Monday, May 30.

Eric Signs with Paramount



Pictured (from left) are producer, Lynn Barkley, Paramount artist, Eric, Vice President of A&R for Paramount Records, Chuck Gregory, and J. D. Worthington, Special Promotions. The picture was taken at a recent contract signing between Eric and Famous Music's Paramount label. Paramount is due to ship Eric's new single, "Wonder Where My Friend Could Be," at the end of this month, and an album will follow in mid-summer.

Grossman to Music Maximus

■ NEW YORK — Frank Military, Jay Morgenstern and Nan Pearlman of Music Maximus have entered into an exclusive long term songwriter's agreement with Larry Grossman, composer of the Broadway musical "Minnie's Boys." Grossman, whose songs have been recorded by every major artist, is currently enjoying success in several media. He has written themes for a number of television series and has most recently contributed the special musical material for this season's three Burt Bacharach specials. Grossman leaves for London shortly to perform similar chores for the forthcoming Tony Bennett-Lena Horne special and for one starring Sammy Davis, Jr.

A Heep Of Uriah

■ CHICAGO — Phonogram Inc. is rush-releasing the "Uriah Heep Live" double-album set this week on the Mercury label. The deluxe package, containing a ten-page, four-color booklet, will carry a special list price of \$7.98 for the lp and \$9.96 for eight-track and musicassette.

Included in the promotion, advertising, merchandising and publicity campaign will be 30-second television advertising spots (along with radio and print ads) plus a billboard on Sunset Strip in Los Angeles during the month of May.

A PRESSING
QUESTION:

Why should you worry
about the stuff they
make your record
out of?

Because a new compound called Q-540 can make a significant difference in your record's brilliance, clarity, and long-lasting qualities. And because after you've given the best performance you had in you, used the finest studio, the most sophisticated equipment, and hired the top technicians, it would be foolish to let your record be produced on anything less than the best compound available.

Q-540 is the most significant advance in record compounds in years. Developed for CD-4 (quadraphonic) recording, it has the unique capability to blend 4 discrete channels of sound and reproduce them with greater clarity and brilliance than has ever before been possible.

And, Q-540 is also far superior to ordinary compounds for stereo and monaural. Look what Q-540 gives you:

- **GREATER BRILLIANCE** — To really appreciate the brilliance and clarity of Q-540 you should compare it to ordinary compounds. Hearing is believing.
- **LONGER WEARING** — A record pressed on Q-540 will play with perfect fidelity up to 3 times as long as one pressed on anything else. (The 30,000 cycle carrier channel necessary for CD-4 recording doesn't wear off of Q-540 like it does off of ordinary compounds).
- **ANTI-STATIC** — Q-540 has exceptional anti-static characteristics. The result is less surface noise, less dust attraction, far greater ease in keeping surface and grooves lint-free and clean.
- **FAST-FLOWING** — Increases production rate by shortening the pressing cycle. Fills better than ordinary compounds. Less susceptible to warping at faster cycle rate.
- **GOVERNMENT-APPROVED** — Easily surpasses all FDA and Public Health Service standards through 1974.

Q-540
Makes the best sounds better.

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Pioneering in record compound production since 1948.

Columbia Holding West Coast Seminars for College Radio

By GARY COHEN

■ LOS ANGELES — Columbia Records' west coast office has begun a series of "Open House" meetings for college radio broadcasters. The series began April 7 & 8 in San Francisco, with representatives from Bay Area college stations in attendance. Columbia is co-ordinating each meeting with an appearance by one of their artists; this time it was for the Mark-Almond Band.

The purpose of the weekend, according to Winston "Scoops" Cenac, Columbia's west coast campus promotion co-ordinator, was two-fold. First, they wanted the campus people from the area to have an opportunity to see and meet with Jon Mark and Johnny Almond, who appeared at Columbia's party after their concert. Columbia also wanted to give college

radio people from the Bay Area an opportunity to get together, and meet with one another. And second, the label wanted to have a get-together "as close as possible to a formal meeting" for college people to discuss their problems.

The second in the series occurred last Tuesday (10) in San Diego, but instead of being a full meeting, it was abridged to a small meeting of the five college stations in the San Diego area. All attendees met together at the Back Door and saw a performance of the Rowan Brothers and Pan; later on, they met with both Rowans and talked to them. (They have also been invited to the Los Angeles meeting).

The final meetings are scheduled for Saturday, April 27 at the Century Plaza-Ahmanson Theater. At present, the appearing artist has not been decided, but like the other meetings,

(Continued on page 112)

Atlantic Issuing Graduate List

■ NEW YORK — Gunter Hauer, Atlantic's College Promotion Director, has announced that the label will be distributing, to all commercial radio stations, its list of college graduates looking for employment in commercial radio. This particular program was instituted this year by Atlantic as a means of putting college graduates in contact with commercial radio stations. Interested radio stations can then contact any individual by mail. The entire program, undertaken by Atlantic as a service to the industry, will be repeated next year if the response merits it.

KLPI FM'er Debuts

■ RUSTON, LA.—The campus station at Louisiana Tech University here, has announced a change in call letters (they were formerly WLPI) to KLPI-FM. The station has received its FM license and has begun broadcasting on the FM band, reports Steve Mizel, station Music Director.

Kris Gets DFA Degree

■ CLAREMONT, CALIF. — Kris Kristofferson, Monument Records artist, recently returned here to receive an honorary Doctor of Fine Arts degree from his alma mater, Pomona College. The degree was presented to Kristofferson 15 years after he received his B.A. magna cum laude from the college; he was also a Rhodes Scholar and Phi Beta Kappa on campus.

WPGU Airs Dystrophy Marathon

■ CHAMPAIGN, ILL.—WPGU-FM, the campus station at the University of Illinois were recently broadcasting the Muscular Dystrophy Marathon; the Marathon lasted 52 hours. John Parks, station music director, notes that the fund-raising event raised \$47,000, and that the entire broadcast was done in stereo. Featured as performers to raise money were local artists Bonnie Koloc, Megan McDonough and Hookfoot.



COLLEGE RADIO AIRPLAY REPORT

APRIL 21, 1973

KERS-FM—SACRAMENTO ST. COLLEGE

Sacramento, Calif.

Pete Ceccato

GRAND HOTEL—Procol Harum—Chrysalis
MOON GERMS—Joe Farrell—CTI
SECOND ALBUM—Roy Buchanan—Polydor
THIRTY SECONDS OVER WINTERLAND—
Jefferson Airplane—Grunt
TO FRIENDS—Mick Greenwood—MCA

WFDU-FM—F. DICKINSON UNIV.

Teaneck, N.J.

Tony Loving

BURSTING AT THE SEAMS—Strawbs—A&M
DOUBLE DIAMOND—If—Metromedia
INTERGALACTIC TROT—Stardrive—Elektra
IT'S A BEAUTIFUL DAY TODAY—Col
NEW AGE—Canned Heat—UA
1962-1967—The Beatles—Apple

KDVS-FM—UNIV. OF CALIFORNIA

Davis, Calif.

Mike Jung

ESSENCE OF MYSTERY—

Alphonze Mouzon—Blue Note
GOT THE BLUES—Sugarcane Harris—BASF
IN THE RIGHT PLACE—Dr. John—Atco
PEOPLE IN LOVE—Johnny Lytle—Milestone
RIVER—Terry Reid—Atlantic

WBRS—MICHIGAN STATE UNIV.

East Lansing, Mich.

Dave Lange

A WIZARD, A TRUE STAR—

Todd Rundgren—Bearsville
ABOUT US—Stories—Kama Sutra
ELECTRIC LIGHT ORCHESTRA II—UA
IN DEEP—Argent—Epic
RIVER—Terry Reid—Atlantic

WRPI-FM—RENSSELAER POLY. INST.

Troy, N.Y.

Joe Tardi

HOUSES OF THE HOLY—Led Zeppelin—

Atlantic

ORIGINAL TAP DANCING KID—

Jimmy Spheeris—Col
SPACE OPERA—Epic
THEN AND NOW—Doc & Merle Watson—
Poppy
UNDER FIRE—Gato Barbieri—
Flying Dutchman

WGSU-FM—STATE UNIV. COLLEGE

Geneseo, N.Y.

John Davlin

ELECTRIC LIGHT ORCHESTRA II—UA
GRAND HOTEL—Procol Harum—Chrysalis
#1 RECORD—Big Star—Ardent
SPOTLIGHT ON SOLTI—Various Orchs.—
London
SUNFLOWER—Milt Jackson—CTI

WBCR—BROOKLYN COLLEGE

Brooklyn, N.Y.

Paul Levine

DOUBLE DIAMOND—If—Metromedia

DUELING BANJO—Doug Dillard—

20th Century
ROCK & REFLECTION—Orphan—London
ROSIE—Fairport Convention—A&M
SWEET DREAMS & QUIET DESIRES—
Borderline—Avalanche

WAER-FM—SYRACUSE UNIV.

Syracuse, N.Y.

Dave Duff

ANDY PRATT—Col
FOCUS III—Sire
GARLAND JEFFREYS—Atlantic
OOH LA LA—Faces—WB
ROCK & REFLECTION—Orphan—London

WRCT—CARNEGIE-MELLON UNIV.

Pittsburgh, Pa.

Brad Simon

BILL WITHERS LIVE—Sussex

D. BEAVER—RCA

MT. AIRY—Thimble

ORIGINAL TAP DANCING KID—

Jimmy Spheeris—Col

TWICE REMOVED FROM YESTERDAY—

Robin Trower—Chrysalis
WIZZARD'S BREW—Roy Wood's Wizzard—UA

WPGU-FM—UNIV. OF ILLINOIS

Champaign, Ill.

John Parks

BLUEPRINT—Roy Gallagher—Polydor

BONNIE KOLOC—Ovation

LORD OF THE RINGS—Bo Hansson—

Charisma

SPINNERS—Atlantic

STYX II—Wooden Nickel

THREE PIECES FOR BLUES BAND & ORCH.—

S.F. Orch./Siegel-Schwall Band—DG

WMUH-FM—MUHLENBERG COLLEGE

Allentown, Pa.

Dave Fricke

BURSTING AT THE SEAMS—Strawbs—A&M

DOUBLE DIAMOND—If—Metromedia

DUELING BANJO—Doug Dillard—20th Cent.

ORIGINAL TAP DANCING KID—

Jimmy Spheeris—Col

WISDOM THROUGH MUSIC—

Pharoah Sanders—Impulse
WIZZARD'S BREW—Roy Wood's Wizzard—UA

WRBB-FM—NORTHEASTERN UNIV.

Boston, Mass.

Donna Hochheiser

BERLIN DIALOGUE FOR ORCHESTRA—

Philips

FIRE UP—Merl Saunders—Fantasy

MY FEET ARE SMILING—Leo Kottke—Capitol

RAW POWER—Iggy & The Stooges—Col

SECOND ALBUM—Roy Buchanan—Polydor

WLUC—LOYOLA UNIV.

Chicago, Ill.

Jim Benz

GOOD TIMES—Kool and The Gang—Delite

HOUSES OF THE HOLY—Led Zeppelin—

Atlantic

STILL ALIVE AND WELL—Johnny Winter—

Col

WATCH—Seatrains—WB

WIZZARD'S BREW—Roy Wood's Wizzard—UA

YOU CAN'T ALWAYS GET WHAT YOU WANT

(single)—Rolling Stones—London

WVBR-FM—CORNELL UNIV.

Ithaca, N.Y.

Ken Smalheiser

ANDY PRATT—Col

BURSTING AT THE SEAMS—Strawbs—A&M

HOUSES OF THE HOLY—Led Zeppelin—

Atlantic

ORIGINAL TAP DANCING KID—

Jimmy Spheeris—Col

ROCK & REFLECTION—Orphan—London

ROSIE—Fairport Convention—A&M

APRIL 21, 1973

1. **PRELUDE**
EUMIR DEODATO—CTI 6021
2. **MORNING STAR**
HUBERT LAWS—CTI 6022
3. **HUSH 'N' THUNDER**
YUSEF LATEFF—Atlantic SD 1635
4. **LIVE AT THE LIGHTHOUSE**
CHARLES EARLAND—Prestige 10050
5. **LIVE AT THE EAST**
PHAROAH SANDERS—Impulse ASD 9228 (ABC)
6. **BIRDS OF FIRE**
MAHAVISHNU ORCHESTRA—Columbia KC 31991
7. **STRANGE FRUIT**
BILLIE HOLIDAY—Atlantic SD 1614
8. **'ROUND MIDNIGHT**
KENNY BURRELL—Fantasy 9417
9. **SONG FOR MY LADY**
MCCOY TYNER—Milestone 904
10. **ON THE CORNER**
MILES DAVIS—Columbia KC 31906
11. **GOT MY OWN**
GENE AMMONS—Prestige 10058
12. **FUNKY SERENITY**
RAMSEY LEWIS—Columbia 32030
13. **LIVE AT FUNKY QUARTERS**
CAL TJADER—Prestige 9409
14. **EXTENSIONS**
MCCOY TYNER—Blue Note BN-LA006-F
15. **TALK TO THE PEOPLE**
LES McCANN—Atlantic SD 1619
16. **RED, BLACK AND GREEN**
ROY AYERS—Polydor 5045
17. **SKY DIVE**
FREDDIE HUBBARD—CTI 6018
18. **FIRE UP**
MERLE SAUNDERS—Fantasy 9421
19. **BLACK BIRD**
DONALD BYRD—Blue Note BN-LA047-F
20. **THE 2ND CRUSADE**
CRUSADERS—Blue Thumb BTS 7000 (Famous)
21. **SNAKE RHYTHM ROCK**
IVAN BOOGALOO JONES—Prestige 10056
22. **GENIUS LIVE**
RAY CHARLES—Blues Way BLS 6053 (ABC)
23. **THE WEAPON**
DAVID NEWMAN—Atlantic SD 1638
24. **LIGHT AS A FEATHER**
CHICK COREA—Polydor PD 5525
25. **THE EVOLUTION OF MANN**
HERBIE MANN—Atlantic SD 2-300

By MICHAEL CUSCUNA



■ Steve Lacy, long a resident of Paris, was back in New York recently to look into a recording situation, to play with Gil Evans' band and to perform several concerts. I caught one of his sets at the Riverbee Studio in Manhattan with Lacy on soprano sax. Michael Smith on piano, Kent Carter on bass and Jerome Cooper on drums. The group was very cohesive and played with a great deal of energy and creativity. All of the material was original and quite remarkable. Steve still has his roots in the music of Monk and Cecil Taylor. Hopefully, we will soon have an American release from Lacy and his group.

* * *

Some new, privately issued records of importance have come out recently. First, reedman and bassist Andy White, formerly with the JFK Quintet and Roberta Flack, has put out two records on his own label. "No. 1" is a remarkable solo album with occasional overdubbing of extra parts. Using saxophones, oboe, English horn, bass and piano, White brilliantly delves into two classical pieces, five originals and Wayne Shorter's "ESP." "No. 2" is a two record set with White on alto sax, backed by his regular quartet with Eric Gravatt on drums. There is also a rendition of "Woody 'n' You" with Buell Neidlinger on bass. White has been around a long time and reserves recognition for his superb talent. These discs can be had by writing to Andrew's Music, 4830 South Dakota Avenue N.E., Washington, D.C. 20017.

Pianist-composer-arranger Heiner Stadler has released an album on his own Labor Records (106 Haven Avenue, New York, New York 10032). The album is exquisite from a compositional and improvisational viewpoint. "Fugue #2" features Jimmy Owens, Joe Farrell, Garnett Brown, Don Friedman, Barre Phillips and Joe Chambers. The other two selections feature Stadler, Tyrone Washington, Reggie Workman and Lenny White. The album is "Brains On Fire Volume One." Get hold of a copy. It's beautiful.

Vibist-pianist Bobby Naughton has released "Understandings" on the OTIC label, which is available through Jazz Composer's Orchestra Records at 1841 Broadway, New York City. With a fine quintet that includes Perry Robinson on clarinet, Naughton tastefully explores four originals and four Carla Bley tunes. Having not been familiar with this musician's work thus far, I found this album a real delight and a strong creative work.

Also available from JCOA records are two fine solo piano records, released on the German ECM Records and its affiliate Japo. First is Paul Bley's "Open, to Love," a gorgeous effort by a neglected master of the piano. Included is Carla Bley's beautiful "Ida Lupino." The other album is by the brilliant South African pianist Dollar Brand (Japo 60002). With a variety of cultural inputs, Brand reveals a rich and eclectic style of music in the eight pieces presented here.

* * *

Arhoolie Records' new release includes two major blues albums: "Earl Hooker—His First and Last Recordings" (Arhoolie 1066) and "Son House" (Folklyric 9002). The Son House recording is from material that was recorded in Mississippi in 1941 and '42 for the Library of Congress. It reveals a strong and spirited House, playing and singing at his best. The "Special Rider Blues" and "American Defense" are among the delightful cuts included here. The Hooker set includes four tunes recorded for Arhoolie in 1969 with the talented bassist Geno Skaggs and four sides from 1953 in Memphis. Both sessions boast versions of "Sweet Black Angel." Hooker's blues guitar brilliance is quite evident in his improvisations on "Frosty" and "Dust My Broom."

By the way, writers and radio stations interested in Arhoolie can write to the company at Box 9195, Berkeley, Calif. 94709. Review copies can be had for \$1.25, if you are a real writer or disc jockey.

JAZZ ON ATLANTIC



The Weapon
 DAVID NEWMAN
 The Atlantic Years
 Atlantic SD 1638



Gypsy Man
 ROBIN KENYATTA
 The Atlantic Years
 Atlantic SD 1633



The Great Paris Concert
 DUKE ELLINGTON
 The Atlantic Years
 Atlantic SD 2-304



BAP-TIZUM
 THE ART ENSEMBLE
 OF CHICAGO
 The Atlantic Years
 Atlantic SD 1639



101 THE SINGLES CHART 150

APRIL 21, 1973

THIS LAST
WK. WK.

101	109	BAD, BOLD & BEAUTIFUL GIRL PERSUADERS—Atco 6919 (Cotillion/Yasman, BMI)
102	103	LOVE MUSIC LLOYD PRICE—GSF 6894 (Trousdale Soldier, BMI)
103	110	FIRST CUT IS THE DEEPEST KEITH HAMPSHIRE—A&M 1432 (Dickens, BMI)
104	105	DON'T LET IT GET YOU DOWN CRUSADERS—Blue Thumb BTA 225 (Four Knights, BMI)
105	115	BREAKAWAY MILLIE JACKSON—Spring 134 (Gaucho/Belinda/Unichappell, Sale Polydor Agent, BMI)
106	116	PART OF THE UNION STRAWBS—A&M 1416 (Irving, BMI)
107	112	LAST TANGO IN PARIS DOC SEVERINSEN—RCA 74-0904 (Unart, BMI)
108	134	OUTLAW MAN DAVID BLUE—Asylum 11015 (Atlantic) (Good Friends/Benchmark, ASCAP)
109	119	NO RETURN MEGAN McDONOUGH—Wooden Nickel 73-0112 (RCA) (Wooden Nickel, ASCAP)
110	—	ALWAYS LUTHER INGRAM—Koko 2115 (Columbia) (Klondike, BMI)
111	120	INSTIGATING (TROUBLE MAKING) FOOL WHATNAUTS—GSF 6897 (Access/Wesaline, BMI)
112	—	I BEEN WATCHIN' YOU SOUTH SIDE MOVEMENT—Wand 11251 (Scepter) (Van Leer, BMI)
113	125	LET'S STAY TOGETHER MARGIE JOSEPH—Atlantic 2954 (Jec, BMI)
114	—	NEVER, NEVER, NEVER SHIRLEY BASSEY—United Artists 211 (Peer Int., BMI)
115	—	LA LA LA AT THE END LITTLE ANTHONY & THE IMPERIALS—Avco 4614 (Mighty Tree, BMI)
116	137	BEHIND CLOSED DOORS CHARLIE RICH—Epic 5S-10943 (House of Gold, BMI)
117	107	LOVE MUSIC SERGIO MENDES—Bell 335 (Trousdale Soldier, BMI)
118	123	OH, MY LADY STAMPEDERS—Bell 331 (Covered Wagon, ASCAP)
119	106	WOMAN FROM TOKYO DEEP PURPLE—Warner Bros. 7672 (Mec, BMI)
120	130	FRIEND STEPHEN AMBROSE—Barnaby B 5014 (Willber, ASCAP)
121	138	COSMIC SEA MYSTIC MOODS—Warner Bros. 7686 (Ginseng/Medallion, ASCAP)
122	—	MONSTER MASH BOBBY BORIS PICKETT—Parrot 348 (London) (Acoustic Music, BMI)
123	—	YOU DON'T KNOW WHAT LOVE IS SUSAN JACKS—London 182 (Rockjish, BMI)
124	—	GOD GAVE ROCK & ROLL TO YOU ARGENT—Epic 10972 (Screen Gems-Columbia, BMI)
125	122	ROCK & ROLL LOVE SONG FOR ROSIE JOHN KURTZ—ABC 11353 (4-Star, BMI)
126	—	WITHOUT YOU IN MY LIFE TYRONE DAVIS—Dakar 4519 (Julio-Brian Music, BMI)
127	126	MAMA, I GOT A BRAND NEW THING UNDISPUTED TRUTH—Gordy 1124 (Motown) (Stone Diamond, BMI)
128	124	LAST TANGO IN PARIS WILLIE MITCHELL—Hi 2237 (London) (Unart, BMI)
129	129	LAST TANGO IN PARIS MONGO SANTAMARIA—Vaya 5030 (Unart, BMI)
130	133	HELLO STRANGER FIRE & RAIN—Mercury 7373 (Cotillion/McLaughlin Love Lane, BMI)
131	136	THE DUTCHMAN STEVE GOODMAN—Buddah 348 (Duchess/Hawaii, BMI)
132	132	ZIP A DEE DOO DAH CHRISTOPHER CLOUD—Chelsea 78-0118 (Ann Rachel, ASCAP)
133	114	WHERE HAVE ALL THE FLOWERS GONE EARTH, WIND & FIRE—Columbia 45800 (Fall River, BMI)
134	131	KEEP ME IN MIND LYNN ANDERSON—Columbia 4-4568 (Flagship, BMI)
135	—	WHISKEY, WHISKEY RITA COOLIDGE—A&M 1414 (Combine, BMI)
136	139	EARLY IN THE MORNING BOBBY SHERMAN—Metromedia 68-0100 (RCA) (Moonbeam, ASCAP)
137	145	SHE SHOWED ME SAILCAT—Elektra 45844 (Muscle Shoals, BMI)
138	146	THAT'S THE WAY YOU WANT IT DIAMOND HEAD—Dunhill 4342 (ABC) (ABC/Dunhill/Soldier, BMI)
139	117	GRIZZLY BEAR MR. AIRY—Thimble 005 (Audio Fidelity) (WhitSled, BMI)
140	—	"MA" RARE EARTH—Rare Earth 5053 (Motown) (Stone Diamond, BMI)
141	118	HEAVEN HELP THE CHILD MICKEY NEWBURY—Elektra 45840 (Acuff-Rose, BMI)
142	121	SAIL ON SAILOR BEACH BOYS—Brother 3613 (Warner Bros.) (Brother, BMI)
143	127	RIGHT HERE IS WHERE YOU BELONG JERRY WASHINGTON—Excelllo 2327 (Nashboro) (Excelllo/Pop Top, BMI)
144	144	I DON'T KNOW THE MEANING OF PAIN OTIS CLAY—Hi 2239 (London) (Happy Hooker, BMI)
145	135	BRAND NEW KIND OF LOVE BOBBY GOLDSBORO—United Artists 51107 (House of Gold, BMI)
146	—	DUELING TUBAS MARTIN MULL & ORCHESTRA—Capricorn 0019 (WB) (Public Domain)
147	108	KUFANYA MAPENZIE RAMSEY LEWIS—Columbia 4-45766 (Damoja, BMI)
148	113	FRIENDS OR LOVERS ACT I—Spring 132 (Gaucho/Belinda/Unichappell, BMI)
149	147	FANTASY FUGE PROVIDENCE—Threshold 67031 (London) (Dr. Penvoice, BMI)
150	141	WE'LL MAKE LOVE AL ANDERSON—Vanguard 135168 (Fennario, ASCAP)

Fair Weatherly

LOS ANGELES—Larry Gordon, President of Keca Music, Inc. and Frank Hackinson, Vice President of Screen Gems Columbia Publications, have concluded a deal for Screen Gems to have sheet and folio rights to the first and second Jim Weatherly albums recorded on RCA. The Weatherly Song Book will include "Neither One of Us (Wants to Be the First to Say Goodbye)" written by Weatherly and currently a hit by Gladys Knight and the Pips.


Herman-Bassey Tour

NEW YORK — Woody Herman and his Thundering Herd will do a national concert tour this spring for the second year in a row with Shirley Bassey. The tour will be backed by extensive promotion by Fantasy Records whose album, "The Raven Speaks," is the Herman Herd's biggest selling album in nine years. The dates include engagements in Boston, Buffalo, Toronto, Baltimore, Washington, D. C., Pittsburgh, and New York.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

APRIL 21, 1973

A DAISY A DAY Curb & Costa (Sosette/Every Tone, ASCAP)	24	KILLING ME SOFTLY WITH HIS SONG Joel Dorn (Fox/Gimble, BMI)	14
A FOOL LIKE YOU (Andustin, Burlington, ASCAP)	84	LAST TANGO IN PARIS Herb Alpert (Unart, BMI)	88
ACROSS 110TH STREET Bobby Womack (Unart, BMI)	61	LEAVING ME Art Productions (Our Children's/Mr. T & Chenita, BMI)	59
AIN'T NO WOMAN Barri, Lambert, Potter (Trousdale/Soldier, BMI)	3	LET ME DOWN EASY Bob Archibald (Unart/Stagedoor, BMI)	90
ALSO SPRACH ZARATHUSTRA Creed Taylor (Tree Brothers, ASCAP)	43	LET YOUR YEAH BE YEAH Morris & Stevens (Irving, BMI)	57
AND I LOVE HER SO Chet Atkins (Wahweh, BMI)	86	LET'S PRETEND Jimmy Ienner (C.A.M.-U.S.A., BMI)	42
ARMED AND EXTREMELY DANGEROUS Staff for Stan & Harris Productions (Nickel Shoe/Six Strings, BMI)	34	LITTLE WILLY Phil Wainman (Chinnicap-Rak, ASCAP)	9
AUBREY David Gates (Screen Gems-Columbia, BMI)	78	LONG TRAIN RUNNIN' Ted Templeman (Warner Tamberlane, BMI)	87
BACK WHEN MY HAIR WAS SHORT Kerner & Wise (Gun'II Rd., ASCAP)	63	LOVE TRAIN Gamble-Huff (Assorted Music, BMI)	19
BAD BAD LEROY BROWN Cashman & West (Wingate/Blendingwell, ASCAP)	82	MASTERPIECE Whitfield (Stone Diamond, BMI)	12
BITTER BAD Peter Schekeryk (Neighborhood, ASCAP)	33	MUSIC IS EVERYWHERE Lou Adler (India Ink, ASCAP)	91
BLUE SUEDE SHOES Rivers (Hill & Range, BMI)	36	MY LOVE Paul McCartney (McCartney/ATV, BMI)	58
BREAK UP TO MAKE UP Thom Bell (Bellboy/Assorted, BMI)	6	NATURAL HIGH Mike Vernon (Crystal Jukebox, ASCAP)	100
CALL ME Willie Mitchell (Jec/Al Green, BMI)	8	NEITHER ONE OF US Joe Porter (Keca, ASCAP)	7
CANDY INCIDENTALLY Glyn Johns (WB, ASCAP)	47	NO MORE MR. NICE GUY Bob Ezrin (Ezra, BMI)	65
CISCO KID War (Far Out, ASCAP)	5	OH LA DE DA Al Bell (Muscle Shoals, BMI)	50
CHERRY, CHERRY T. Catalano (Tallyrand, BMI)	38	ONE OF A KIND Thom Bell (Mighty Three/Blackwood/Sole, BMI)	81
CLOSE YOUR EYES Gene Martynec (Eyor, CAPAC)	79	ONE MAN BAND Thom Bell (Blackwood, BMI)	30
COOK WITH HONEY Abramson and Collins (Boio, ASCAP)	37	ONLY IN YOUR HEART America (Warner Brothers, ASCAP)	89
COVER OF ROLLING STONE Ron Haffkine DANCING TO YOUR MUSIC Phillip Mitchell (Muscle Shoals, BMI)	64	ONLY LOVE Ascher & Cable (High Ness, BMI)	73
DANIEL Gus Dudgeon (Dick James, BMI)	100	PUT OF THE QUESTION Mills (Mam, ASCAP)	25
DANNY'S SONG Brian Aherm (Gnosso, ASCAP)	22	PEACEFUL Tom Catalano (Four Score, BMI)	15
DEAD SKUNK Thomas Jefferson Kaye (Frank, ASCAP)	29	PEOPLE ARE CHANGING Alaimo & Thomas (Sherlyn, BMI)	93
DELTA QUEEN Miki Dalton (Coral Rock/American Dream, ASCAP)	68	PILLOW TALK Sylvia Robinson (Gambi, BMI)	45
DOWN AND OUT IN NEW YORK CITY J. Brown (Dijon, BMI)	51	PINBALL WIZARD/SEE ME FEEL ME Lloyd (Track, BMI)	26
DRIFT AWAY Williams (Almo, ASCAP)	16	PLAYGROUND IN MY MIND Vance-Pockriss (Cognition, BMI)	49
DRINKING WINE SPO DEE O DEE Steve Rowland (LEEDS, ASCAP)	55	REFLECTING IN THE YEARS Gary Katz (Red Giant, ASCAP)	20
EVERYTHING'S BEEN CHANGED Bones Howe (Spanka, BMI)	74	RIGHT PLACE WRONG TIME Jerry Wexler (Walden/Oyster/Cauldron, ASCAP)	77
FENCEWALK Al Brown & Mandrill (Mandrill, Intersongs, Chappell, Soul Agent, ASCAP)	92	SING CAPTENS (Jonico, ASCAP)	4
FRANKENSTEIN Rick Derringer (Silver Steed, BMI)	31	SLIP 'N SLIDE Rob Monaco (Ampeco, ASCAP)	93
FRIEND AND A LOVER Wes Farrell (Screen Gems-Columbia, BMI)	67	SPACE ODDITY Gus Dudgeon (Tro-Andover, ASCAP)	13
FUNKY WORM Ohio Players (Bridgeport, BMI)	35	STEAMROLLER BLUES (Blackwood/Country Road, BMI)	76
GIVE IT TO ME Bill Szymczyk (Luke Joint/Walden, ASCAP)	66	STEP BY STEP Raeford Gerald (Gaucho/Belinda/Unichappell, BMI)	23
GIVE YOUR BABY A STANDING OVATION Don Davis (Conquistador, ASCAP)	95	STIR IT UP Johnny Nash (Cayman, ASCAP)	11
GURRU T' JANE Chandler (Barn)	71	STUCK IN THE MIDDLE WITH YOU Leiber-Stoller (Hudson Bay, BMI)	17
HALLELUJAH DAY Perren & Mizell (Jobete, ASCAP)	32	SUPER FLY MEETS SHAFT Goodman & Passantino (Rainy Wed., BMI)	69
HARD TO STOP Willie Clarke & Clarence Reid (Sherlyn, BMI)	84	SUPFRMAN Silver (Prima-Danna, BMI)	70
HEARTS OF STONE John Fogerty (Rgent/Travis, BMI)	48	TEDDY BEAR SONG Jerry Crutchfield (Duchess, BMI)	75
HOCUS POCUS Mike Vernon (Ripin' Discus, ASCAP)	40	THE LORD KNOWS I'M DRINKING Walter Haynes (Stallion, BMI)	80
HOT BUTTER Talmadge, Jordan, S&B Jerome and MTL (Meadowlark, ASCAP)	97	THE NIGHT THE LIGHTS WENT OUT (Russ, ASCAP)	1
I CAN UNDERSTAND IT Fuqua III (Unart, BMI)	53	THE RIGHT THING TO DO Richard Perry (Quackenbush, ASCAP)	23
I KNEW JESUS Jimmy Bowen (Encino, ASCAP)	60	THE TWIFLTH OF NEVER Curb-Costa (Empress, ASCAP)	10
IF WE TRY Ed Freeman (Yahweh, BMI)	52	THINKING OF YOU Jim Messina (Jasperilla, ASCAP)	46
I'M A STRANGER HERE Dallas Smith (Four Star/Galeneve, BMI)	72	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Medress, Appell & Tokens (Levine & Brown, BMI)	2
I'M DINN' FINE NOW Thom Bell (Mighty Three, BMI)	41	WALK ON THE WILD SIDE Bowie-Ranson (Oakfield, BMI)	21
I'M GONNA LOVE YOU JUST A LITTLE MORE Barry White (January/Sa-Vette, BMI)	62	WHO WAS IT H. Smith (MAM, ASCAP)	44
INTERNATIONAL PLAYBOY Gamble-Huff (Assorted, BMI)	96	WILDFLOWER Erik the Norwegian (Fdsel, BMI)	27
IT SURE TOOK A LONG LONG TIME Phil Gernhard (Kaiser/Famous, ASCAP)	54	WILL IT GO ROUND IN CIRCLES Preston (Irving/WEP, BMI)	56
		WORKING CLASS HERO Curb, Costa & Roe (Low-Twi, BMI)	83
		YOU ARE THE SUNSHINE OF MY LIFE S. Wonder (Stein & Van Stock/Black Bull, ASCAP)	18
		YOU CAN'T ALWAYS GET WHAT YOU WANT Jimmy Miller (Gideon, BMI)	94



"Never, Never, Never" is Shirley Bassey's newest single and many reviews feel her best ever. It's now #8 and going up in England. It's also starting to climb the charts in the United States with heavy sales reported. Peer-Southern welcomes Shirley on her American tour what a way to start!

The Mike Douglas TV Show, 4/30 - 5/4
Boston, 4/27
Buffalo, 4/28
Toronto, 4/29
Baltimore, 5/4
Washington, D.C., 5/5
Pittsburgh, 5/6
New York, 5/11 - 5/12
Philadelphia, 5/13
Detroit, 5/18
Cleveland, 5/19
Chicago, 5/20
St. Louis, 5/25
Houston, 5/26
San Francisco, 6/1
San Diego, 6/2
Los Angeles, 5/3
Las Vegas, 9/5 - 9/25

NEVER, NÉVER, NEVER on UA (xw 21-w)

PEER-SOUTHERN ORGANIZATION
new york/1746 Broadway, New York, N.Y. 10019
california/6922 Hollywood Blvd., Hollywood, Ca if. 90028



America salutes a new working class hero!

RECORD WORLD SINGLE PICKS
TOMMY ROE - Working Class Hero; producers: Mike Curb, Dor Costa, Tommy Roe, Low-Twi; BMI, MGM South 7013.
The man of many hits offers this potent self-written item that should make him a pop hero once more. Not to be confused with John Lennon's tune, disc should add to Tommy's row of gold.

Billboard Pop Picks

TOMMY ROE - Working Class Hero (3:20); producers: Mike Curb, Dor Costa, Tommy Roe; writer: Tommy Roe, Low-Twi; BMI, MGM South 7013.

Bill Gavin's Personal Picks

WORKING CLASS HERO - Tommy Roe (MGM)
Nationalistic lyric should appeal to a somewhat older demographic group than Tommy's previous efforts.

"Working Class Hero" #S-7013

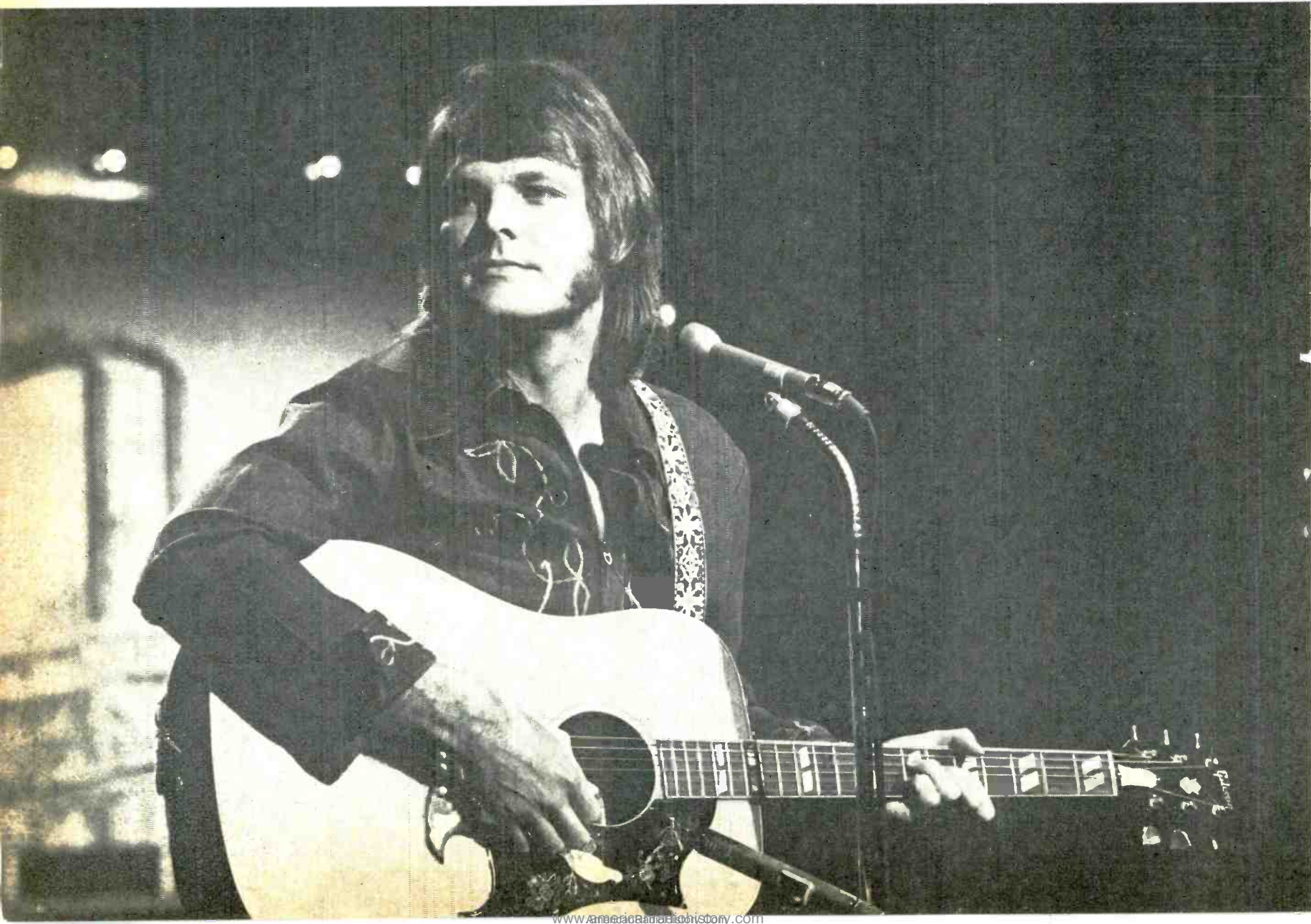
by

Tommy Roe

83



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APRIL 21, 1973



THE SINGLES CHART

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

TH'S WK.	LAST WK.	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	THE NIGHT THE LIGHTS WENT OUT VICKI LAWRENCE Bell 45303	12
2	4	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE DAWN/Bell 45318	11
3	2	AIN'T NO WOMAN (LIKE THE ONE I GOT) FOUR TOPS/Dunhill 4339 (ABC)	11
4	5	SING CARPENTERS/A&M 1413	9
5	7	CISCO KID WAR /United Artists UA XW163-W	7
6	6	BREAK UP TO MAKE UP STYLISTICS/Avco 4611	11
7	3	NEITHER ONE OF US GLADYS KNIGHT AND THE PIPS/Soul 35098 (Motown)	12
8	8	CALL ME AL GREEN /Hi 2235 (London)	10
9	16	LITTLE WILLY THE SWEET /Bell 45251	12
10	14	THE TWELFTH OF NEVER DONNY OSMOND/MGM 14503	7
11	12	STIR IT UP JOHNNY NASH/Epic 5-10949	11
12	15	MASTERPIECE TEMPTATIONS/Gordy 7126 (Motown)	9
13	10	SPACE ODDITY DAVID BOWIE/RCA 74-0876	13
14	9	KILLING ME SOFTLY WITH HIS SONG ROBERTA FLACK/Atlantic 2940	14
15	18	PEACEFUL HELEN REDDY/Capitol 3527	11
16	20	DRIFT AWAY DOBIE GRAY/Decca 33057	9
17	21	STUCK IN THE MIDDLE WITH YOU STEALERS WHEEL/A&M 1416	8
18	22	YOU ARE THE SUNSHINE OF MY LIFE STEVIE WONDER/Tamla 54232 (Motown)	6
19	11	LOVE TRAIN O'JAYS/Phila. Int'l. ZS7 3524 (Columbia)	13
20	24	REELING IN THE YEARS STEELY DAN/ABC 11352	6
21	23	WALK ON THE WILD SIDE LOU REED/RCA 74-0887	9
22	13	DANNY'S SONG ANNE MURRAY/Capitol 3481	16
23	26	STEP BY STEP JOE SIMON/Spring 133 (Polydor)	9
24	28	DAISY A DAY JUD STRUNK/MGM 14463	9
25	30	OUT OF THE QUESTION GILBERT O'SULLIVAN/MAM 3628	8
26	29	PINBALL WIZARD/SEE ME FEEL ME THE NEW SEEKERS/Verve 1070 (MGM)	9
27	31	WILDFLOWER SKYLARK/Capitol 6626	9
28	35	THE RIGHT THING TO DO CARLY SIMON/Elektra 45843	5
29	17	DEAD SKUNK LOUDON WAINWRIGHT/Columbia 4-45726	11
30	34	ONE MAN BAND (PLAYS ALL ALONE) RONNIE DYSON/Columbia 4-45776	10
31	44	FRANKENSTEIN EDGAR WINTER/Epic 5-10945 (Columbia)	6
32	38	HALLELUJAH DAY JACKSON 5/Motown 1224	6
33	33	BITTER BAD MELANIE/Neighborhood 4210 (Famous)	11
34	43	ARMED AND EXTREMELY DANGEROUS FIRST CHOICE/Philly Groove 175 (Bell)	8
35	45	FUNKY WORM OHIO PLAYERS/Westbound 214 (Chess/Janus)	10
36	42	BLUE SUEDE SHOES JOHNNY RIVERS/United Artists UA-XW198-W	8
37	32	COOK WITH HONEY JUDY COLLINS/Elektra 45831	10
38	41	CHERRY CHERRY (FROM "HOT AUGUST NIGHT") NEIL DIAMOND/MCA 40017	6
39	50	DANIEL ELTON JOHN/MCA 40046	3
40	51	HOCUS POCUS FOCUS/Sire 704 (Famous)	7
41	46	I'M DOIN' FINE NOW NEW YORK CITY/Chelsea 78-0113 (RCA)	9
42	47	LET'S PRETEND RASPBERRIES/Capitol 3546	6
43	27	ALSO SPRACH ZARATHUSTRA EUMIR DEODATO/CTI 12	11
44	49	WHO WAS IT? HURRICANE SMITH/Capitol 3455	6
45	68	PILLOW TALK SYLVIA/Vibration 521 (All Platinum)	5
46	57	THINKING OF YOU LOGGINS & MESSINA/Columbia 4-45815	5
47	53	CINDY INCIDENTALLY FACES/Warner Brothers 7681	7
48	58	HEARTS OF STONE BLUE RIDGE RANGERS/Fantasy 700	4
49	56	PLAYGROUND IN MY MIND CLINT HOLMES/Epic 5-1089 (Col)	5
50	48	OH LA DE DA STAPLE SINGERS/Stax 0156	8
51	52	DOWN AND OUT IN NEW YORK CITY JAMES BROWN/Polydor 16168	6



52	60	IF WE TRY DON McLEAN/United Artists UA XW206-W	5
53	71	I CAN UNDERSTAND IT NEW BIRTH/RCA 74-0912	4
54	64	IT SURE TOOK A LONG LONG TIME LOBO/Big Tree 16001	3
55	65	DRINKIN' WINE SPO-DEE O'DEE JERRY LEE LEWIS/Mercury 73374	3
56	61	WILL IT GO ROUND IN CIRCLES BILLY PRESTON/A&M 1411	9
57	59	LET YOUR YEAH BE YEAH BROWNSVILLE STATION/Big Tree 161 (Bell)	7
58	80	MY LOVE PAUL McCARTNEY & WINGS/Apple 1861	2
59	79	LEAVING ME INDEPENDENTS /Wand 11252	4
60	67	I KNEW JESUS GLEN CAMPBELL/Capitol 3548	5
61	66	ACROSS 110TH STREET BOBBY WOMACK & PEACE United Artists UA XW196-W	5
62	0	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY BARRY WHITE 20th Century TC 2018	4
63	76	BACK WHEN MY HAIR WAS SHORT GUNHILL ROAD/Kama Sutra KA 569 (Buddah)	4
64	25	COVER THE ROLLING STONE DR. HOOK AND THE MEDICINE SHOW/Columbia 4-45723	21
65	82	NO MORE MR. NICE GUY ALICE COOPER/Warner Bros. 7691	2
66	75	GIVE IT TO ME J. GEILS BAND/Atlantic 2953	5
67	72	FRIEND AND A LOVER PARTRIDGE FAMILY/Bell 45336	4
68	74	DELTA QUEEN DON FARDON/Chelsea 78-0115 (RCA)	7
69	83	SUPER FLY MEETS SHAFT JOHN & ERNEST/Rainy Wednesday 201	2
70	37	SUPERMAN DONNA FARGO/Dot DOS 17444 (Famous)	9
71	69	GUDBUY T' JANE SLADE/Polydor 5060	8
72	78	I'M A STRANGER HERE FIVE MAN ELECTRICAL BAND/Lion 149 (MGM)	3
73	73	ONLY LOVE BILL QUATEMAN/Columbia 4-45792	4
74	81	EVERYTHING'S BEEN CHANGED FIFTH DIMENSION/Bell 45338	4
75	86	TEDDY BEAR SONG BARBARA FAIRCHILD/Columbia 4-45743	2
76	85	STEAMROLLER BLUES /FOOL ELVIS PRESLEY/RCA 74-0910	3
77	88	RIGHT PLACE WRONG TIME DR. JOHN/Atco 6914	2
78	19	AUBREY BREAD /Elektra 45832	11
79	99	CLOSE YOUR EYES EDWARD BEAR/Capitol 3581	2
80	84	THE LORD KNOWS I'M DRINKIN' CAL SMITH/Decca 33040 (MCA)	3

CHARTMAKER OF THE WEEK

81 — **ONE OF A KIND (LOVE AFFAIR)**
SPINNERS
Atlantic 2962



82	93	BAD BAD LEROY BROWN JIM CROCE/ABC 11359	2
83	95	WORKING CLASS HERO TOMMY ROE/MGM South 7013	2
84	87	HARD TO STOP BETTY WRIGHT/Alston 4617	2
85	90	A FOOL LIKE YOU TIM MOORE/Dunhill 4337	3
86	96	AND I LOVE HER SO PERRY COMO/RCA 74-0906	2
87	—	LONG TRAIN RUNNIN' DOOBIE BROTHERS/Warner Bros. 7698	1
88	89	LAST TANGO IN PARIS HERB ALPERT & THE TIJUANA BRASS/A&M 1420	6
89	—	ONLY IN YOUR HEART AMERICA/Warner Bros. 7694	1
90	98	LET ME DOWN EASY CORNELIUS BROS. & SISTER ROSE/United Artists UA XW208-W	2
91	104	MUSIC IS EVERYWHERE TUFANO & GIAMMARESE/Ode 66033 (A&M)	1
92	94	FENCEWALK MANDRILL/Polydor 14163	3
93	102	SLIP 'N SLIDE RUFUS/ABC 11356	1
94	—	YOU CAN'T ALWAYS GET WHAT YOU WANT ROLLING STONES/London 45-910	1
95	128	GIVE YOUR BABY A STANDING OVATION DELLS/Cadet 5696 (Chess)	1
96	—	INTERNATIONAL PLAYBOY WILSON PICKETT/Atlantic 2961	1
97	101	HOT BUTTER PERCOLATOR/Musicor 11743	1
98	100	NATURAL HIGH BLOODSTONE/London 1046	2
99	97	PEOPLE ARE CHANGING TIMMY THOMAS/Glades 1109	3
100	—	DANCING TO YOUR MUSIC ARCHIE BELL & THE BELLS/Glades 1707	1

FLASHMAKER OF THE WEEK



OOH LA LA
FACES
Warner Bros.

TOP FM AIRPLAY THIS WEEK

- OOH LA LA—Faces—Warner Bros.
- PENGUIN—Fleetwood Mac—Reprise
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- DIAMOND GIRL—Seals and Crofts—Warner Bros.
- DAVE MASON IS ALIVE—Blue Thumb
- ROSIE—Fairport Convention—A&M

WNEW-FM / NEW YORK

- DIAMOND GIRL—Seals and Crofts—WB
- DOUBLE DIAMOND—If—Metromedia
- EVOLUTION—Malo—WB
- FLO & EDDIE—Reprise
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- ROSIE—Fairport Convention—A&M
- RUFUS—ABC
- THE BEATLES 1962-66/1967-70—Apple
- THE BED (single)—Peter Cofield—Metromedia
- WILLIE AND THE LAPDOG—Gallagher and Lyle—A&M

WLIR-FM / LONG ISLAND, N. Y.

- BAXTER—Paramount
- COMIN' RIGHT AT YA—Asleep At The Wheel—UA
- DIAMOND GIRL—Seals and Crofts—WB
- DOC HOLLIDAY—Metromedia
- EBONY WOMAN—Billy Paul—Phila. Int.
- FLO & EDDIE—Reprise
- FOCUS III—Sire
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- MR. MAGIC MAN—Wilson Pickett—RCA
- PENGUIN—Fleetwood Mac—Reprise
- RAW POWER—Iggy and the Stooges—Col
- ROSIE—Fairport Convention—A&M
- WISHBONE FOUR—Wishbone Ash—MCA

WHCN-FM / HARTFORD

- BURSTING AT THE SEAMS—Strawbs—A&M
- COMIN' RIGHT AT YA—Asleep At The Wheel—UA
- DAVE MASON IS ALIVE—Blue Thumb
- HONK—20th Century
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- MR. MAGIC MAN—Wilson Pickett—RCA
- OLD SOLDIERS NEVER DIE—Head, Hands and Feet—Atlantic
- ORIGINAL TAP DANCING KID—Jimmy Speheris—Col
- PENGUIN—Fleetwood Mac—Reprise
- ROSIE—Fairport Convention—A&M
- THRILLER—Cold Blood—Reprise
- TWICE REMOVED FROM YESTERDAY—Robin Trower—Chrysalis

WHVY-FM / SPRINGFIELD, MASS.

- BAREBACK RIDER—Mason Proffit—WB
- BECK, BOGERT, APPICE—Epic
- DIAMOND GIRL—Seals and Crofts—WB

- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- ISN'T IT ALMOST TIME (single)—Stephen Stills and Manassas—Atlantic
- IT'S A BEAUTIFUL DAY TODAY—Col
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- MY FEET ARE SMILING—Leo Kottke—Capitol
- MY LOVE (single)—Paul McCartney and Wings—Apple
- OOH LA LA—Faces—WB
- SAMMY—Philips
- THE BEATLES 1962-66/1967-70—Apple
- 30 SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt
- TUFANO AND GIAMMARESE—Ode

WMMR-FM / PHILADELPHIA

- BAREBACK RIDER—Mason Proffit—WB
- DIAMOND GIRL—Seals and Crofts—WB
- QUELING TUBAS (single)—Martin Mull—Capricorn
- FLO & EDDIE—Reprise
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- LONESOME, ORN'RY AND MEAN—Waylon Jennings—RCA
- MADE IN JAPAN—Deep Purple—WB
- NO RUINOUS FEUD—Incredible String Band—Reprise
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- ROSIE—Fairport Convention—A&M
- TANX—T. Rex—Reprise
- WHATEVER'S FOR US—Joan Armatrading—A&M

WKTK-FM / BALTIMORE

- CAN'T STOP THE MADNESS—Birtha—Dunhill
- DIAMOND GIRL—Seals and Crofts—WB
- ELECTRIC LIGHT ORCHESTRA II—UA
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- MADE IN JAPAN—Deep Purple—WB
- MICHAEL STANLEY—Tumbleweed
- MY SPORTIN' LIFE—John Kay—Dunhill
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- THOMAS JEFFERSON KAYE—Dunhill
- TANX—T. Rex—Reprise

WSHE-FM / MIAMI

- BECK, BOGERT, APPICE—Epic
- FAITH—Brown Bag
- GRAND HOTEL—Procol Harum—Chrysalis
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- MICHAEL STANLEY—Tumbleweed
- MICHAEL WENDROFF—Buddah
- OOH LA LA—Faces—WB
- STYX II—Wooden Nickel

WKDA-FM / NASHVILLE

- BECK, BOGERT, APPICE—Epic
- BURSTING AT THE SEAMS—Strawbs—A&M
- DAVE MASON IS ALIVE—Blue Thumb
- DIAMOND GIRL—Seals and Crofts—WB
- HOME FREE—Dan Fogelberg—Col
- HONEY IN THE ROCK—Charlie Daniels—Kama Sutra
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
- TANX—T. Rex—Reprise
- THREE PIECES FOR BLUES BAND & ORCH.—Ozawa and S. F. Orch./Siegel-Schwall Band—DG

WMC-FM / MEMPHIS

- BLUEPRINT—Rory Gallagher—Polydor
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- EVER SENSE THE DAWN—Providence—Threshold
- FOCUS III—Sire
- GIVING IT ALL AWAY (single)—Roger Daltrey—MCA
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic

- INTERNATIONAL HEROES—Kim Fowley—Capitol
- MORT SHUMAN—Philips
- MY LOVE (single)—Paul McCartney—Apple
- STILL ALIVE AND WELL—Johnny Winter—Col

KADI-FM / ST. LOUIS

- ABOUT US—Stories—Kama Sutra
- ANDY PRATT—Col
- BAREBACK RIDER—Mason Proffit—WB
- BE WHAT YOU WANT TO—Link Wray—Polydor
- CHILD OF THE 50'S—Robert Klein—Brut
- FOR REAL—Ruben and the Jets—Mercury
- GARLAND JEFFREYS—Atlantic
- HONEY IN THE ROCK—Charlie Daniels—Kama Sutra
- MICHAEL STANLEY—Tumbleweed
- MICHAEL WENDROFF—Buddah
- NATURAL MAN (single)—Marcus Hook Roll Band—Capitol
- ORIGINAL TAP DANCING KID—Jimmy Speheris—Col
- ORLY (single)—Guess Who—RCA
- THOMAS JEFFERSON KAYE—Dunhill

WABX-FM / DETROIT

- DAVE MASON IS ALIVE—Blue Thumb
- FLO & EDDIE—Reprise
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- INTERNATIONAL HEROES—Kim Fowley—Capitol
- NEW AGE—Canned Heat—UA
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- ROSIE—Fairport Convention—A&M
- TANX—T. Rex—Reprise
- THRILLER—Cold Blood—Reprise
- TWICE REMOVED FROM YESTERDAY—Robin Trower—Chrysalis
- WIZZARD'S BREW—Roy Wood's Wizzard—UA

FM SLEEPER OF THE WEEK:



MY SPORTIN' LIFE
JOHN KAY
Dunhill

WMMS-FM / CLEVELAND

- DAVE MASON IS ALIVE—Blue Thumb
- DIAMOND GIRL—Seals and Crofts—WB
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- MY SPORTIN' LIFE—John Kay—Dunhill
- OOH LA LA—Faces—WB
- ROSIE—Fairport Convention—A&M
- WILLIE AND THE LAPDOG—Gallagher and Lyle—A&M

WSDM-FM / CHICAGO

- BONNIE KOLOC—Ovation
- DIAMOND GIRL—Seals and Crofts—WB
- EVOLUTION—Malo—WB
- GARLAND JEFFREYS—Atlantic
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- ISN'T IT ABOUT TIME (single)—Stephen Stills and Manassas—Atlantic
- IT'S A BEAUTIFUL DAY TODAY—Col
- MOTHER'S PRIDE—Fanny—Reprise
- MY SPORTIN' LIFE—John Kay—Dunhill
- OOH LA LA—Faces—WB
- SO VERY HARD TO GO (single)—Tower of Power—Reprise

- THREE PIECES FOR BLUES BAND & ORCH.—Ozawa and S. F. Orch./Siegel-Schwall Band—DG
- THRILLER—Cold Blood—Reprise

WZMF-FM / MILWAUKEE

- BONNIE KOLOC—Ovation
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- TANX—T. Rex—Reprise
- TUFANO AND GIAMMARESE—Ode
- WE THE PEOPLE—Ellen McIlwaine—Polydor
- WISHBONE FOUR—Wishbone Ash—MCA

CHUM-FM / TORONTO

- BILL QUATEMAN—Col
- BLOODSHOT—J. Geils Band—Atlantic
- EVOLUTION—Malo—WB
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- MY LOVE (single)—Paul McCartney and Wings—Apple
- MADE IN JAPAN—Deep Purple—WB
- NO RUINOUS FEUD—Incredible String Band—Reprise
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- TRICKY—Dominic Troiano—Mercury

KFML-FM / DENVER

- DAVE MASON IS ALIVE—Blue Thumb
- DRIPPIN' WET—Wet Willie—Capricorn
- HONEY IN THE ROCK—Charlie Daniels—Kama Sutra
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- PENGUIN—Fleetwood Mac—Reprise
- RED, WHITE AND BLUE—GRC
- UNDER FIRE—Gato Barbieri—Flying Dutchman
- WISDOM THROUGH MUSIC—Pharoah Sanders—Impulse

KMET-FM / LOS ANGELES

- BETTE DAVIS—Just Sunshine
- BLOODSHOT—J. Geils Band—Atlantic
- BURSTING AT THE SEAMS—Strawbs—A&M
- COMPARTMENTS—Jose Feliciano—RCA
- DOWN THE ROAD—Stephen Stills and Manassas—Atlantic
- MICHAEL WENDROFF—Buddah
- MY SPORTIN' LIFE—John Kay—Dunhill
- OOH LA LA—Faces—WB
- TWICE REMOVED FROM YESTERDAY—Robin Trower—Chrysalis
- WISHBONE FOUR—Wishbone Ash—MCA

KSAN-FM / SAN FRANCISCO

- BETTE DAVIS—Just Sunshine
- BILL WITHERS LIVE—Sussex
- DARK SIDE OF THE MOON—Pink Floyd—Harvest
- DAVE MASON IS ALIVE—Blue Thumb
- HOUSES OF THE HOLY—Led Zeppelin—Atlantic
- MONTY PYTHON'S PREVIOUS RECORD—Charisma
- OOH LA LA—Faces—WB
- PENGUIN—Fleetwood Mac—Reprise
- SO VERY HARD TO GO (single)—Tower of Power—Reprise
- SYLVESTER AND THE HOT BAND—Blue Thumb
- THRILLER—Cold Blood—Reprise

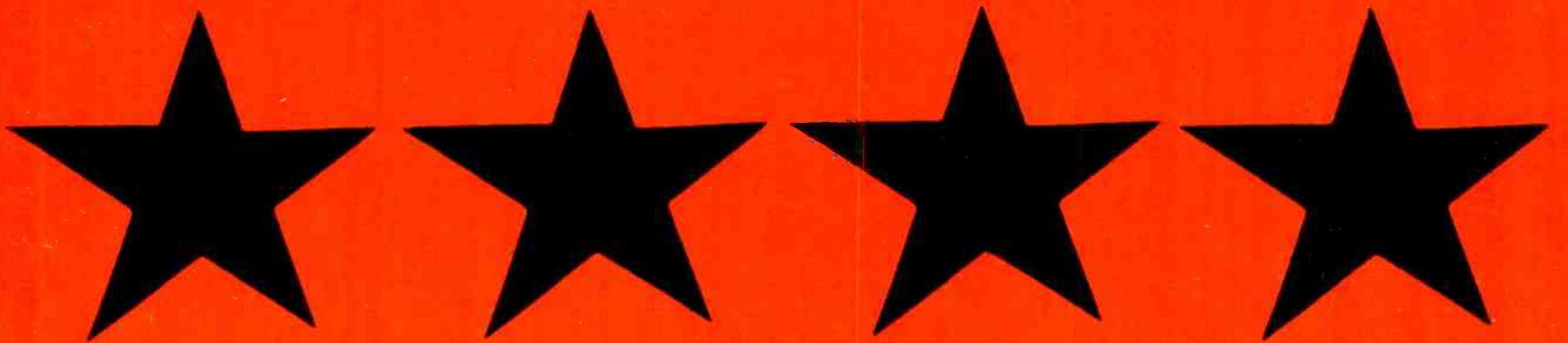
KZEL-FM / EUGENE, OREGON

- AFRODISIAC—Main Ingredient—RCA
- CAN'T STOP THE MADNESS—Birtha—Dunhill
- ESSENCE OF MYSTERY—Alphonse Muzone—Blue Note
- GIVING LOVE (single)—Voices of East Harlem—Just Sunshine
- JOAN ARMATRADING—A&M
- LAST OF THE BROOKLYN COWBOYS—Arlo Guthrie—Reprise
- NO RUINOUS FEUD—Incredible String Band—Reprise
- PENGUIN—Fleetwood Mac—Reprise
- THOMAS JEFFERSON KAYE—Dunhill
- TRANSFIGURATION MACABRE—Ravi Shankar—Spark
- TWICE REMOVED FROM YESTERDAY—Robin Trower—Chrysalis

RECORD WORLD

The Sweet Sound of Georgia

ATLANTA / MACON
MUSIC



AN INTERNATIONAL SOUND

THE ALLMAN BROTHERS BAND



FLOURNOY HOLMES 73

WONDER GRAPHICS

Phil Walden:

Makin' Macon Music

■ MACON — Phil Walden is thirty-three years old. He is now beyond the whiz kid stage, but he is too young to run for President. However, when it comes to makin' music and Macon music, Phil Walden reigns supreme.

Walden's style is either a paradox of the successful businessman's or the epitome of it. He works in his own atmosphere, naked of boisterous hype. He remains laid back, but the environment breeds continual productivity. An average Phil Walden workday ranges anywhere from 12-16 hours, beginning in late morning and always running through to the early hours of the next morning.

Walden has delegated his authority to a select staff of a diverse group of music people. The directives from his desk are delivered and carried out with results in mind. His staff is able to use their own creative means to complete their duties. Walden is not one to make a surprise visit to his studio or to ask how a particular publicity project or promotional campaign is doing. He has complete faith in his staff.

Phil Walden is an all encom-

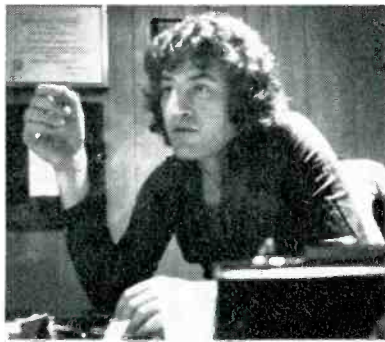
Atlanta NARAS Comes and Grows

■ ATLANTA—The enthusiasm and excitement of the Atlanta Chapter of the National Academy of Recording Arts and Sciences is a reflection of Atlanta's growing music industry. This NARAS Chapter has created its own distinct personality.

Much like the baby of any family, the Atlanta Chapter is anxious to participate in all the activities just as the older chapters do. The fresh influx of the new Atlanta members has been a healthy stimulus for the entire organization. The support of the Atlanta Chapter at this year's Grammy Awards Presentation was pleasantly evident and an inspirational to all who attended. The chapter is spearheaded by perhaps the largest proportionate membership of any chapter.

Officially only three years old, Atlanta and Nashville music elites began investigating the city's membership potential in August of 1969. The 150 member minimum requirement was

(Continued on page 42)



Phil Walden

passing music chieftain who began as a manager and booking agent, then created a publishing arm, and later succeeded in developing "mini-conglomerates," as he termed it, by establishing a profitable record label.

Walden has faced many unique situations since the beginning of the 535 Cotton Ave.

(Continued on page 40)

Hot 'Lanta: Molten in Music

■ ATLANTA — The city of the Southeast is one of America's fastest growing and prosperous metropolitan areas. The increasing awareness of its potential as a music center has prompted several independent and major labels and numerous industry oriented firms to set up shop.

Atlanta is a continuously expanding communications and distribution center. Recently, international air service began linking the city to Europe, Canada and South America. Plans for a second airport are underway and Atlanta's Hartsfield International is in the midst of a \$150 million expansion program.

Talent is available in all forms and in a variety of atmospheres. The many metropolitan hotels, the Omni, the Atlanta Underground, the Golden Nugget, the Great Southeast Music Hall, Richard's and Phenocio's offer

nightclub entertainment, major concerts, tourist oriented talent, country music, listening music, rock and roll, and earthy funk. Atlanta's ability to showcase entertainment is one factor that makes it a tremendous market for record product.

Industrially, the city runs the gamut of music services and products. The production of jingles and custom audio products has grown into a major proportion of the city's creative enterprise. An increasing number of studios are opening with the rising demand for such facilities.

Atlanta has a wealth of untapped talent. Now, major record labels are finding and developing these resources and music executives are realizing the need for more activity in the city.

Together with its geographic location and many other assets, Atlanta is becoming an increasingly prominent force in the world of music.

Macon: Peace And Harmony

■ Macon, Georgia is a serene but industrially active city located 84 miles south of Atlanta, Georgia. A population of just over 120,000 makes it a comfortable combination of small town coziness and big city business.

Macon is a musical haven for its small but successful entertainment community. Air travel takes only a few minutes to Atlanta's International Airport and several major interstate highway systems make the hideaway quickly accessible. Recreational facilities and accommodations are excellent, including Macon's own luxurious Hilton Hotel.

Mayor Ronnie Thompson, a musician in his own right, expressed his thoughts on the effect of the music industry on Macon. Thompson stated, "I have watched Phil Walden and his business associates with great pride. They have literally put Macon, Georgia on the map!"

Macon has provided many entertainment personalities to the U.S., including Lena Horne, Little Richard and Otis Redding. Today, entertainers are migrating from throughout the U.S. to provide Macon with their own starts.

Macon has afforded music people a beautiful, peaceful setting in which to work. There are no traffic jams, no smog, and yet there is a 10,000 seat Coliseum, seven radio stations and three television stations.

Macon is a creative environment, in its culture, in its architecture and its life style!

Bang, Shout In Expansion Move

■ ATLANTA, GA. — Ed and Ilene Biscoe, who moved their Shout and Bang labels to Atlanta from New York City in mid-1971, are currently completing their second move. The company's new location is at Chips Momans' American Recording Studios, which they purchased from him earlier this year. The 16-track recording facility also contains two full-size echo chambers as well as a complete Dolby System.

The move is the result of increased custom recording and trade record sales activities for the two companies. Further growth is anticipated and the Biscoes are prepared to take advantage of the situation.

"The situation is like it was in Los Angeles some ten or fifteen years ago."

(Continued on page 42)

Lowery Group — A Multi-faceted Organization

■ ATLANTA—With 13 music publishing companies as its foundation, the Lowery Group is a complex organization that reaches far beyond the city limits of its Atlanta headquarters to include multi-faceted operations in Hollywood, Birmingham, Alabama, Nashville, London and Milan, Italy.

Currently observing its 20th anniversary, the Lowery Group

grew from its first publishing success "I Have But One Goal," the 1953 gospel classic written by the firm's general professional manager Joseph A. "Cotton" Carrier and recorded by Bill Lowery and the Smith Brothers on Capitol, to include studios, five production companies, the MGM South record label and music publishing companies with more than 2,600 titles.

Included in the music pub-

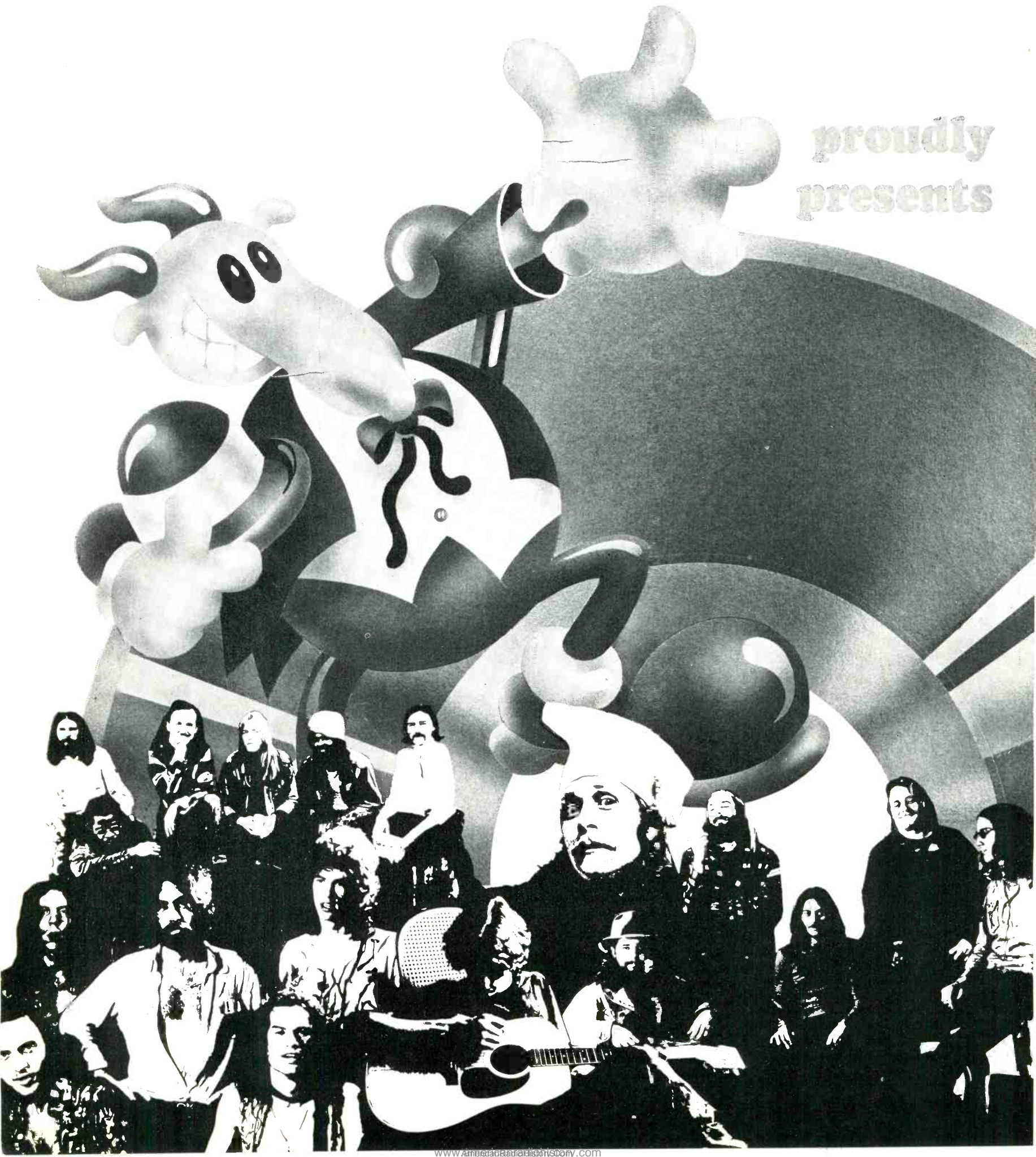
lishing operation are an ASCAP firm, Terri Music and 12 BMI companies. The Lowery Group's BMI firms are Lowery Music Company, Inc., Low-Sal, Inc., Low-Twi Inc., Low-Bam, Low-AB, Low-Ja, Low-Rico, Low-Thom, Brother Karl's Music, Songs of Faith, Wonder Music and Tecumseh Music.

Foreign copyrights are administered.

(Continued on page 36)

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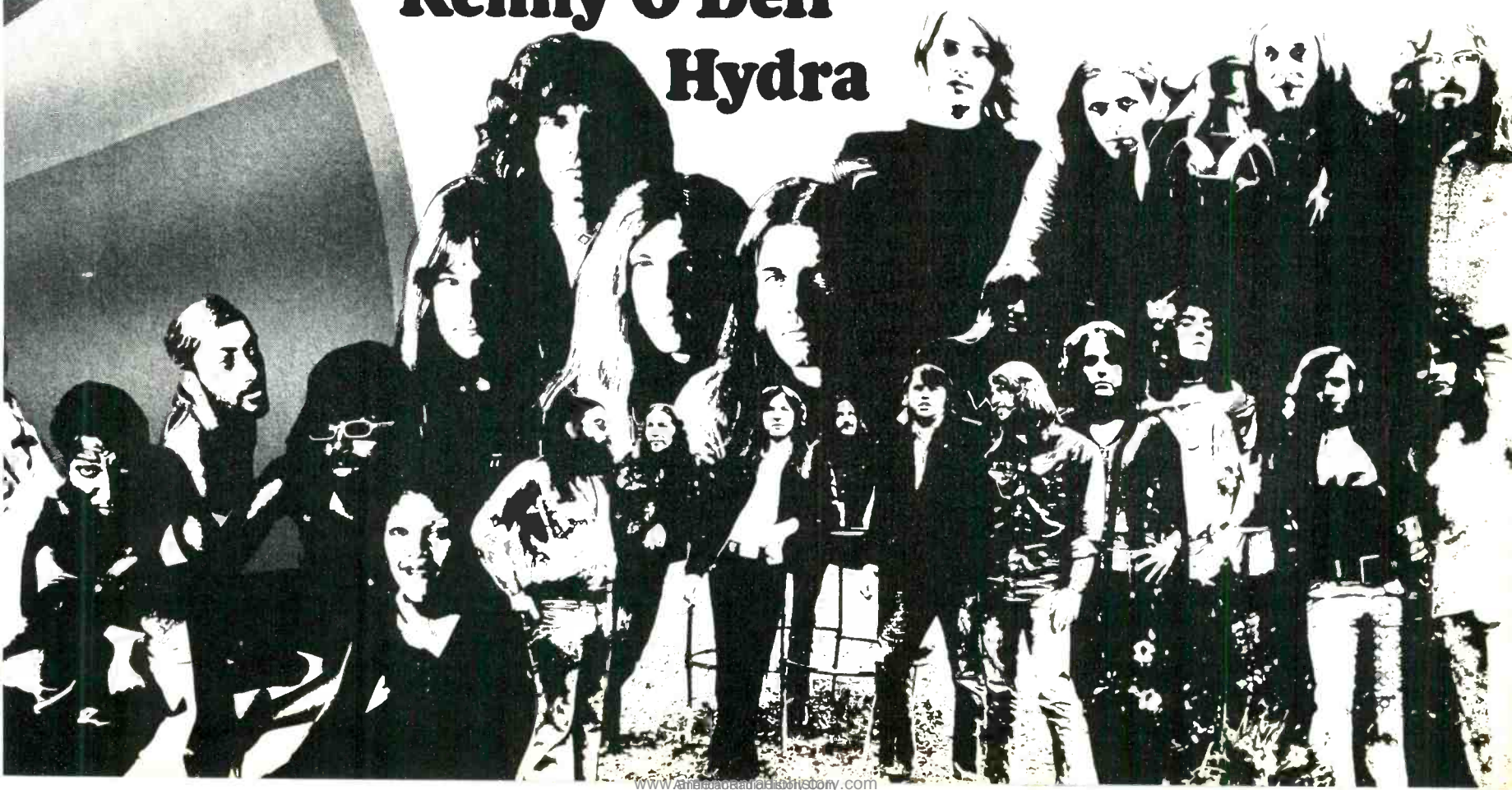


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**James Montgomery Blues Band
Duke Williams & The Extremes
Kenny O'Dell
Hydra**



Sounds of the South: Kooper + MCA = Success

■ ATLANTA — Al Kooper, catalyst of many successful music industry ventures, including the formation of Blood, Sweat and Tears, has recently opened a complete record label operation in this city of the South.

Kooper's Sounds of the South label is joint arrangement between the young music strategist and MCA Records. Kooper is handling the entire creative and production portion, while MCA Records will administer national promotion and distribution.

The development concepts for the label are directed primarily toward Atlanta talent with provisions for the recording artists originating from the South.

Kooper stated, "Atlanta is the new hot bed of rock and roll," in explaining his move to the southeast. He added that "There are at least twelve to fifteen local bands with the talent to be developed into major recording acts."

Currently, the first Sounds of the South product is on the market. Rock and roll act Mose Jones have initiated the single entitled "Here We Go Again." Production is now completed for the group's album to follow. "Get Right" is



Al Kooper

the title of the Mose Jones lp.

Kooper's second act, just recently signed, is another rock and roll band christened "Lynyrd Skynyrd." Production is under way for their maiden disk.

The label chief added that "We will not sign more than five acts because we want to personally guide each one and give them special attention. It is not fair to sign more than five."

Kooper cited Atlanta as "A city that has not *been* (musically) yet." He noted several plus
(Continued on page 16)

Atlanta Music Hall Booms

■ ATLANTA, GA. — A new 500 seat folk-rock-comedy concert hall, called "The Great Southeast Music Hall, Emporium and Performing Arts Exchange, Inc." opened here on October 30 in the Broadview Plaza Shopping Center. In the tradition of New York's Bitter End and Los Angeles' Troubadour, the new facility presents top names in folk, comedy and light rock entertainment.

The 13,000 sq. ft. location houses three separate facilities and is a major addition to the rapidly expanding Southeast music scene which has its center in Atlanta. First, there is the Music Hall itself which features informal, free from seating.

The spacious lobby has a market place decor and is referred to as the "Emporium" since it houses a record and tape shop and small stalls for leather goods, ceramics and other hand crafted objects. The refreshment center is also located in the Emporium.

The third facility yet to be completed is a separate but adjacent pub which will be constructed in the near future. Nationally known acts are booked for two shows nightly, five nights a week. The talent has the opportunity to perform for an intimate "listening" audience.

Since the October opening, performers have included Jonathan Edwards, Tim Hardin, Harry Chapin, Barnstorm, New York Rock Ensemble, Johnny Nash, Silverman, Dion, Oliver, Earl Scruggs Review, Townes Van Zandt, Lou Chandler, John Hartford, Doc and Merle Watson, Bill Monroe, Lily Tomlin and the James Cotton Blues Band.

Phil Gernhart Digs Atlanta

■ ATLANTA — The Atlanta music scene is becoming more and more attractive to music execs everywhere. Producer Phil Gernhart is one example of positive results.

Gernhart believes that artists perform best in a familiar and relaxed atmosphere. He found that Master Sound Studios in Atlanta provide the environment. Additionally, Gernhart feels that a new locale is often stimulating for an artist who may be in a stale period.

Lobo perhaps gives the most vivid example of the Gernhart philosophy. The Big Tree artist has scored three million singles

WB's Joe Smith On Capricorn

■ LOS ANGELES — With over a year of its association with Capricorn Records behind it, Warner Brothers Records is looking forward to nothing but continued growth with the Macon-based label. That, at any rate, was the opinion expressed by Warner Brothers President Joe Smith in conversation with **Record World** last week.

"We feel that Phil Walden has had an amazing record of discovering talent," Smith said, "from Otis Redding and Percy Sledge and Arthur Conley to the Allman Brothers and other things. And when we considered distributing the company late in '71, it seemed like a label that was growing. They had access to a great deal of talent in the Southeast, certainly, and Frank Fenter, who had worked in England, had connections there; so that for what we're looking for in distributing a label, they had it. What's more, we felt that we could provide them with the marketing they required."

"We've been very close," Smith added. "I talk with Phil a couple of times a week, because, after all, we have a partnership. But they've got their own operation, of course, and they've had an amazing success record in the first year."

How does Smith consider the present year? "We're releasing a new Allman Brothers album," he said. "There's a Greg Allman single album, and they've signed a couple of new acts that they're very excited about. Altogether, they're very successful and aggressive young guys, and it looks like it's going to be a spectacular year."

sales and 400,000 albums from the initial Atlanta effort. From the "Of A Simple Man" album came "I'd Love You To Want Me," "Don't Expect Me To Be Your Friend," and the current title song's singles.

A new album package entitled "Calumet" is due shortly on Lobo which was also recorded in Atlanta.

Gernhart has found Atlanta to his liking. The Lobo experience has led to him bringing Dion (Warner Brothers), to the city, as well as Jim Stafford (MGM) and various other artists.

Paragon Agency—Large Yet Small

■ MACON—At the helm of the Paragon Agency, once known as Walden Artists and Promotion in the heyday of Otis Redding and Sam & Dave, sits Alex Hodges, commanding his two 'divisions' of musical booking talent in the shrewdly tactical manner that has become the trademark of one of America's most important contemporary rock agencies and perhaps the largest rhythm & blues booking agency in the world.

The propulsion of Paragon began in 1970, after Hodges had been in his former fraternity mate Phil Walden's agency for several years. Walden, Otis Redding's personal manager until his death, had discovered guitarist Duane Allman in Muscle Shoals, Alabama, and was building the Allman Brothers Band steadily, the only contemporary rock band the agency was booking, at first representing them only in the southeast.

As Hodges recalls, "we set out a goal *not* to be happy with what was just known as a southern booking agency and

not to be satisfied with having a national agency that was known strictly for having black acts, booking the so-called 'chitlins circuit' with maybe a couple of strong concert black artists—but to develop the knowledge and expertise of a southern contemporary rock booking agency. But our long-range goal was to represent acts on a national scale, not only r&b acts, but rock acts as well. And to do that you can't just open up an office and say, 'boom, here we are!'"

Double Business

A lot of hard work, a lot of luck, and some good fortune on the part of Hodges and his team-mates Ms. 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
(Continued on page 28)

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Capricorn — 1969-73

■ **MACON**—Capricorn Records was formed in the Spring of 1969. The original intention of the label was to cut r&b singles. That idea fell out when Phil Walden, founder of Capricorn, went over to Muscle Shoals, Alabama to meet a studio guitarist named Duane Allman. Walden and Allman talked for a good while, and out of that conversation came the decision for Duane to form a band. Several months later, the Allman Brothers Band rolled into Macon where they practiced for the next six months. With the signing of the Allman Brothers Band to Capricorn, r&b singles were out, and contemporary rock geared towards albums was in. The first ABB/Capricorn album was released in November, 1969.

Capricorn was initially distributed by Atlantic Records under the Atco wing, and the first Capricorn albums were listed as the Capricorn Record series, with an Atco Logo. In January of 1971, Capricorn had

its own logo for all of its products, still distributed by Atco. In January of 1972, Capricorn left Atlantic and moved over to Warner Brothers in a manufacturing agreement.

To date, Capricorn has released a total of 19 albums, most of which made **Record World's** charts. Phil Walden, President of Capricorn, stated: "Whereas Capricorn Records maintains an autonomous and aesthetic structure within today's world of record conglomerates, the label prefers to maintain a low profile with the emphasis on the music of its artists."

More Capricorn People

FRANK FENTER—
Executive Vice President

Frank Fenter entered the music business in England in the early 1960's by booking groups into various clubs around London. One of his acts recorded a single for the Ember label. When the single was re-

(Continued on page 45)

Capitol Sees Atlanta As Distrib Center

■ **ATLANTA**—Creative music activity is a growing commodity in Atlanta, but the city has already established itself as a major sales and distribution center. Capitol Records has been involved in a sales and distribution complex virtually since Atlanta's economic boom began.

Wade Pepper is in charge of Capitol's national country promotion. He has been in marketing with the label for over 20 years. Pepper has found the Atlanta locale to be conducive toward maximizing effectiveness, basically due to the size of the market alone. Capitol sells approximately 20 per cent of all their country product in the Atlanta region. Pepper calls it "the biggest country market in the world."

Along with being the headquarters for country marketing, the complex handles regional product moving activities for

(Continued on page 28)

The Atlanta Rhythm Section

■ **ATLANTA** — The Atlanta Rhythm Section, whose second album has just been released by Decca Records, is a composite of six highly seasoned and talented musicians that have been around the world of rock for a number of successful years.

Along with producer Buddy Buie the group members have written over 20 chart singles as recorded by many pop music greats. They have played on untold recording dates as Atlanta's most demanded studio group.

Lead vocalist Ronnie Hammond is the newest member of the Atlanta Rhythm Section making his debut recording performance with the group on the lp "Back Up Against the Wall." A native of Macon, Georgia, Hammond worked with a number of local and regional groups before becoming an engineer at an Atlanta recording studio

(Continued on page 34)

The Makin' of Macon



Phil Walden began his career with a small booking agency while in college and by managing a young black talent by the name of Otis Redding. The growth has been phenomenal, as these early pictures graphically explain the story. Left to right, top row: Otis Redding; Walden and

Arthur Conley going over charts; Clarence Carter and Percy Sledge. Bottom row; Tony Joe White; Eddie Floyd; Johnnie Taylor and Candi Staton.

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1/23 Flint
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1/29 Port Arthur
1/30 Houston
2/1 San Antonio
2/4-7 Detroit
2/11 Toledo
2/12 Cleveland
2/18 Lorain
2/19 Sandusky
2/20 South Bend
2/25 Memphis
2/26 Kansas City
2/27 Belleville
3/2 Columbus, Ga.
3/3-4 Pensacola
3/5 Birmingham
3/10 Albany, Ga.
3/11 Auburndale
3/12 Charlotte
3/17-18 Chicago
3/19 Flint
3/24 Forrestville
3/25 Aberdeen
3/26 Dayton

3/31 Ft. Wayne
4/1 Buffalo
4/2 Detroit
4/7-10 Washington, D.C.
4/14 Chattanooga
4/15 Durham
4/16 Atlanta
4/21-22 Chicago
4/23 Flint
4/27-30 New Orleans
5/2 Mobile
5/3 New Orleans
5/5 Tuscaloosa
5/6 Grambling
6/2 Lufkin
6/3 Houston
6/4 Port Arthur
6/5 Fort Worth
6/9 Memphis
6/10 Kansas City
6/11 Columbus, Ohio
6/14-20 N.Y.C.
6/23 Columbus, Ga.
6/24 Greenville
6/25 Covington
6/27 Valdosta
6/30 Mobile
7/1 Pensacola
7/2 Soertanburg
7/3 Florence
7/4 Newport News
7/6 Greensboro
7/7 Odenton
7/8 Cincinnati
7/9 Louisville
7/14 Muskegon
7/15 Canton
7/16 Brandywine
7/17-23 Boston
7/24 N.Y.C.
7/26 Lawtey
7/28 Miami
7/29 Goldsboro
7/30 Atlanta
8/2 Washington, D.C.
8/4 Memphis

8/5 St. Louis
8/6 Birmingham
8/8 Montgomery
8/11 Little Rock
8/12 Gladewater
8/13 Port Arthur
8/14 Dallas
8/17 New Orleans
8/19 Washington, D.C.
8/20 Cleveland
8/25 Dayton
8/26 Detroit
8/27 Flint
8/30 Chicago
9/1 Berkeley
9/2 Hollywood
9/3 Stockton
9/8 San Diego
9/9 Fresno
9/10 San Francisco
9/14 Belleville
9/15-16 Cincinnati
9/22 Bakersfield
9/23 San Jose
9/24 San Francisco
10/6 Seattle
10/7 Portland
10/13 Tulsa
10/14 Wichita
10/15 Little Rock
10/16 San Antonio
10/19 Louisville
10/20 Chicago
10/23 Gary
10/27 Philadelphia
10/28 Waldorf
10/29 Washington, D.C.
11/2 Newnan
11/3 Augusta
11/4 Birmingham
11/6 Atlanta
11/7 New Orleans
11/8 Itta Bena
11/9 Monroe
11/17 Tampa
11/18 Miami
11/19 Nashville
11/23 Baltimore
11/28 Lafayette
12/1 Leesburg
12/2 Raleigh
12/3 Charlotte
12/9 St. Louis
12/10 E. St. Louis
12/14 Indianapolis
12/17 Va. Beach
12/23 Altamonte Springs
12/25 Nassau
12/28 Kansas City
12/29 Waco
12/30 Ft. Worth
12/31 Houston

2/16 Chicago
2/17 Columbus, Ohio
2/19 Detroit
2/20 Toronto
2/21 Montreal
2/22 Utica
2/24 Waterbury
2/25 Baltimore
2/26 Philadelphia
2/27 Springfield
3/5 Greensboro
3/6 Knoxville
3/7 Charlotte
3/8 Columbia, S. C.
3/9 Hampton Roads
3/10 Richmond
3/11 Atlanta
3/14 Cincinnati
3/15 Louisville
3/16 Ft. Wayne
3/17 Toledo
3/19 Minneapolis
3/21 Memphis
3/23 Miami
3/24 Tampa

3/25 Macon
3/26 Jackson
3/27 Little Rock
3/28 Shreveport
3/30 Tuscaloosa
3/31 Auburn
4/2 Houston
4/4 Odessa
4/6 San Francisco
4/8 Berkeley
4/11 Las Vegas
4/13 Portland
4/14 Seattle
4/27 Los Angeles

1/1/73 Port Arthur
1/20 Denver
1/24-28 Los Angeles
1/30 San Diego
2/1 Phoenix
2/2 Salt Lake City
2/3 Denver
2/6 Wichita
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MGM South: Home Cookin'

■ ATLANTA — For a successful record label . . . take the experience and business acumen of Bill Lowery, Karl Engemann and Mike Curb. Lace with hit artists Tommy Roe, Dennis Yost and the Classics IV and Billy Joe Royal. Add spicy new artists US, English House and Barry Etris. Mix with the young talent of the New Dixie Line, Christopher Paul and Stephen Hartley Dorff. Give gourmet care to all marketing details. Garnish with excitement and dedication. Add the best efforts of the Lowery Group and MGM Records to taste. Now you're cookin'!

These are the ingredients that the new MGM South record label, a joint venture of MGM and 1-2-3 Records, Inc., a division of the Lowery Group, has used to have chart records

"What Am I Crying For?" and "Rosanna" by Dennis Yost and the Classics IV and "Mean Little Woman," "Chewing On Sugar Cane" and "Working Class Hero" by Tommy Roe during its first six months of existence.

With a guaranteed minimum of 24 singles the first year and provision for album product, the label gives the Lowery Group an outlet for more of its production. Manufacturing and distribution are handled by MGM with the product being created by Lowery personnel in Atlanta, Birmingham, Nashville and Hollywood.

At the present time the bulk of the label's national promotional efforts are being applied to Tommy Roe's "Working Class Hero," a single that is gaining
(Continued on page 36)

Sandlin Heads Capricorn Studios



Capricorn Studios

■ MACON, GEORGIA — The Capricorn Sound Studios are located five blocks away from the administrative offices on Broadway in downtown Macon. The studios are under the direction of Capricorn a&r Vice President Johnny Sandlin. Sandlin was formerly a member of the Hourglass, a band that featured Duane and Gregg Allman. Sandlin moved to Macon as a studio drummer in 1969, but through metamorphosis, has ultimately come to be a producer with a great track record.

The young studio expert now produces the Allman Brothers Band and Wet Willie, along with various other acts. Under his supervision, Capricorn Sound grew from four tracks to eight, and now to 24 tracks, in, 16 out. Sandlin terms the studio "the best anywhere." He added "We have more technical sound recording equipment in one studio than any other."

Sandlin's staff includes Ovie Sparks, chief engineer; Buddy Thornton, engineer, plus producer-engineers Paul Hornsby and Bill Stewart. Capricorn Sound has only had a few sessions outside of Capricorn artists. With the studio being booked so heavily, talk of building another studio may become a reality shortly.

Johnny Sandlin feels that Macon's quiet musical environment has provided the atmosphere to create the best sounds. The time element has also been eliminated, making the studio's goal one of quality sound rather than monetary quantity. Sandlin often tapes jam sessions by his acts. Albums are collections of the best studio work over weeks and even months of recording. Sandlin recently began producing Wet Willie, and as one member of the band relayed, "Johnny Sandlin fits all the superlatives of a producer."

Wonder Graphics: Eyemarvels

■ SPARTANBURG, S.C. — Wonder Graphics, a creative company offering a wide variety of styles and concepts including album design, graphic advertising, photography and illustration, is one of the new, young visually creative businesses associated with music in the south.

In the short span of just over one year Wonder Graphics has turned out album covers and art work for such artists as the Allman Bros. Band, whose "Eat A Peach" album campaign was the catalyst that launched Wonder Graphics into the national limelight, the James Gang, Dr. John, Willie Mitchell, Danny Holien, Wet Willie, Al Green, Van Morrison, Ned Ace Cannon, Eric Quincy Tate, Marshall Tucker, Alex Taylor, Savoy Brown and others.

James Flournoy Holmes and David "Worm" Holmes are the two young men who supply the momentum behind Wonder Graphics. Both are natives of South Carolina where they are currently living and directing their business.

Flournoy, who received his BFA degree at the university of Georgia, is director of the creative end of the company. David Holmes business man-
(Continued on page 34)

CONCERT REVIEW

Willie Wows 'Em

■ MACON — This city is the home of Mercer College and Wet Willie's recent appearance there was more like a long awaited reunion, rather than a performance by the band next door. Led by the driving vocals of blues man Jimmy Hall, Wet Willie ate the place up. From blues to boogie to rock, the soulful band gradually built the capacity crowd to a foot-stomping frenzy that took two encores to satisfy.

Hall, who performs like Mick Jagger but without the theatrics, led the ultra-tight rhythm section from "Shout Bamalama" by Otis Redding to other rockers like "Red Hot Chicken."

Earthy Funk

Their material is earthy funk with a tasty spicing of updated lyrics. Refreshingly uncomplicated, they attack with highly emotional rock that is as basic as grits. Wet Willie has developed a live performance that beats the best. They have a charisma that envelops the audience.

Raw and honest, Wet Willie's music delivers it straight. This is definitely an act that will develop nationally. There isn't a rock and roller around who won't dig it!

Dan Beck

ABC Bullish on Atlanta

■ ATLANTA — "To stimulate artists and writers of talent to have an outlet for their talents to be exposed via a major record company in the south," is the expressed reason for ABC opening an a&r branch here. As the label sees it, Atlanta has at least as much appeal for recording as places such as Nashville, Memphis, and Muscle Shoals.

Charles Mann, an Atlantan who has written songs for Roberta Flack and Donny Hathaway, Dionne Warwick and others, represents ABC's first backing of an artist and writer from the Atlanta office. His current single is "Say You Love Me Too" and "I Can Feel It." His first album is currently in the works.

Dave Crawford, who heads ABC/Dunhill's Atlanta operation, currently has a single out titled "The Law And The Lady." Crawford came to ABC/Dunhill from Atlantic Records where he enjoyed a successful four years as producer of Wil-

son Pickett, Jackie Moore, Sam & Dave, Dee Dee Warwick, the J. Geils Band and others. He is also currently working on his album, as well as producing B. B. King in Philadelphia.

Producer Joe Hinton has also been added to the staff in Atlanta. The former Motown writer and producer for Gladys Knight And The Pips, Junior Walker and the All Stars and others during his tenure at Motown. The recent acquisition by ABC/Dunhill of Don Robey's Duke-Peacock-Backbeat Record labels in Houston, brought ABC such names as Bobby Bland, Carl Carlton, Inez Andrews, and Hinton will be producing Bobby Bland and other artists for ABC.

An extensive southern tour has been arranged by Dave Crawford for staff artists and writers for the label.

ABC/Dunhill's offices are located at 1314 Ellsworth Industrial Drive in the LeFevre Sound Studio complex.

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Dr. John, The Night Tripper

Captain Beyond

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Walden's First Lady

■ MACON, GEORGIA — Carolyn Brown joined the Phil Walden organization nine years ago. She began her unplanned part-time career in the music business several months after completing high school by handling mail for the unofficial Otis Redding Fan Club. A month after joining the company, Redding asked her to become his fulltime secretary. A year later in 1965 when Phil Walden returned from Germany and active duty in the Army, Carolyn became secretary to both Walden and Redding, as well as serving as secretary for the newly formed official Otis Redding Fan Club. Her duties included the usual secretarial tasks plus typing and processing contracts for the artists, as well as working alone for Walden Artists and Promotions as the company's only hired employee.

By the time Capricorn Records and No Exit Music, Walden's publishing firm, were formed, Ms. Brown was managing an office of about 17 employees which included various companies within the Walden corporate structure.



Carolyn Brown

Currently, Carolyn Brown serves as director of publishing and licensing and as secretary on the Board of Directors of both the publishing wing of the Walden group of companies and the management division.

Ms. Brown and her husband, Kenneth, have been life-long residents of Macon and they have been married for four years. Husband Kenneth is the Georgia District manager for Franklin Life Insurance Company.

Phil Walden says of his company's first lady, "Known and (Continued on page 46)"

Womack Reaching New Heights

■ MACON — Soul, rhythm and blues and other forms of music associated with the black music idiom, have for the past few years dominated most contemporary music charts. Whereas not too long ago these tunes would have been considered "race records," black music has become a frontrunner and pace-maker for all popular music.

Similarly, Bobby Womack has advanced from the category of rhythm and blues and soul artist to one of the new forces in music altogether. And this has happened not by accident.

For years Womack has been known in musicians' circles as an incredible guitarist and composer. His playing and writing have been instrumental in efforts by people like Sam Cooke, Wilson Pickett, the Rolling Stones, Aretha Franklin, Rod Stewart, Joe Tex, Ray Charles, the Sweet Inspirations, Janis Joplin, Sly & The Family Stone, Delaney & Bonnie and on and on and on.

Being able to play with such a cross-section of performers has enabled Womack to expand and enhance his own recordings, which have resulted in huge successes such as "Fly Me



Bobby Womack

To The Moon," "California Dreamin'," "More Than I Can Stand," and more recently the million-selling hit "That's The Way I Feel About 'Cha," and "Woman's Gotta Have It."

Born a Pisces, Womack grew up with his four other brothers and his parents in Cleveland. A religiously involved family, the Womack brothers on the coaching of their parents, became a gospel group and toured the circuit with groups like the Pilgrim Travelers, the Soul Stirrers, the Five Blind Boys and others.

(Continued on page 34)

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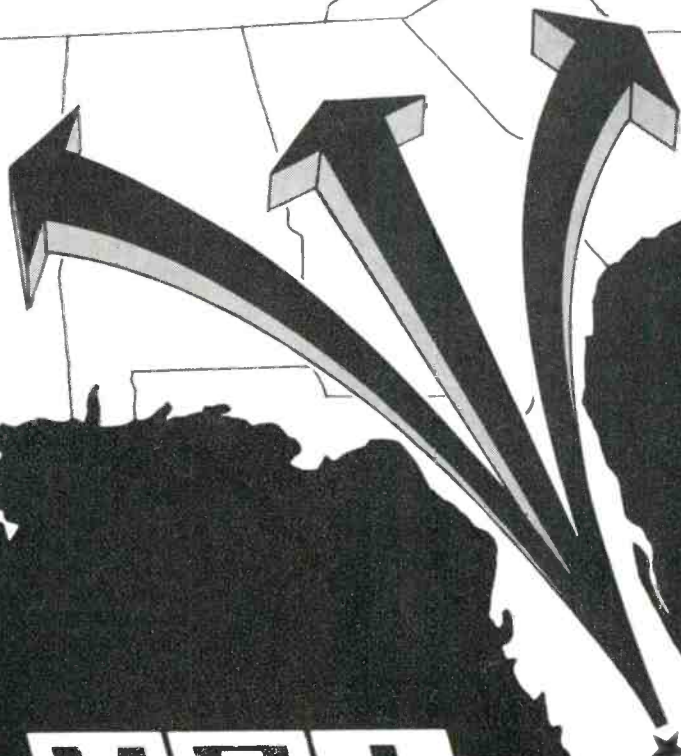
Consider that a sincere plug for Capricorn Recording, in Macon, and four more studios, in Atlanta: Kintel Recording, LeFevre Recording, Lowery Music and Master Sound (where the highly successful "Deliverance" sound track was cut).

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Buie Builds Atlanta's Own Act

■ ATLANTA—Veteran writer-producer Buddy Buie has always been one of Atlanta's music pioneers. As a songwriter, Buie worked with co-writer J. R. Cobb in writing numerous hit records. Today, under the management of ATI chairman Jeff Franklin, Buie is a major force in Atlanta.

Since that time, Buie's foresight has developed a very important segment of the Atlanta music foundation. Two and one half years ago, Buie saw the need for a studio with an established rhythm section. Today, the Atlanta Rhythm Section has created more than a unique sound for Studio One; the studio developed by Buie, Cobb, Paul Cochran and Bill Lowery. The group is now on MCA Records. They have grown from individuals adept at recording single records into a solid act that is growing in popularity and making the transition to album product.

Additionally, the studio will be equipped with Quad, DBX's, a Spectrasonic board and Automated Computerized Remix, and is already attracting top names. Lewellan-Martin of Louisville, Kentucky are equipping the studio; Deep Purple, Al Kooper, The Classics IV, Joe South, Billy Joe Royal and B. J. Thomas have found a profitable sound at Studio I. The new board and that solid rhythm section have increased the demand of the private studio into an active cutting house. Rodney Mills serves as the chief engineer. Buie's Atlanta Rhythm Section has even found their demand in major concerts across the nation.

The staff of Studio One has grown to two engineers, an accountant and a secretary. Buie now is working with Jerry Mc-

Sounds of the South

(Continued from page 6)

points and benefits of operating from Atlanta. It's a growing city with a lot of excitement, Kooper replied. He observed that, "the city fathers and music executives have civic pride. They are willing to help you get started."

Kooper has named David McSheehy as director of a&r. His personal assistant will be Ms. Patti Dunn. Liaison and coordination between Sounds of the South and MCA Records will be through Kooper and MCA Records President Mike Maitland.

Coon and Shorty Watkins and the Boogie Band. Outside clients now include Hanna-Barbera Productions. Buie is currently working on sound tracks for their Saturday morning cartoon show, "Butch Cassidy and the Sundance Kid," to begin September 8, on NBC. Also, Dennis Yost & the Classics IV's current single, "Save The Sunlight," was done at Studio I.

Studio I has three independent producers in Buddy Buie, J. R. Cobb and Robert Nix. The innovative organization is one of the major forces establishing the Atlanta sound.

Mitnick Finds Gelt In Atlanta

■ ATLANTA — Independent promotion specialist Alan Mitnick relocated his operation to Atlanta this past year. The Detroit native is a thirteen-year veteran of the music industry.

Mitnick also relocated his Gelt Music Company and his Gelt Production Company to Atlanta. He is currently representing Motown, Stax/Ardent, Family Productions and MCA Music.

Atlanta Sells The Sound

■ ATLANTA—The growth of creative activities in Atlanta is only one aspect of the tremendous influence the city has in the music industry. Distribution of record and tape products put Atlanta on the proverbial music map decades ago.

Atlanta's strategic location and accessibility to the entire Southern record market has made it a mecca for distributors, one-stops, and rack jobbers.

Sam Wallace was one of the pioneers in the sale and distribution of records. In 1971, he retired after 44 years with RCA. Today, he is still active in the increasingly competitive market as an independent record promoter.

UDC, WEA, ABC, MCA, RCA, Columbia and Capitol are major forces in the massive music marketing center.

Sales experts such as Al Levinson, now a top executive with ABC; Don Dempsey with Columbia; Hugh West and Carol Sanford of One-Stop Record House; and Charlie & Terry Moon at Mon Enterprises are part of the reason why Atlanta has risen to such prominence.

(Continued on page 42)

Discovery Set For Hydra Push

By TOM DuPREE

■ ATLANTA—"We believe in out-hustling, pure and simple," said Frank Hughes. "We may not have as big a budget as you do, but we'll work two hours to your one—and we get results that way."

Right now, Frank Hughes and his associates are hustling a four-man Southern rock band called Hydra, which they believe will take their five and a half year-old talent organization to new places. Hydra already has, hands down, the best word-of-mouth of any unrecorded band in the Southeast, and of the 20 groups in Hughes and partner Steve Cole's booking firm, Discovery Inc., Hydra is at present the only band involved in the firm's other arm, Hughes-Cole Management, Inc. The management of Hydra's career, in anticipation of results on its Capricorn Records deal, is the focal point of the organization and the primary concern on everyone's mind.

Since its inception in 1967, Discovery has seen good and bad periods, but with the emergence of interest in Southern rock and roll and the breaking of national draws from the South, the company is optimistic, if not downright happy. Discovery's cash flow tripled in its first four years of existence—but since last March, that figure has multiplied five times.

"Last summer was the biggest breakthrough in our existence," says Hughes. "That was when the rock and roll club

(Continued on page 43)

Master Sound Delivers

■ ATLANTA — Master Sound Studios, has been an instrumental cog in Atlanta's creative rise. Bob Richardson and his wife Babs have established an enviable track record with their award-winning efforts.

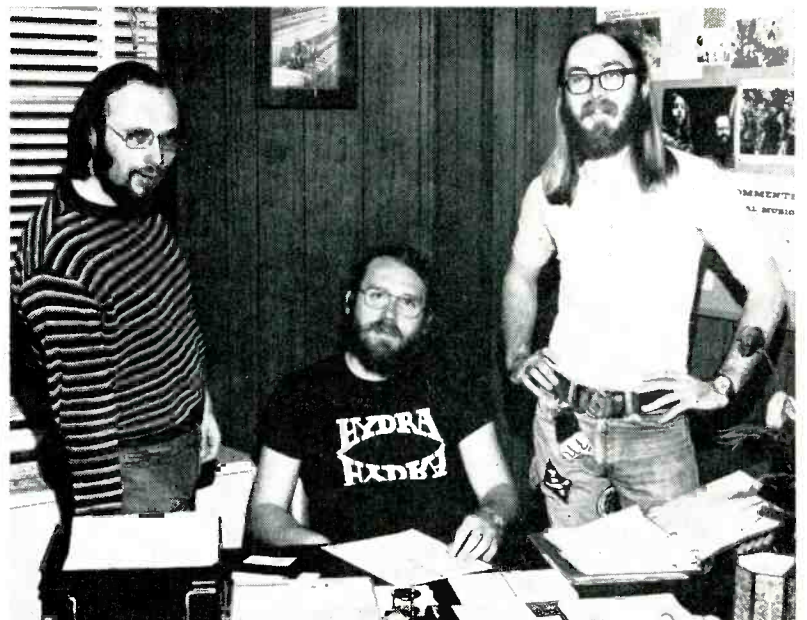
Movie soundtracks, jingles, singles and albums cut at Master Sound have all proven to be successful endeavors. The audio activities for the film industry include the soundtracks for "Deliverance" and "The Fantasy World Of Charlie Moon." The Deliverance recording contained the hit single "Dueling Banjos."

The jingle-cutting business has warranted the acceptance of the Hollywood Radio and Television Societies' International Broadcasting Award for the world's best broadcast advertisement of 1970. The winning efforts were "Marie Antoinette On Hotdogs" and "Historical Hotdogs." Master Sound also won the International Award for Muscular Dystrophy through work with Interfilm.

Commercial record recording has drawn credits for Lobo's "Of A Simple Man" album which has produced three successful single releases: "Don't Expect Me To Be Your Friend" "I Want You To Love Me" and "Of A Simple Man." Joe South cut "Birds Of A Feather" and Billy Joe Royal cut "Down In The Boondocks" in Master Sound's facilities.

The Classics IV, featuring Dennis Yost, scored on three hit records with the Richard-

(Continued on page 42)



Discovery, Inc. partners (from left) Steve Cole and Frank Hughes and special promotion director Mike Bone lead one of Atlanta's fastest rising booking and management firms.

MCA RECORDS

Salute To The New Atlanta



Proud To Be Part Of A Growing Atlanta



Al Kooper

David McSheehy and Patti Dunn

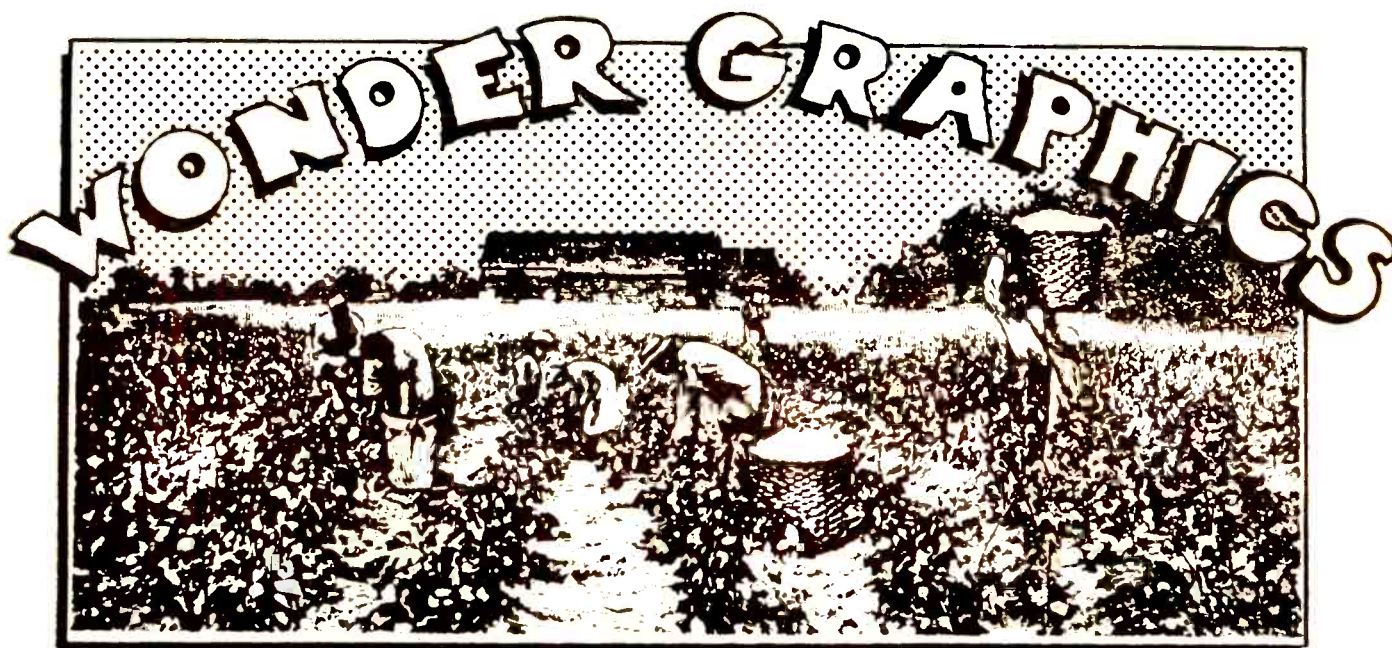
First single by Mose Jones "Here We Go Again" from the soon to be released album MCA-329.



Coming Soon! Watch for Lynrd Skynyrd

The Capricorn Catalog

ARTIST	TITLE	NUMBER	PRODUCER	RELEASED
Allman Brothers Band	"Allman Brothers Band"	SD-33-308	Adrian Barber	Nov., 1969
Johnny Jenkins	"Ton-Ton Macoute"	SD-33-331	Johnny Sandlin	July, 1970
Livingston Taylor	"Livingston Taylor"	SD-33-334	Jon Landau	July, 1970
Allman Brothers Band	"Idlewild South"	SD-33-342	Tom Dowd	September, 1970
Cowboy	"Reach For the Sky"	SD-33-351	Johnny Sandlin	December, 1970
Alex Taylor	"With Friends & Neighbors"	CAP-SD-860	Johnny Sandlin	February, 1971
Allman Brothers Band	"At Fillmore East"	CAP-SD-2-802	Tom Dowd	July, 1971
Wet Willie	"Wet Willie"	CAP-SD-861	Eddie Offord	August, 1971
Jonathan Edwards	"Jonathan Edwards"	CAP-SD-862	Peter Casperson	October, 1971
Cowboy	"5'll Getcha Ten"	CAP-SD-864	Johnny Sandlin	October, 1971
Livingston Taylor	"Liv"	CAP-SD-863	Jon Landau	November, 1971
Alex Taylor	"Dinnertime"	CP-0101	Johnny Sandlin	February, 1972
Allman Brothers Band	"Eat A Peach"	2CP-0102	Tom Dowd	February, 1972
Maxayn	"Maxayn"	CP-0103	Andre Lewis	May, 1972
Eric Quincy Tate	"Drinking Man's Friend"	CP-0104	Paul Hornsby	May, 1972
Captain Beyond	"Captain Beyond"	CP-0105	Captain Beyond	July, 1972
White Witch	"White Witch"	CP-0107	Johnny Sandlin	July, 1972
Martin Mull	"Martin Mull"	CP-0106	Martin Mull	August, 1972
Wet Willie	"Wet Willie II"	CP-0109	Eddie Offord	September, 1972
Duane Allman	"An Anthology"	CP-0108	Various producers	November, 1972
Maxayn	"Mindful"	CP-0110	Andre Lewis	January, 1973
Wet Willie	"Drippin' Wet"	CP-0113	Johnny Sandlin	March, 1973
Marshall Tucker Band	"Marshall Tucker Band"	CP-0112	Paul Hornsby	March, 1973
Liv Taylor	"Over The Rainbow"		Liv Taylor	April, 1973
Captain Beyond	"Sufficiently Breathless"		Captain Beyond	April, 1973
Gregg Allman	"Laid Back"	CP-0116	G. Allman-J. Sandlin	May, 1973
Allman Brothers Band	"Brothers and Sisters"	CP-0111	Johnny Sandlin	April, 1973



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General Record Corporation: New And Active

By JEANNIE SCHOEL

■ ATLANTA—Little more than six months ago, a new record company, General Record Corporation, debuted out of Atlanta. In itself, that news is not remarkable, since new record companies frequently emerge, only to disappear a short time later. What is unique about this particular record company is that in just six months, it has established a solid name for itself and shows every indication that it will remain a self-sustaining, successful enterprise.

General Record Corporation's contemporary label is GRC Records; its r&b label is Aware Records, and GRC has already enjoyed a hit record on Aware, "The Truth Shall Make You Free" by King Hannibal. Additionally, GRC has already established a sizable and talented stable of artists.

One reason for the formation of GRC was to add the dimension of music to entrepreneur Michal Thevis' already

GRC: People Make It Work

■ ATLANTA — General Record Corporation requires knowledgeable people to make it work, as does any record label or any business, for that matter. Equally important, it requires involved and committed people with a personal interest in the company's end result. General Record Corporation requires these professional and personal attributes in even greater degree, because there are no laurels on which GRC can rest. Success and recognition within the industry depend on what is done now, what can be accomplished from this day's efforts, this minute's efforts.

Fortunately, or maybe naturally, GRC's Michael Thevis was able to find people with the kind of experience, dedication and involvement essential to the record company's success, and to bring them to General Record Corporation. When the record company opened its doors with the aspiration to become a major label within the industry, Thevis retained the professional knowledge and experience of Jim Riggins to direct activation of the label, and to guide Thevis himself, who, up to that time, had extensive experience and success in every area of the entertainment world *except* music.

(Continued on page 24)

existing entertainment complex. Subsequent to that is the premise that General Record Corporation, combined with the other Thevis entertainment divisions, offers exceptional opportunity to young talent in the areas of music, television and feature motion pictures. To this end, the artists signed to GRC possess the several talents of writing, singing and performing, which GRC considers essential not only for success in today's music field, but also for total career development and success. The total involvement with the recording artist's career is evidenced further in the fact that artists signed to GRC have full management services available to them from personnel related to, and involved with, their label.

Leaving theory behind, to date approximately 1.2 million dollars have gone into activating and developing General Record Corporation. Thirty-four people in Atlanta are actively engaged in operation of the label. General Record Corporation and its personnel have just moved into a 41-office building, and out of this facility all label activity will be generated.

The expectations for GRC and its artists are high: Thevis anticipates GRC's product expectancy for its first year to be five million pieces, with gross dollar projection between eight and ten million. Release of GRC product will be on the basis of every three weeks, with no structured proportion of releases being on either the Aware or the GRC label.

Holloway, Hannibal

In the two areas of GRC's current involvement, contempo-

Into Movies



Manchester Brooks, Director Mike Mesla, and Aware Records performer King Hannibal take five from the six guns during filming of "The Hole In The Leg Gang," featuring Hannibal and starring Troy Donahue. The movie was shot on location at Georgia's Lake Spivey, Underground Atlanta and at Dahlonega.

rary and r&b, there are several artists whom GRC feels have an exceptional potential for success. One is Loleatta Holloway, who starred in the Chicago production of "Don't Bother Me, I Can't Cope." King Hannibal, of course, in the same category, has made a name for himself with "The Truth Shall Make You Free," and is well on the way to becoming an established top name in the r&b field.

Other Artists

In a different vein, Sammy Johns writes and sings religious-country oriented songs with the special feeling which should bring him that special kind of success. Additionally, Sammy wrote songs for, and performed in, Thevis' picture production company's "The Hole In The Leg Gang," a western comedy spoof which stars Troy Donahue. Heartwood is a four man group from North Carolina who write esoteric material and sing it exceedingly well. The group's first album is in production now, called "Wants & Needs."

The Rhodes Brothers, Tom, John and Eddie, are an exciting dynamic and very professional group, currently playing a month-long engagement at the Las Vegas Hilton. They will be cutting their first album for GRC upon their return from Las Vegas.

The Counts, with a history of several successful records on another label, have joined GRC, and are now recording new material.

Red, White and Blue are three guys and a girl who sing country blue grass like it's never been done before.

General Record Corporation operates without a staff of in-house producers; the GRC artists, for the most part, are independently produced, and eventually, all recording by GRC acts will be done through contracts with independent producers. As a result, GRC is continually open to independent production deals.

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Atlanta's Sound Pit: New and Happening

■ ATLANTA—The Sound Pit, seven month old recording studio belonging to A Michael Thevis Enterprise, is located in Atlanta at 125 Simpson Street.

Thevis and his personnel met with Dan Flickinger and Associates to determine what possibilities could be developed for their own studio-to-be in Atlanta. Following these discussions, Thevis and Ken Laxton, who would later run the Sound Pit, went with Dan Flickinger to Nashville to observe first hand one of the studios Flickinger had designed, the House of Cash.

Flickinger's expertise and foresight in designing a studio which met all today's recording requirements and anticipated the needs of tomorrow's recording studio, difficult at best in this rapidly changing industry, determined for Thevis that Flickinger would design the Sound Pit.

In the short seven months since the Sound Pit came into being, the facility is generating enthusiastic response, and has already brought some of the finest musicians, engineers, producers and arrangers into the studio, among which are Al Kooper, B. J. Thomas, Lobo, and people from the Bill Lowery organization.

Personnel

Responsible for administration of the Sound Pit is Ken Laxton, who has an impressive background as musician, producer and engineer. He has played trumpet with Billy May, Tommy Dorsey, Les and Larry Elgart, and has backed people like Aretha Franklin, Percy Sledge and Sandy Posey on sessions. He was an engineer for Pepper-Tanner Studios in Memphis before coming to Atlanta, where, before joining A Michael Thevis Enterprise and the Sound Pit, he worked with Bill Lowery, with Bob Richardson at Master Sound Studio, and free lance engineer. As a free lance, he engineered the sound track from "Deliverance," including the hit single, "Dueling Banjos."

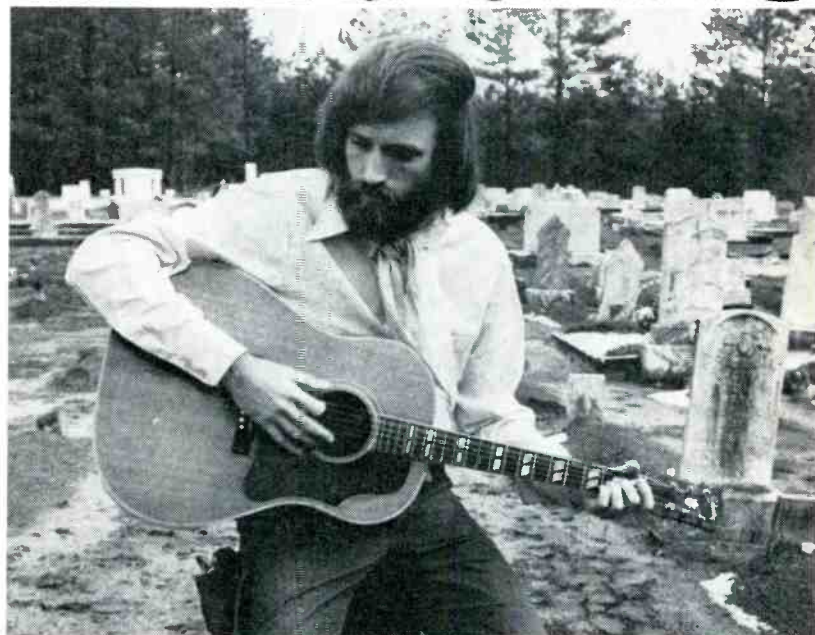
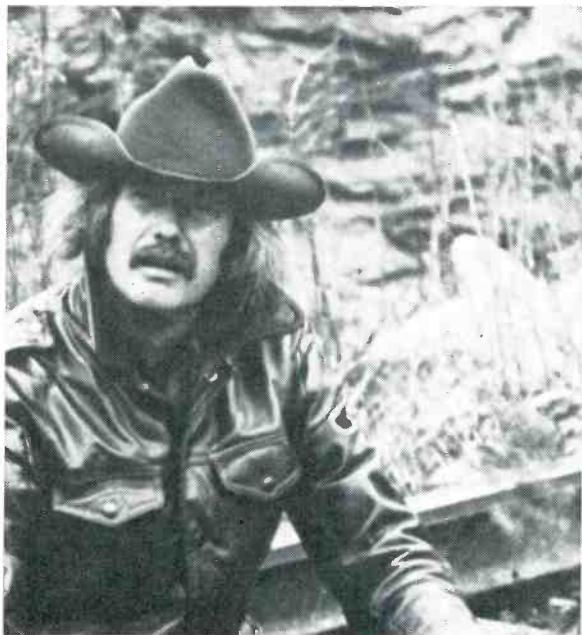
The Sound Pit reflects the Thevis belief that Atlanta is a city with a big future in the music business, and the studio is designed to assist Atlanta in reaching that eventuality. In line with this projection, a Michael Thevis Enterprise

(Continued on page 26)

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'll laugh all the
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Michael Thevis—Atlanta Giant

By JEANNIE SCHOEL

■ ATLANTA — Michael Thevis is Greek and a Pisces. He has been known to refer to himself, among friends, as "The Gregarious Greek," and is called "Mr. T." by his employees and business associates. He has been dubbed "The Golden Greek" by one of the artists signed to his record label, GRC Records.

Thevis was born in 1932 in Raleigh, N. C., brought up by paternal Greek immigrant grandparents, received a strict Greek Orthodox upbringing, and moved to Atlanta at the age of eighteen, attending Georgia Tech and working part-time at a newsstand. Nothing in his life from that time forward can be so easily wrapped up in a single sentence, because Michael Thevis is an extraordinary man, with an extraordinary amount of success, fame and infamy.

The most relevant portion of the sentence concerning his background is that he worked part-time at a newsstand, because he did that for two years, saving a total of \$2,000.00, and started his own local newsstand. He worked at it night and day, began to realize a profit, and thus began an entrepreneurial effort that has resulted in ownership of Global Industries, a network of over 100 different corporations world wide, employing 1,100 people, and operating out of 7 major buildings in Atlanta alone.

Ordinarily, a composite list of a man's business interests makes less than entertaining reading; however, the range of Thevis' interests, both personal and financial, is rather impres-



Michael Thevis

sive, and must at least be mentioned in the Michael Thevis story. It is publicly known and publicly admitted by Thevis that some of his business ventures have concerned "adult" movies and books. He has been legally and socially chastised for his involvements in these ventures. But it is not necessary to dwell on his activities in this realm because Thevis, the businessman, is much more than a "pornography king" (a term by which a recent Newsweek article chose to refer to him).

He is owner of several supper clubs, the most recent acquisition being The Sheik's in Orlando, one of the most elite supper clubs in the area. Among his many businesses are a number of non-specialty restaurants, a furniture manufacturing company, a trucking company, a liquor store, and book and card shops in 30 states, including the Atlanta Book Mart in Atlanta. He has a gift service which he is currently franchising throughout the country, called New Yorker

(Continued on page 26)

Making Marlin Aware



Jim Riggins (left) national promotion director for GRC and label chief Mike Thevis (seated) prepare the final details in signing Marlin McNichols to Aware.

Thevis' Entertainment Complex

■ ATLANTA — The parent company to the Thevis entertainment complex is "A Michael Thevis Enterprise," and included in this complex are a motion picture production company, a television documentary production company, an international film distribution company, two record companies, a recording studio, seven publishing companies and a management firm. All are based in Atlanta.

General Record Corporation, the publishing companies and the management firm are housed in Atlanta in the GRC building, a suite of 41 offices at 174 Mill Street, into which approximately 34 Thevis employees have just moved. The Sound Pit, the recording studio

GRC Personnel

(Continued from page 20)

The experience Jim Riggins brought to GRC covered eight years in the record industry in sales and promotion. Prior to joining GRC, Riggins spent four years with Columbia Records in national sales and promotion capacities, and had spent the two years prior to joining GRC first as regional promotion director for Capitol Records' independent labels, and as regional promotion manager for Holland-Dozier-Holland.

Clinton Moon is another key figure in the GRC structure, having had experience as an agency account executive and art director.

Wendell Parker, as did Clinton Moon, joined GRC shortly after its inception, coming to GRC with thirteen impressively successful years in the record business. He had spent the year previous to joining GRC in sales for Columbia Records.

Roy Callaway, a&r administrator, began with Cameo-Parkway Records as a producer, and has worked with people such as Dale Frasier, Paul Leka and Bob Reno in New York.

MMI Activities

Music Marketing International, independent marketing firm based in Los Angeles, is the company of Buz Wilburn, who charts twenty-one years in the record business and has extensive experience in every area of the industry, including a&r, promotion, sales, marketing and merchandising, on both the domestic and international levels. M.M.I.'s success

(Continued on page 26)

belonging to A Michael Thevis Enterprise, is located at 125 Simpson Street, and the remainder of the Thevis entertainment interests are headquartered at offices on Marietta Street.

The motion picture company within this entertainment complex is Profile Productions, which has just completed a major feature film for release in April entitled "The Hole in the Leg Gang."

The television documentary production company, a division of Profile Films, is completing production of a film on mountain climbing, one on the underwater world (Jacque Thevis, perhaps?) and is in planning stages for production of a documentary on the nine month long preparation and excavation for the Transamazonica Highway, which will stretch through the jungles of South America from Peru to Brazil.

World Wide Film Distributors, the name of A Michael Thevis Enterprise film distribution company, not only distributes films produced by Profile Productions, but also purchases North and South American rights to foreign made films, imports them, and adapts them (with music scoring and English dubbing) for American audiences. The first of this kind of imported and adapted films to be released in this country is "Sidewalk Doctor," starring internationally acclaimed actor Curt Jurgens. The film will be in release in April.

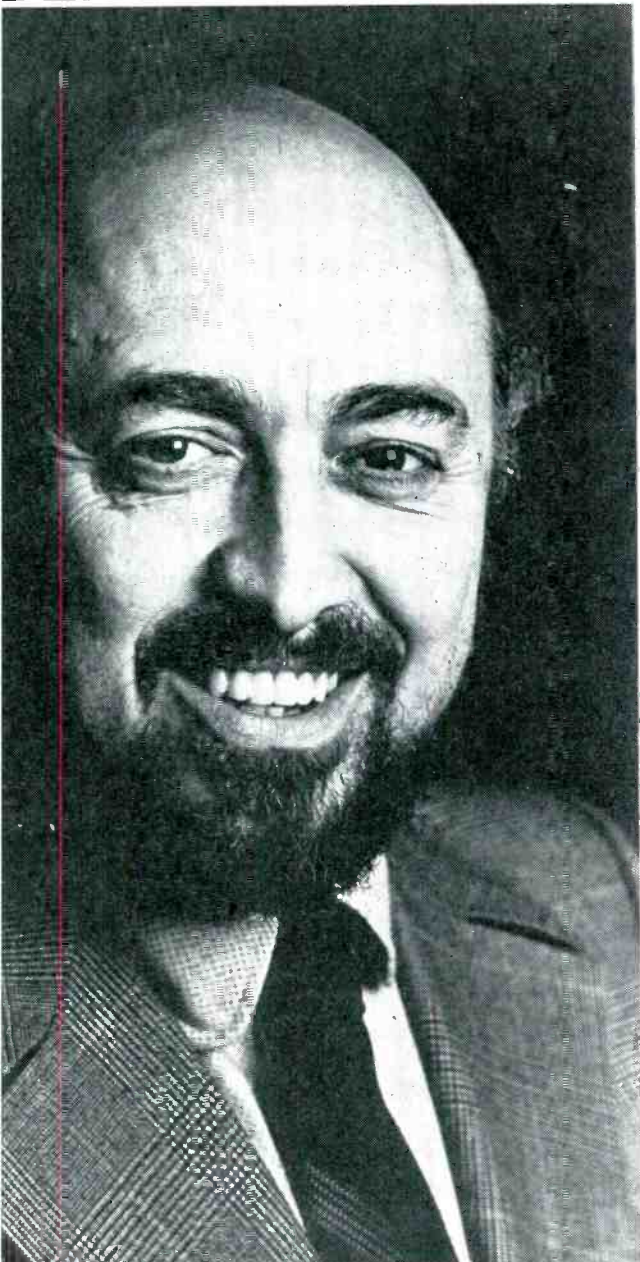
The publishing companies belonging to this complex are Piraeus (BMI), MGT (ASCAP), Grapevine (ASCAP) and Act I (BMI). Thevis himself has interests as well in Blue Surf and Nine Mile Music, both BMI affiliates.

Thevis gives a large portion of credit for the success of the whole entertainment complex to a key figure in the organization, and one without whom Thevis says it couldn't be done. That figure is Leon Walters, right hand to Thevis, coordinator of all Michael Thevis Enterprise projects, and in constant company with Thevis in all the corporation's dealings.

An important aspect of all this is that the total entertainment corporation, including the companies in the music realm, are based in Atlanta. There will be no effort made at any time to move the headquarters of these companies to New York or Los Angeles or any

(Continued on page 26)

AL RECORD CORPORATION IS L ENTERTAINMENT CONCEPT



**S MICHAEL THEVIS president
IGGINS, WENDELL PARKER,
ON MOON, ROY CALLAWAY,
D SMITH, KEN LAXTON,
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L ENTERTAINMENT CONCEPT"

EL THEVIS ENTERPRISE

GRC In Pictures



Pictured from left are GRC's Loleatta Holloway, the Sound Pit, King Hannibal, the Counts, the group Red, White and Blue (Grass) and Sammy Johns.

Thevis Profile

(Continued from page 24)

Gifts, and which features cheese and fruit gift packages. He also has a publishing company, a printing company, and several motion picture theaters throughout the country, including the Carrollton Theater in New Orleans.

Thevis has vast real estate holdings as well, with 208 townhouse units currently under construction, a 24-story luxury highrise in downtown Atlanta on the drawing board (which will be called the Midtown Garden Towers—and just happens to have the same initials as his name), and owns 350 undeveloped acres adjacent to Disney World in Orlando, to list only a few.

Personnel the Key

Michael Thevis is a man whose curiosity and interest span a wide range of areas, who has an active, inquisitive mind, and to whom the most appealing challenge is exploration, development and success in some new area. His intense personal involvement is currently directed into the entertainment industry. For the past year, Thevis has been occupied with putting key administrative personnel into each of his other organizations so they can become self-sustaining and so that he may devote

himself exclusively to his entertainment enterprises. He feels that point has been reached, and is now actively engaged in building a vast entertainment complex, called A Michael Thevis Enterprise, which encompasses feature films, production of television documentaries, recording studios, a record company, music publishing companies and a management firm.

The entertainment divisions of A Michael Thevis Enterprise are Profile Productions, the feature film and television documentary production company, World Wide Film Distributors, The Sound Pit recording studios in Atlanta, a number of publishing companies, GRC and Aware Records, and Jason Artists Management, named after Thevis' ten month old son.

Thevis is responsible for initiating and setting plans in motion for a rock concert to be held in April at Atlanta's 17,000 seat Omni, and projects a gross of \$100,000 will be raised, with proceeds donated to Muscular Dystrophy. Thevis' contributions to his "favorite" charity are not only in cash, but come in the form of his own time and that of his staff.

Michael Thevis is involved with Atlanta—his many organizations are based there, and he has based the entertainment complex of A Michael Thevis

Enterprise there because he wants Atlanta to become a major force in the entertainment industry. Atlanta has potential; Thevis is helping to provide it with the facilities. If Michael Thevis, the Golden Greek, has his wish, and there's little reason to doubt that he will, Atlanta will be known not only as the home of Coca Cola, and reminiscent of Scarlett O'Hara, but will rank among the major entertainment industry capitols of the world. Michael Thevis is definitely a man behind Atlanta.

Entertainment Complex

(Continued from page 24)

other so called "music capital" or "entertainment capital" in between. They are based in Atlanta because their reason for being is to bring the rest of the country to Atlanta, to bring the potential of this city as a major entertainment center to fruition. That's the way Michael Thevis wants it, and that's the way it undoubtedly, and happily, will be.

GRC Personnel

(Continued from page 24)

brought Wes Farrell's Chelsea Records label to the company, and M.M.I.'s efforts in structuring and directing the label gave Chelsea its credibility and subsequent success. In the same manner, M.M.I. will supply its expertise to the creation and development of GRC Records, complementing and completing the total A Michael Thevis Enterprise entertainment complex.

In addition to Wilburn, there are three other principals within the M.M.I. organization who will be equally involved in the GRC project. They are Caroline Dees, executive director of the company, Bill Valenziano, general manager of M.M.I., and Jeannie Schoel, director of publicity and creative services. These individuals, each with a number of years and extensive experience in the recording industry, will supply their valuable contributions toward development of the GRC label.

Atlanta Sound Pit

(Continued from page 20)

holds property alongside the studio which will be developed as the studio and General Record Corporation expand.

WET WILLIE DRIPPIN' WET



SPECIAL NOTICE!
 The management hereby disclaims any responsibility for patrons who suffer:
 (A) APOPLECTIC STROKES,
 (B) CEREBRAL HEMORRHAGES,
 (C) CARDIAC SEIZURES, or
 (D) FAINTING SPELLS during the performance.

WET WILLIE'S LATEST ALBUM, "DRIPPIN' WET" (CP 0113)

APPEARING WITH BECK, BOGERT & APPICE

- | | | |
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| 3/28 Music Hall, Boston, Mass. | 4/7 War Memorial, Rochester, N.Y. | 4/6 Fairgrounds, Indianapolis, Ind. |
| 3/29 Lowe's Theatre, Syracuse, N.Y. | 4/8 Cobo Hall, Detroit, Mich. | 4/12 John Carroll University, Cleveland, Ohio |
| 3/30 Capitol Theatre, Passaic, N.J. | 4/9-10 Felt Forum, New York, N.Y. | 4/13 Maple Leaf Gardens, Toronto, Ontario |
| 3/31 Georgetown University, Washington, D.C. | 4/11 Syria Mosque, Pittsburgh, Pa. | 4/14 Civic Center, Providence, R.I. |
| 4/1 Palace Theatre, Albany, N.Y. | 4/4 Amphitheatre, Chicago, Ill. | 4/28-29 Winterland, San Francisco, Calif. |
| 4/2 Veteron's Memorial Auditorium, Columbus, Ohio | 4/5 Armory, Minneapolis, Minn. | 5/5 Sparts Arena, San Diego, Calif. |
| 4/3 Kiel Auditorium, St. Louis, Mo. | | 5/6 Long Beach Arena, Long Beach, Calif. |

On Capricorn Records & Tapes
 Distributed by Warner Bros. Records.

McCabe, McCullough Make Heavy Production Team

■ ATLANTA — McCabe & McCullough, Inc. is one of the production companies in Atlanta. Tim McCabe and John McCullough are the principals. They are active in the writing and production of both radio and television commercials as well as phonograph records. Commercially their credits include Coca Cola, Sears, Michigan Tourist Council and others. Phonograph label credits for the two include Capitol, Herald, Metromedia, Laurie, Blue Orpheus and others.

McCullough has received gold records for his productions of "Stay" and "Snoopy vs. the Red Baron" and his writing of "The Return of the Red Baron." McCabe has received national recognition for his syndicated baseball recording "Home of the Braves" and the official Dogwood Festival theme song "Springtime in Atlanta."

Current activities for the pair revolve around a second album by McCabe, the artist, entitled "Songs from the Mountain." Besides McCabe, other acts include Ron Price, Jim McCullough, Hugh Jarrett and "Mooney." McCabe and McCullough head up their own record company under the Granny label. Their publishing divisions are Azinda Publications (BMI) Red Dragon Music (BMI) and T.A.M. Music (ASCAP). They record at Mastersound Studios and their offices are located at 1800 Peachtree Center Building, Atlanta, Georgia 30303.

Richard's Rocks the South

■ ATLANTA, GA.—February 1, 1973 marked the opening of Richard's, one of Atlanta's primary night spots for showcasing talent. The club is owned and operated by Richard Floyd and Richard Bryan, both of whom have various experiences with the music industry.

Richard's philosophy is that of booking growing acts; those on the way up. The club is developing a performer oriented image. Bryan and Floyd are focusing on a goal of making Richard's THE club in the Southeast to break new acts.

Currently the nitery is attracting a wide range of rock enthusiasts fitting all consumer demographics. "Quality entertainment is the attributing factor," related co-owner Richard Bryan. He added, "The club offers promotion, so we are working toward strong in-

GWS Breaks New Talent

■ ATLANTA—In the volatile and precarious business of recording and promoting young talent, where survival itself is uncommon, few companies if any, can boast the success story of Atlanta based four year old Great World Of Sound Recording Corporation Of America. GWS, formed and headed by its energetic 29 year old President and executive producer Bill Stith, began in 1969 when Bill, operating under the name of Trip Records, barnstormed the state of Florida as a one man promotion team, determined to put a then unknown song "Welfare Cadillac" on the top of the local charts. The sound was in the grooves and the rest is, as they say, history. Bill and Trip Records had been catapulted to industry prominence, and subsequent releases on major labels stabilized GWS at the forefront of the American production scene.

All-Around Talent

In a short time, GWS has become a leading supplier of new talent. GWS products have consistently been on the national charts. Performing and composing talent, under the guidance of GWS, have either produced, co-published or written material for such artists as Bobby Vinton, Faron Young, Guy Drake, The Heroes of Cranberry Farm and others—all types of music for all types of artists.

The philosophy of GWS is to make the highest quality production possible, and then to implement a systematic approach

industrial relationships."

Bryan and Floyd have established a three phase plan for making their club work. Phase One was to actually prepare the physical plant. Then, the organizational set up was necessary to align the staff, so that Bryan and Floyd could undertake the third and final stage, that of promotion.

Richard's has a seating capacity of 700, however, the partners have limited the attendance to 500. With two performances each evening, Richard's has drawn upwards of 800 per night.

To date, Elephant's Memory, Wet Willie, Bo Diddley, Bob Seeger, Little Feat, If and Hookfoot have worked the new showcase spot. Several other acts are due in, including Nitzinger, Marshall Tucker, Hydra, Pure Food and Drug, Cold Blood and Flash Cadillac.

to getting the record placed with a major label.

Consistent with this credo, the GWS Studios are technically the finest facilities Nashville has to offer. In most cases, about 2500 promotional discs are pressed and distributed to broadcasters and sales agents in a key five state area. GWS agents then work with the media in an aggressive merchandising campaign to promote airplay, and based on the results of audience feedback, the platter is offered to a major, such as Atlantic, Lionel, MGM or United Artists. Among the recent success stories of GWS are "Satisfied Women" recorded by Paige O'Brian and placed with Stax Enterprise for release in April and "Miss Pauline" recorded by Burl Ives on MCA, published by GWS and previously recorded by Henry Briggs (Decca) and Billy Bob Bowman (United Artists), both of which renditions enjoyed chart standing.

Today President and executive producer Bill Stith, with the expertise of such esteemed industry exponents as Russ Skinner, Vice President of Marketing, Bud Reneau, Vice President of Publishing and Randy Thompson, Vice President of Distribution, pilots GWS activities from the company's Atlanta headquarters and oversees branch operations in Charlotte, Birmingham, Jacksonville and Miami.

Company objectives, at this point, are to maintain the company's track record of discovering new talent, sustain its high average of placements with major labels, operate all existing branches at optimum fertility and further expand the GWS reach throughout the Southeast.



Guy Drake (seated) picks guitar for GWS President and executive producer Bill Stith.

Paragon Agency

(Continued from page 6)

(for example, Bobby Womack and Peace special—guesting on Santana's latest tour of 43 cities) and vice versa booking their contemporary rock acts with outside r&b acts.

Rodgers Redding is very keen on the philosophy behind this technique and the subtle differences of public attraction from group to group. "Even with our rock acts, like the Allman Brothers, there's only certain acts that can go on the show with them. But the business will always pick up if you can put a white act and a black act on a show together.

With Paragon's ever-expanding roster of acts offering such a wide range of musical tastes, it's obvious that another key to success has been the Southern-style personal attention and grooming afforded each band, an attitude Paragon is able to maintain by being in Macon, Georgia, rather than New York City or Hollywood.

In addition to the Allman Brothers Band, Dennis Coffey, and Wet Willie, Paragon's contemporary roster offers Dr. John (Mac Rebennack), John Paul Hammond, Alex Taylor, Eric Quincy Tate, Trapeze, Ned, White Witch, Hurricane Smith, Maxayn, and the latest addition to Paragon and the affiliate Capricorn Records label, the Marshall Tucker Band.

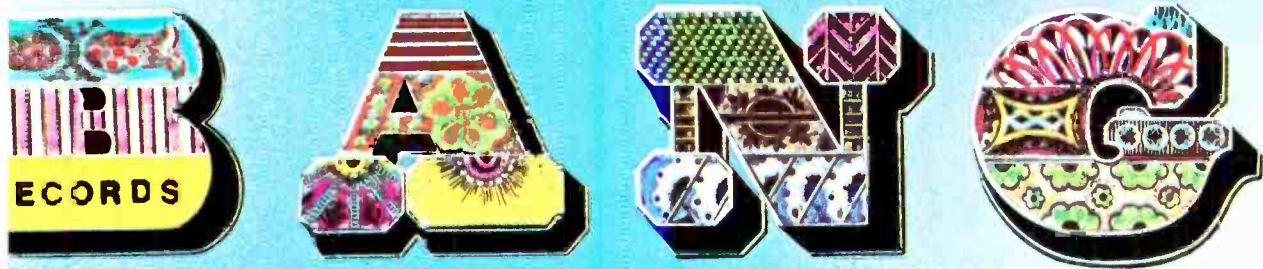
The r&b roster is no less impressive—along with Bobby Womack and Peace, Clarence Carter, and Tyrone Davis, there are Candi Staton, David Ruffin, Betty Wright, Eddie Floyd, Timmy Thomas, Bettye Swann, King Floyd, Mel and Tim, the Mark IV, Z.Z. Hill, Independence, and Bill Coday, to name a few.

Capitol on Atlanta

(Continued from page 8)

pop and other fields of music. The 1670 North East Freeway Access Road site is a multi-purpose facility, housing a distribution sales office; credit office for the South and southwest; Merco, a rack jobber within the Capitol organization; Audio Devices, a Capitol subsidiary that handles the sales of raw tape; a 30,000 square foot warehouse; and the aforementioned promotion offices.

Some 40 employees, including warehouse workers and office staffers, are housed here.



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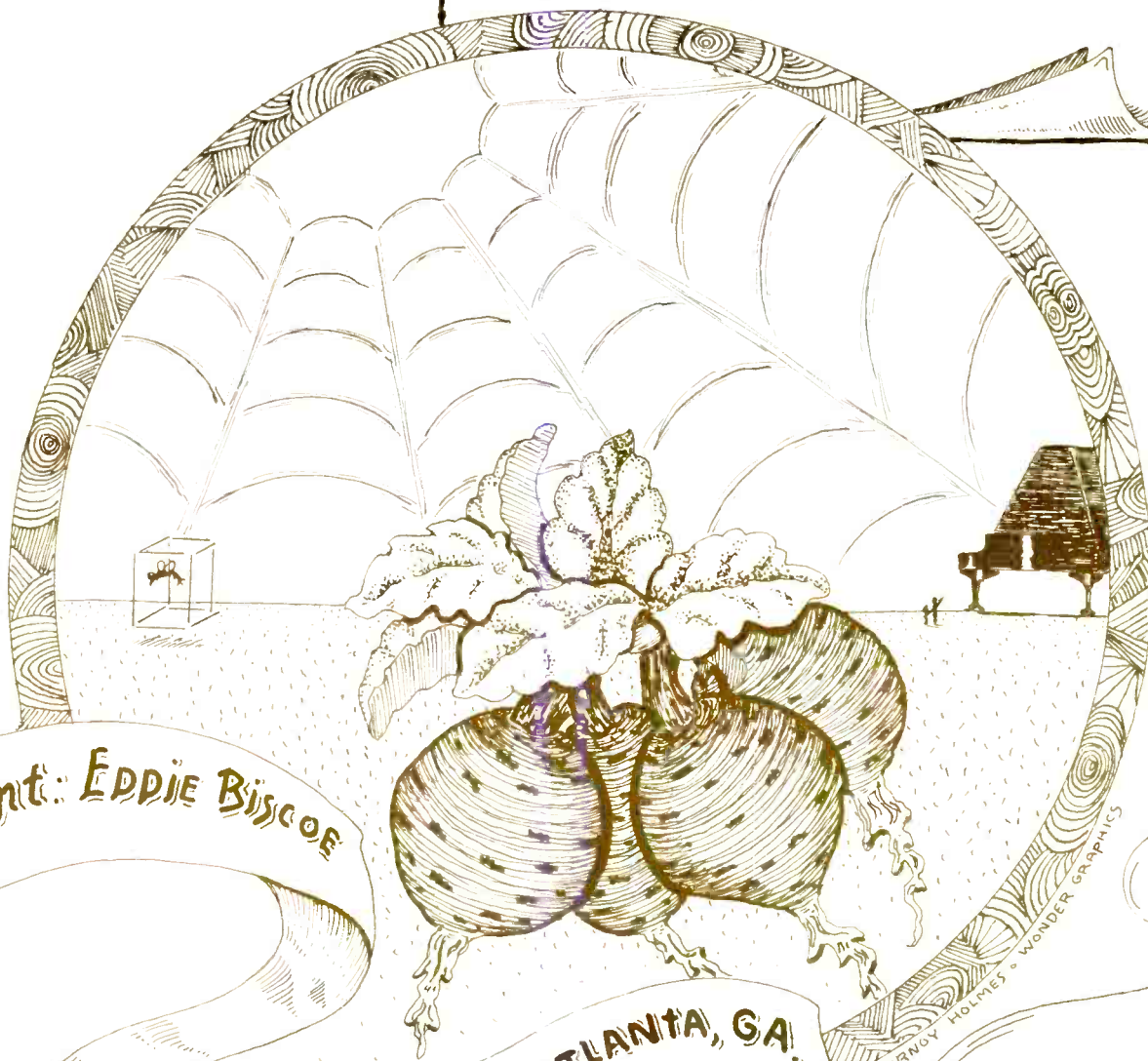
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LOURNOY HOLMES & WONDER GRAPHICS

The Allman Brothers Band: Always Brothers

■ **MACON** — The word from the street is that The Allman Brothers Band is one of the best bands in the country. They have recently lost another Brother, but are carrying on with the same spirit and drive that was the backbone of The Allman Brothers Band which was formed in 1969.

The Allman Brothers Band came together in the spring of 1969 after session guitarist Duane Allman jammed with Dicky Betts, Berry Oakley, and Butch Trucks in Jacksonville, Florida. While still a session guitarist, Duane was to cut an album on his own. Several tracks were recorded with Berry Oakley on bass, Paul Hornsby on piano, Johnny Sandlin on drums. Duane played guitar and handled the vocal chores. The solo album was scrapped because Duane felt it wasn't exactly what he wanted. Finally, the informal group jammed in a Jacksonville park and created what Duane was looking for. Gregg Allman was called on the west coast and Duane asked him to return to Florida and join the band. Jai Johanny Johanson, who Duane met during his studio sessions in Muscle Shoals, was also called, and the Allman Brothers Band was complete. It was exactly what Duane wanted.

Phil Walden, who had a key part in bringing everything together, brought the band to Macon and secured some equipment for them. The band rehearsed long and hard for several months in the spring of 1969, and Phil formed Capricorn Records for which they would record. After weeks of practice, The Allman Brothers Band left Macon for New York City where they recorded their first album at Atlantic Recording Studios. Upon completion of the first album, "The Allman Brothers Band," the six musicians began a three year trek across the country, impressing a growing list of ardent admirers. In the late spring and early summer of 1970, The Allman Brothers Band recorded their second album, "Idlewild South," which was the name of the farm on which they were living at the time. The album was released in October, 1970, and was followed by an even greater demand for personal appearances throughout the country.

More success came in 1971. In March, the Allman Brothers found themselves at the Fillmore East in New York City (their fourth appearance)

where they recorded their third album, "At Fillmore East," which became their first gold album. The album was released July, 1971, and word of this band of southern musicians began to spread. Before the release of the album, The Allman Brothers Band played its fifth Fillmore East gig, headlining the closing weekend of Bill Graham's hall on June 25, 26, & 27.

In September 1971, after constant touring, the band vacationed from the road and began recording its fourth album, "Eat A Peach." Three tracks for the album were completed at Miami's Criteria Studios before the band finally decided to take its first vacation in 2½ years. During the vacation, Duane Allman was killed in a motorcycle accident on a Macon street on October 29th at the age of 24. The entire Macon music community, as well as much of the music industry, was shocked. The remaining members of the band decided to get away from it all for a while following Duane's funeral, but they returned to Macon shortly thereafter and began rehearsing for their upcoming dates, which included two Carnegie Hall concerts on Thanksgiving. The band was and are brothers in the truest sense of the word: they were determined to carry on without Brother Duane.

The Allman Brothers went back on the road in late November with the same positive attitude and spirit which has characterized them since their formation. The five-member group completed "Eat A Peach," and the album was released in February of 1972.

After several more months of touring as a five piece unit, The Allman Brothers Band took its second vacation in August. Each member went his own way for

the respite, and rumors of discord within the band started popping up. None were true. After several weeks into the vacation, the Allman Brothers returned to Macon and began work on the fifth album. When they returned, the band decided to add a sixth member, Chuck Leavell, to play piano. Chuck has lived in Macon for some two years and has been playing with Friends and Neighbors, a band which has toured extensively with Alex Taylor, and most recently with Dr. John. Rehearsals commenced for several weeks, when tragedy struck The Allman Brothers Band for the second time. Bassist Berry Oakley's motorcycle collided with a Macon City bus on November 11th, just one year and 13 days after Duane's fatal accident. Berry, 24, died several hours after the collision at the Medical Center of Central Georgia. But just as after Duane's death, there was no question: the band would carry on. Several weeks later, The Allman Brothers Band announced that Lamar Williams would join the band as bass guitarist. Lamar is a long time friend of Allman Brother Jai Johanny Johanson, and he fits in very well with the music of The Allman Brothers Band. The group has resumed work on its fifth album. To be entitled "Brothers and Sisters," it will be completed by January, 1973. The band has resumed touring, and will work only several dates a month.

Brothers All

Gregg and Duane Allman:

Duane and Gregg first played together when Gregg received a guitar for Christmas and Duane a motorcycle. Gregg learned to play the guitar and Duane wrecked the bike. Duane traded in the wrecked parts of his cycle for a guitar, and the

two of them began listening to blues masters like Robert Johnson, Elmore James, Muddy Waters and Blind Jefferson Lemon. The two brothers began like most young musicians, playing with a succession of local groups, building up their chops. Duane and Gregg eventually formed a group called the Allman Joy's. The AJ's worked the southern go-go club circuit and had a regionally successful single, but the group broke up. Duane and Gregg joined three musicians from Alabama, took the name Hourglass, and wound up in Los Angeles where they cut two albums for Liberty Records. After the group split, Duane went to Muscle Shoals, Alabama, and did session work with people like Wilson Pickett, Aretha Franklin, and Clarence Carter. Gregg stayed in Los Angeles and tried to get another group together, but was unsuccessful. Gregg returned to the South when Duane asked him to join The Allman Brothers Band.

Dicky Betts:

Dicky Betts had been playing a lot of gigs in Florida (he grew up in the Sarasota area) with a lot of different bands. Dicky started playing teen clubs about eleven years ago, and he soon could be found touring with a carnival band he had formed. After about a year, Dicky had played night clubs from Florida to Ohio to Indiana. The most successful of his earlier groups was the Second Coming. The band was formed in Jacksonville, Florida, and included Berry Oakley on bass, with Dicky and Larry Rheinhardt playing dual lead guitars. Shortly after Rheinhardt left the group, the infamous Jacksonville Jam happened with Butch Trucks' band, the 31st of February, from which The Allman Brothers Band emerged.

Chuck Leavell:

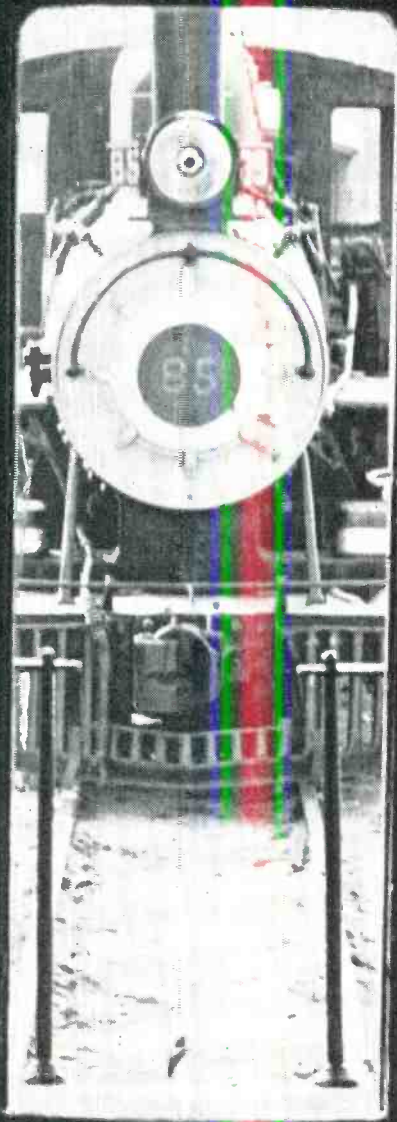
Chuck Leavell began playing at about the age of six. Before moving to Macon two years ago, he lived in Tuscaloosa, Alabama, where he played with various local bands. One of his earliest bands was the American Eagles, which had the distinction of being the first to record Kris Kristofferson's "Me and Bobby McGee." From there, Chuck joined Sundown, another Tuscaloosa group which moved to Macon and recorded an album for Exit/

(Continued on page 46)



The Allman Brothers Band

MCA RECORDS
Salute To The New Atlanta



Coming At You From Proud Atlanta, A New Single By

*Atlanta
Rhythm
Section*

Cold Turkey, Tenn.

MCA-40059

Produced By Buddy Buie

From LP DL 7-5390 Entitled "Back Up Against The Wall"

Wet Willie: In Your Ear

■ **MACON**—It was about three years ago that a shaggy-looking outfit called Wet Willie rolled into Macon. Little did anyone know that Wet Willie (usually known locally as a wet index finger in the ear) would have a new definition; a rock and roll band. There are five in Wet Willie and they are all from Mobile, Alabama. They have all grown up together, running through the usual high school band evolution.

Wet Willie is: Jimmy Hall, lead vocals, harmonica and alto sax; Jack Hall (Jimmy's brother), bass guitar; Rick Hirsch, lead guitar; John Anthony, keyboards; and Lewis Ross, drums. All are in their mid-twenties and each has been rocking for at least nine years.

When the band arrived in Macon, Phil Walden and Frank Fenter arranged for an audition at the studio. Upon completion of the audition, the band signed across the board: to Phil

Bobby Womack

(Continued from page 14)

During that early period, Bobby met Sam Cooke, who had yet to begin his brilliant, but short career in the pop field. When Cooke and James Alexander started their own record company, the Womack brothers were signed to record as the Valentinos. Their first tune, "Looking for Love," sold more than 400,000 copies.

With this hit under their belt, the Valentinos moved to Los Angeles. But that was when Bobby began to make his mark as a guitarist. Self-taught and left-handed, Womack was invited to play and tour with Cooke. While on tour with Cooke, Bobby was putting together a tune. Sam heard it and urged Womack to record it. In three weeks, sales of "It's All Over Now" climbed past the 300,000 mark. Then the Rolling Stones recorded it, and their version reached the top ten.

Singing, writing, and playing independently, Womack began developing hit tunes for other performers such as "I'm a Midnight Mover" for Wilson Pickett.

In 1968, Bobby signed a contract with Minit Records, then a subsidiary of Liberty/UA Records. With several hits to his credit, Womack then moved to the United Artists label. And from that, so far, Bobby has experienced his two most successful albums, "Communication" and "Understanding."

(Continued on page 40)

Walden and Associates for management, Capricorn Records, and to No Exit Music for publishing. The band also signed with the Paragon Agency for bookings.

After the signing was completed, Wet Willie set out to play the southern club circuit, just as the Allman Brothers Band and many others had before them. In May, 1971, Eddie Offord, who had engineered albums by Emerson, Lake and Palmer, and Yes, flew to Macon from London to begin producing Wet Willie's first album. The album was recorded at Capricorn Sound and was released in August. Upon release of the album, Wet Willie immediately went on tour with the Allman Brothers Band, touring throughout the east coast and the south (including a concert at New York's Carnegie Hall). They played many dates on the west coast and returned to tour extensively throughout the south. Now, next to the Allman Brothers Band, Wet Willie is one of the biggest acts in the south.

May, 1972 rolled around, and with it came Eddie Offord once again from London. This time, Wet Willie was to record their second album at Muscle Shoals Sound in Alabama due to the re-building of the Capricorn studio. The album, cleverly entitled "Wet Willie II," was released in late September, 1972, and again a nationwide tour was set up.

On December 31, 1972 at the Warehouse in New Orleans, Wet Willie was appearing in concert with the Allman Brothers Band. The plan of action was to record Wet Willie and the Brothers live, and the plan was executed brilliantly. Location Recorders came down from New York, and almost the entire Capricorn staff was there. Dick Wooley, Capricorn's national promotion director set up a network of AM and FM radio stations, 40 in all, to broadcast the event live from New Orleans. An estimated 10 million people were listening as Wet Willie was recording their live album to be entitled "Drippin' Wet."

Currently, Wet Willie is involved in yet another nationwide tour, this time with Jeff Beck's new group. The tour will last for eight weeks beginning on the east coast and ending on the west, where the band will join up with the Allman Brothers Band and re-play the west coast.

Via the guidance of Phil Walden and Associates, Capri-

Southeast Jam



Harry Chapin performs at the Great Southeast Music Hall.

Wonder Graphics

(Continued from page 10)

ager and sales representative, is the one who does all the leg work.

Wonder Graphics has built their business around the concept that fresh, new creative approaches should be taken toward the design of contemporary album packages. It has been along these lines which they have become substantially affiliated with the music business throughout the country.

Wonder Graphics envisions the growth of music in the south as being so great that the company will expand to the Atlanta area in the near future.

Wonder-ful Trio



The Wonder Graphics staff of (from left) Flourney Holmes, Juanus Holmes, and David Holmes have developed one of the fastest graphics design firms in the South. Here, they pose with a cat on a hot tin roof.

corn Records and the Paragon Agency, Wet Willie has established themselves as an important musical force within today's complex music structure. They are not an overnight sensation, but be assured, they will be makin' music in Macon for years to come.

Atlanta Rhythm Section

(Continued from page 8)

where he was discovered by Buddy Buie.

Rhythm guitarist J. R. Cobb has written the hits "Most Of All," "Stormy" and "Traces" in collaboration with producer Buddy Buie. After his graduation from high school in Jacksonville, Florida, Cobb worked for a time as a welder before joining Dennis Yost and the Classics IV. He left the group after co-writing their first hit "Spooky."

In addition to playing on numerous recording sessions, drummer Robert Nix has co-written the hits "Mighty Clouds Of Joy" and "Cherry Hill Park" among others. One of Roy Orbison's Candymen, he remained with the group after they went on their own by signing with ABC Records.

Bassist Paul Goddard, who played on his first recording date in 1964, worked with Roy Orbison and Columbia recording artist Mylon before joining the Atlanta Rhythm Section.

Dean Daugherty, who worked with Nix in the Candymen before joining Dennis Yost and the Classics IV, started playing keyboards at the age of five in Coffee Country, Alabama churches.

Decatur, Georgia native Barry Bailey, who plays lead guitar with the Atlanta Rhythm Section, took formal guitar lessons at the age of 12 and studied music theory in college. He also plays sitar, bass and piano. Before joining Atlanta, he worked with hometown friend Mylon LeFevre in the Holy Smoke Band.

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Bill Lowery

He Made It In Atlanta

By BARRIE L. JONES

■ Bill Lowery, his 260-pound frame nattily attired in a baby blue and forest green outfit, casually bounced into his oversized, cheaply decorated office and sat at a second-hand desk backed by a wall of stereo speakers.

At first glance one might get the impression that he is a cool-headed wrestler turned promoter drumming up business for a match at Atlanta's Municipal Auditorium.

"Cooking is one of my few hobbies," he says as the smoke from a \$2 cigar curls past his immaculately groomed gray hair and casts a haze around 12 glittering gold records that line the decaying North Atlanta office walls.

"This old schoolhouse has been good to us. Why we've cut

MGM South

(Continued from page 10)

acceptance on country, MOR and top 40 radio stations. Although primarily known as a top 40 artist, the success of "Working Class Hero" is opening up new career opportunities for Roe, an 11 year veteran of the recording industry.

Artists with singles scheduled during the label's spring release include Dennis Yost and the Classics IV, Billy Joe Royal, Us, Barry Etris and Christopher Paul.

Dennis Yost and the Classics IV, who have popularized the hits "Spooky," "Stormy" and "Traces" among others, will have a new single, "Save The Sunlight" b/w "Make Me Believe It," pulled from their best-selling MGM South album "What Am I Crying For?"

While Billy Joe Royal, who has popularized the hits "Down In The Boondocks," "Hush" and "Cherry Hill Park," and Etris, writer of "Reuben James," are currently recording with producer Sonny Limbo, new singles have been scheduled from Us, "Your Love," and Christopher Paul, "The Story of Rock 'n' Roll."

Young artists the New Dixie Line, an 11 person group, Stephen Hartley Dorff and English House are working on new product for late Spring or early Summer release.

With a diversity of product and artists, MGM South promises to be well represented on all the popularity charts with a wealth of cookin' product.



Bill Lowery

more hits up the hall in that run-down, make-shift studio than we have at our new 16-track facilities," Lowery says.

His songs have earned two Grammy Awards and 48 Citations of Achievement, an award given annually by Broadcast Music Inc. (BMI) to the most-performed songs of the year. Three of his songs, "Games People Play," "Traces" and "Rose Garden," have each received more than a million broadcast performances and a fourth, "Young Love" is within 40,000 performances of the million mark.

According to Lowery most of these award-winning songs were written or recorded in the old Brookhaven Elementary School. Although he owns several acres of land in a North Atlanta office park, Lowery has been skeptical about constructing a building more befitting one of the nation's top music companies.

Lowery's growing organization is filled with young faces. "Most of these kids will be the best in their chosen professions one day," he says. Lowery hires them on the basis of desire to win and enthusiasm, not on background or professional training.

"I try to instill in these kids the same thought I look for in my songs, the idea that tomorrow will be a better day," Lowery says. "No matter how blue things look today, tomorrow you will win."

The hope for a better tomorrow moved Lowery from being a radio voice of the Georgia Tech football network to his prominent place in the recording industry. He had cancer during the early '50s and was unable to obtain insurance for his family. The hope that he could build security through successful music publishing was the impetus for the Lowery Group of Companies.

"When I first started here in Atlanta, people in the industry mocked us," says Lowery, the second vice president of the
(Continued on page 44)

Lowery Publishing Aims Across the Board

■ ATLANTA — Bill Lowery, President of the Lowery Group, loves all kinds of songs but he prefers songs that appeal to a mass audience.

"I like songs that the majority of the public can relate to, rather than one which only has appeal to a fractional audience," Lowery says. "Take 'Games People Play' for an example. That song has received more than a million broadcast performances and has been a hit on the top 40, country, middle of road and rhythm and blues charts. Now, that's my kind of song," he adds.

The Lowery catalogs are filled with country songs, rock and roll songs, pop songs and rhythm and blues songs, but it was not always that way.

The early success of the Lowery Group was built upon hit country songs like "Spanish Fireball" by Hank Snow, "You No One But You" by Kitty Wells and Red Foley, "Go Away With Me" by the Wilburn Brothers, "Misery Loves Company" by Porter Wagoner and "Walk On By" by Leroy Van Dyke among others.

For a period of time during the mid-1960's the Lowery

Group got away from its country roots only to return more actively than ever towards the end of that decade. Recent Lowery country success is vividly illustrated by such artist-writers as Freddy Weller and Dorsey Burnett who have charted with every country release in the last several years.

Of course, it's well-known by now that Columbia recording artist Lynn Anderson has popularized such Lowery hits as "Rose Garden," "How Can I Unlove You" and "Fool Me," all from the pen of prolific Lowery writer Joe South. South also wrote the new Johnny Cash hit "Children" which is featured in the motion picture "Gospel Road."

Although the company might be considered a "Johnny Come Lately" in the rhythm and blues field, the organization is now actively engaged in this musical category through its publishing and production activities at the Sound of Birmingham Studio in that Alabama city. With such writers and artists as Frederick Knight, who popularized "I've Been Lonely For So Long," and Jerry Weaver the firm is insured of many hits on the r&b charts.

Although it would take days to list all the great Lowery songs some of its more valuable copyrights include "Traces," "Spooky," "Stormy," "Walk A Mile In My Shoes," "Be Young, Be Foolish, Be Happy," "Cherry Hill Park" and many, many more.

(Continued on page 38)

Lowery Group

(Continued from page 3)

ministered by Martin Lunt, director of international operations. With affiliates in most countries, the Lowery Group additionally maintains offices in London and Milan, Italy. Lowery Music Ltd. of London is under the direction of Teddy Holmes and Roy Squires in cooperation with Chappell Music. The Italian offices of Edizioni Musicali Lowery are under the direction of Valentino Maggioni and The Sugar-music Group.

With more than 25 artists signed to recording contracts, the Lowery Group also functions as an independent producer with five firms operating in the cities of Atlanta, Hollywood, Birmingham and Nashville. Lowery Group production firms are Bill Lowery Productions, BBC Productions, 1-2-3 Records, Inc., Sounds of Birmingham and Terri Music.

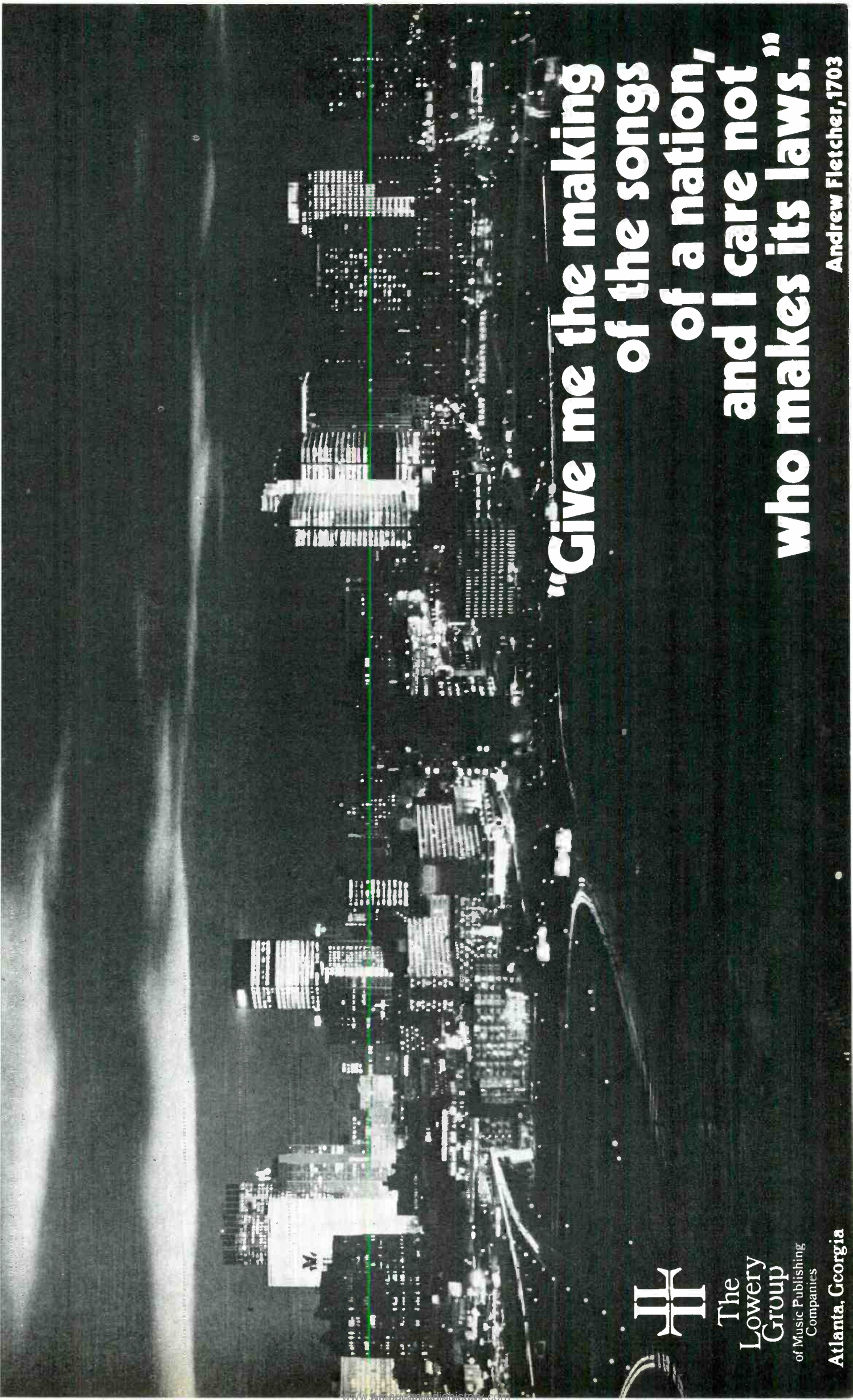
Bill Lowery Productions is under the direction of executive producer Sonny Limbo who since joining the organization in October, 1972 has completely rebuilt the Lowery Studio, a Northside Atlanta facility, to his own specifications.

(Continued on page 44)

Capricorn Country



Capricorn's marketing diversity has prompted the signing of country flavored Kenny O'Dell. The writer-producer-performer is one of the label's most recent acquisitions.



**“Give me the making
of the songs
of a nation,
and I care not
who makes its laws.”**

Andrew Fletcher, 1703



**The
Lowery
Group**
of Music Publishing
Companies

Atlanta, Georgia

**SIZZLING
SOUNDS
of the
SEVENTIES**

**MGM
SOUTH**

starring



TOMMY ROE



BILLY JOE ROYAL



DENNIS YOST

AND
MAKING
THEIR
DEBUT
PERFORMANCES

STEPHEN HARTLEY DORFF
ENGLISH HOUSE
BARRY ETRIS
THE NEW DIXIE LINE
CHRISTOPHER PAUL
US

Cochran: Classics Manager

■ ATLANTA — Entertainment management is often misunderstood. Some acts hang the title on a friend or an equipment lugger, but this is not the case with Dennis Yost and The Classics IV and their manager Paul Cochran. Cochran is a discreet man; not often in the forefront, but always involved in continuing the steady growth of his talented lead singer and group. His philosophy of managing an act can be capsuled in two words, "long-term."

Dennis Yost and The Classics IV have enjoyed two records that have reached the million sales mark. The veteran act's gold came with "Spooky" and "Traces." Only two releases since 1967 have not hit the national top 100. "Stormy," "Everyday With You Girl," and "What Am I Crying For?" have been very successful single releases for the Atlanta top forty unit. Currently, a unique lyrical change-of-pace number concerning ecology, titled "Save The Sunshine" is gaining national prominence. The 45 was culled from their "What Am I Crying For?" album, which is also steadily establishing itself.

Manager Cochran has taken other steps to direct Dennis Yost and The Classics IV toward longevity. Cochran hopes to establish them on the Las Vegas circuit, where he feels Yost is more at home. The

behind-the-scenes man feels that Yost develops further in that environment, enhancing his recording career at the same time.

Cochran's career in music began as a partner with Bill Lowery and Buddy Buie in Low-Sal Music, BMI. Although Cochran has his own independent operation now, together the partners built one of the strongest catalogs in existence.

Today, Paul Cochran is building another publishing firm. Together with Dennis Yost, he has formed Old Man Music, a BMI affiliate. While managing Dennis Yost and The Classics IV, Cochran is negotiating an album release for writer / artist Sam Traina. Along with other writers and artists, the Atlanta music executive is particularly optimistic about an artist in the Tom Jones-Elvis Presley-Billy Joe Royal vein named Tom Shockley.

Lowery Pub Group

(Continued from page 36)

The Lowery organization believes in promotion. They have been known to send cans of pineapple juice, coffee mugs, t-shirts, yo-yo's and other speciality advertising items to radio personnel on a regular and continuing basis. "We'll do anything to convince a radio station that we believe in a song and a record," Lowery says.

The Marshall Tucker Story

■ ATLANTA — Just about a year ago, six country-blues crazed young music-men were gigging around the Carolinas, playing every hole in the wall with just as many holes in their pockets. When they weren't on the road, they headquartered themselves in an old abandoned building, a once illustrious record shop turned storehouse long forgotten. One day, the guitar player came across a key. He carefully brushed away the grime that had encrusted on it with the passage of time, and read the lost appellation. Marshall Tucker! A band was born!

A group actually began in November 1971, the union of Toy Caldwell (lead guitar, steel guitar, vocals), Doug Gray (lead vocals, percussion), George (K. G.) McCorkle (bass), and Paul Riddle (drums). Jerry Eubanks (sax, flute, percussion, vocals) became the sixth member in February 1972. The band has existed, or rather endured, for five years before as the Carolina copy-band The Toy Factory.

It was on the first of May that Marshall Tucker played The Ruins in Spartanburg, sharing the bill with Capricorn Records' Wet Willie band. "Wet Willie heard us and told us to go to the Capricorn office in Macon. We had demos, so we made a bee-line down there. The next thing we knew, the people at Capri-

(Continued on page 44)

Lowery People, Places



Bill Lowery (top left photo, in white jacket) poses with many of his employees and industry friends following a Gold Clef Awards banquet. The Gold Clef Awards annually honor Lowery Group writers whose songs have ranked high on the charts during the preceding year. Top right photo are Bill Lowery discoveries Joe South, Tommy Roe and Billy Joe Royal. Lowery Group General Professional Manager Joseph A. "Cotton" Carrier, lower left photo, wrote the firm's first publishing success "I Have But One Goal." Ric Carley, lower center photo, manages Entertainment division of Bill Lowery Talent. The old Brookhaven Elementary School, lower right photo, is the Northside Atlanta headquarters.

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SIZZLING SOUNDS

of the
SEVENTIES



NOW PLAYING

WORKING CLASS HERO

S 7013

HE'S A MAN. HE'S AMERICA. FROM THE COTTON FIELDS OF TEXAS TO THE COAL MINES OF VIRGINIA, HE'S A MAN WITH A LOT OF PRIDE.

TOMMY ROE

YOUR LOVE

S 7014

A SENSUOUS ADVENTURE THAT TAKES YOU TO THE EDGE OF ECSTASY. TRAVEL PATHWAYS HIGHER THAN YOU'VE EVER BEEN BEFORE.

US

THE HISTORY OF ROCK AND ROLL

MEET A "HONKY TONK WOMAN" AT THE HOUSE OF "THE RISING SUN". YOU'LL HAVE "FUN, FUN, FUN".

CHRISTOPHER PAUL

COMING SOON

SAVE THE SUNLIGHT AND MAKE ME BELIEVE IT

BY POPULAR DEMAND! YOU'LL THRILL TO THESE EXCITING SOUNDS FROM THE BEST-SELLING ALBUM "WHAT AM I CRYING FOR?" (MSH 702).

DENNIS YOST AND THE CLASSICS IV

Talent at Capricorn



Capricorn's artist roster has developed into a well diversified list of established talent and exciting young acts. Shown from left are Capricorn acts the Allman Brothers Band, Wet Willie, Marshall Tucker Band,

Martin Mull, Johnny Jenkins, Maxayn, Alex Taylor, Livingston Taylor, Eric Quincy Tate, and Captain Beyond.

Phil Walden

(Continued from page 3)

nue complex in Macon, Georgia. Shortly after launching the late Otis Redding on his legendary career, he had to complete his military obligations. As a 1st Lt. in Germany, he had to write home about his business affairs. Two of his top acts have been hit with tragic deaths. Otis Redding's career ended with a 1967 plane crash and later, Duane Allman, leader of the Allman Brothers Band, was killed in a motorcycle crash in December of 1971. The Allman Brothers then lost bass player Barry Oakley in another motorcycle accident just one year later. Walden and his staff, however, have always overcome their tragedies with newfound strength to carry on.

Within the few short years, Phil Walden has developed his empire; he credits a slow, con-

sistent growth rate as the critical factor. His investments have extended beyond the recording industry; into apartments, a travel agency, a liquor store and into a club he hopes to make the biggest in the Southeastern United States.

His home reflects the same enormous but subtle image of his business. Mostly decorated by wife Peggy, their home contains many antiques, primarily 18th century English; art pieces, a collection of paintings by Butler Brown, artist of whom Walden has been a major patron; and memorabilia from various periods of office history. Located minutes from his office, the Walden home is nestled in a thick virgin forest where lawns are prohibited, so that the ecological beauty remains. A Jaguar sedan is parked in the driveway and a Rolls Royce is expected any day. Walden has a film studio and a collection of current

and old movies and television shows numbering over 300. Although elegance is presented in Phil Walden's life, he wears it well and never depends on it. He wears blue jeans and knit shirts and lounges in antique imported chairs. The contradiction in life style is an asset for the young millionaire. He can communicate on various levels, with the bankers and with creative music people.

Walden once stood alone in Macon in his support of some of industry's most famous black performers. Along with Otis Redding came Little Richard and James Brown. Today, local newspaper editorials call for naming streets and parks for these famed entertainers.

Walden is now extensively remodeling his long-time 535 Cotton Avenue offices. As he sits at his desk in temporary quarters, surrounded with gold records and various other awards, he is asked why he doesn't

build a new office building. His reply is, "I thought of moving to new quarters, but I feel comfortable in this area. Everything began here and grew from here."

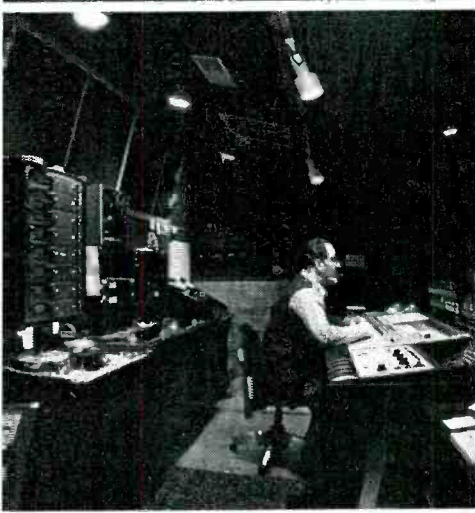
He is warm with emotion. He has built an empire, but he has never forsaken his earthy middle Georgia beginnings. Phil Walden has created an institution of his own in the music business; unpretentious, creative and honest: Macon music and Phil Walden are synonymous.

Bobby Womack

(Continued from page 34)

Bobby Womack has recently attained a new height in the field. Following his success with "Sweet Caroline" the flip side, "Harry Hippie," was released by UA because of public demand. This release was certified gold, signifying a million sales, in February of 1973.

MAGIC OF MASTER SOUND STUDIOS



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Artist	Title	Producer	Label
LOBO	It Took A Long Time To Miss Me	Phil Gernhard	Big Tree
LOBO	Don't Expect Me To Be Your Friend	Phil Gernhard	Big Tree
LOBO	*I'd Love You To Want Me	Phil Gernhard	Big Tree
LOBO	Simple Man	Phil Gernhard	Big Tree
LOBO	Of A Simple Man (Album)	Phil Gernhard	Big Tree
ERIC WEISSBERG & STEVE MENDEL	*Dueling Banjos from the sound track of "Deliverance"	Eric Weissberg	Warner Bros.
ERIC WEISSBERG & STEVE MENDEL	Deliverance Sound Track (Album)	Eric Weissberg	Warner Bros.
GOOSE CREEK SYMPHONY	Oh, Lord, Won't You Buy Me A Mercedes-Benz	Goose Creek Symphony	Capitol
MIGHTY CLOUDS OF JOY	God Bless America	Mighty Clouds of Joy	Duke-Peacock
DENNIS YOST & CLASSICS IV	Every Day With You Girl	Buddy Buie	Liberty
DENNIS YOST & CLASSICS IV	Traces	Buddy Buie	Liberty
DENNIS YOST & CLASSICS IV	*Stormy	Buddy Buie	Liberty
DENNIS YOST & CLASSICS IV	Spooky	Buddy Buie	Liberty
FRIEND & LOVER	Reach Out In the Darkness	Joe South	Verve
FRIEND & LOVER	Reach Out In the Darkness (Album)	Joe South	Verve
BILLY JOE ROYAL	Greatest Love	Joe South	Columbia
BILLY JOE ROYAL	Cherry Hill Park	Buddy Buie	Columbia
BILLY JOE ROYAL	I Knew You When	Joe South	Columbia
BILLY JOE ROYAL	Down In The Boondocks	Joe South	Columbia
JAMES BROWN	Get It Together	James Brown	King
JAMES BROWN	Goodbye My Love	James Brown	King
THE TAMS	Laugh It Off	Joe South	ABC
THE TAMS	Hey Girl Don't Bother Me	Joe South	ABC
THE TAMS	Be Young, Be Foolish	Ray Whitley	ABC

*RIAA Certified Gold Record

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Master Sound Success



Bob Richardson, President of Master Sound Studios, beams with pride as he displays the gold record he received for the recording of "I'd Love You To Want Me" by Big Tree artist Lobo. The award was presented by producer Phil Gernhard. The studio also recorded the Lobo hit singles, "Simple Man," "Don't Expect Me To Be Your Friend," and the album "Of A Simple Man." Lobo's latest release, produced by Gernhard at the Master Sound facility is "It Took A Long Time To Miss Me."

Capricorn's Mull-Minded

■ ATLANTA — Martin Mull and his Fabulous Furniture is not another rock group with the same old act. In fact, Martin Mull and his Fabulous Furniture is not a group. Martin Mull

is Martin Mull, and his Fabulous Furniture is just that.

Martin Mull does not come into the living room of every American family. However, Martin is bringing his living room furniture, a small amplifier and his hollow body guitar to stages across the country to perform his paradoxical put-on songs to living room lovers.

His entertainment career began with a group named "Soup" on Vanguard Records. His career flourished with a single recording done by Jane Morgan entitled "A Girl Named Johnny Cash." The '45 sold some 60,000 copies and Mull landed a songwriting job with Warner Brothers. Martin wrote some thirty-eight odd songs for National Educational Television's "The Great American Dream Machine."

Randy Newman Influence

Mull now records for Capricorn Records, with one album to his credit. "Martin Mull" is a collection of funny songs lyrically influenced by Randy Newman. Mull integrates his own entertainment madness with jazz and various other forms of music.

Whether he is explainable or not, Martin Mull and his Fabulous Furniture is or are unforgettable, but not regrettable! Perhaps Mull is right and the rest of the world is wrong.

Bang-Shout

(Continued from page 3)

teen years ago," says Ed Biscoe. "Those who dug in and stayed are now very successful. There's a lot happening here, and we're going to make more happen. Starting in early summer, we hope to have a series of open audition sessions, along with producing seminars. We want to help train some of these people and keep them here to work with us."

Ed's background includes a three year stint as national promotion manager for Motown, as well as a partnership in White Whale.

Other staff members at Bang-Shout include Dot Lange, formerly head bookkeeper for Chess Records in Chicago. She brings fifteen years experience in that area along with her daughter, Camilla Lang, who is production manager. Promotions are handled by Miss Creel Cutler.

Current releases include Neil Diamond's "Double Gold," and Paul Davis' first lp, "Paul Davis." The company is located at 2107 Faulkner Rd., N.E. Atlanta, Ga.

Atlanta NARAS

(Continued from page 3)

surpassed with an initial role of 200 members. Macon, Augusta, and Gainesville, Georgia; Birmingham and Muscle Shoals, Alabama; Miami, Florida; and Greenville, South Carolina, were all represented by applications, while Atlanta itself accumulated the vast majority.

February 6, 1970 marked the first official board meeting. Phil Walden and Bill Lowery were voted National Trustees, while Joseph A. "Cotton" Carrier and Wade Pepper served as alternates.

The first Grammy presentation was an historic one as Atlanta business chiefs and Georgia political notables, including the governor, attended the March 11, 1970 fete.

Richard Spencer and Joe South added a festive touch to the affair by claiming Grammys.

The creation of a pop music library in conjunction with the Atlanta Public Library System was announced at the semi-annual National Trustees meeting held here in September of 1970.

The Second Annual Grammy Awards brought a long list of celebrities and 750 persons to see Ben Perry of WAOK Radio accept the Grammy awarded the late Dr. Martin Luther King on behalf of his family.

Educationally, the chapter began some very progressive activities. The summers of 1971 and 1972 were active with the first two annual Commercial Music Seminars at Georgia

Atlanta Sells the Sound

(Continued from page 16)

Gwen Kesler and Larry King direct the thriving activities at Southland Record Distributors. Both are among the original product experts to foresee the potential of Atlanta as a distribution center, as were Don Comstock and Bill Evans at Cartridge Control upon the advent of the consumer tape markets.

Master Sound

(Continued from page 16)

sons. "Traces," "Stormy" and "Spooky" came from the Master Sound board. Dion, many gospel-oriented groups, the Hampton Grease Band and the Soul Searchers have also used the Richardson expertise. Goose Creek Symphony added "Mercedes Benz" to the Master Sound track record.

State University. A plan was later placed under consideration to start a two year associate degree program at the University. Funds were raised and a booth facilitated at the Atlanta Meeting of the Music Educators National Conference.

The chapter together with the Atlanta Symphony Orchestra sponsored the Atlanta Tops of the Pops concert. The funds supported both organizations' educational projects. A solid billing of performers and an attendance of 4,000 made this event a success.

Ultimately, NARAS has been a link for Atlanta's own music community. The sprawling city has grown more intimate with NARAS' collective activities.

(Continued on page 45)

Melody Hits Notes of Success

■ ATLANTA—Melody Recording Service, Inc., located at 2093 Faulkner Road in Atlanta, was formed in 1969 by owner and president Tom Wright. It was the first studio in Atlanta to be equipped with 16-track recording facilities.

Such artists and producers as Clarence Carter, King Hannibal, Margie Alexander, Jackie Wilson, Joe South, Allen Toussaint, Richard Marks, Tee Fletcher, Jefferson Lee, Dee Dee Gartrell, Wendell Parker and Bill Haney have recorded at Melody in the past year.

Recently, a new 24 input 24 output board designed and built by Tom Wright and Les Duncan has been installed. The studio is a complete facility including live echo chambers, a lathe, mellotron, Moog synthesizer and isolation booth.

Jackie Wilson At Melody



Atlanta is known for its Underground. However, the music industry is creating its own underground, as stars slip into the city to record. Recently Jackie Wilson (center) was in Atlanta producing two acts at Melody Recording Service, operated by Tom Wright (left). Record World's John Sturdivant (right) was on hand for the sessions.

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possibly function without," says Hughes. It creates an excitement and energy that has everyone at Discovery chomping with anticipation at breaking Hydra "We're like mad dogs," chuckles Bone. "We want it bad."

Youth-Oriented

If Discovery is a young agency, its clients are even younger. "We're not working for this afternoon," says Hughes. "We're working for years from now. We see a musician who's 18 years old: we want to work with him and help him develop his talent so that in four years he'll have confidence in us and we in him. We'll keep him, we'll put him with some other killer musicians—and there are plenty of those around—and we'll do something with him.

"I think we're in the right place at the right time. This is an undeveloped area of the country for our type of music; there are a lot of artists around who just need the right kind of experience and guidance. That's what we give them." The booking arm includes such bands as Mose Jones, Kudzu, Lynrd Skynrd, Micropolis, Brother Bait, and Caliban, and many of the Discovery groups are approaching the crucial career stage which Hydra is in now.

But right now the firm's push is on Hydra. This is the second shot at Nirvana for Discovery; it also handled the Hampton Grease Band through a Columbia Records album. "We learned a lot from that whole two-year scene, and I wouldn't trade the experience for anything now," says Hughes. "The organization grew up a little; we learned things about the business that we wouldn't have otherwise. We also found out that we hadn't wanted it bad enough. We do now."

Commercial potential is still
(Continued on page 44)

The Le Fevre Sound Story

■ ATLANTA—Le Fevre Sound Corporation opened its first recording studio in Atlanta in 1962. It was a custom built 12 input, three track system which, archaic as it may sound now, was big in its day. It was the first one-half inch tape installation in the state of Georgia and opened the door for in-house production when strong public demand forced them to open to the public. The studio grossed about \$30,000 the first year operating on a no advertising, part time basis. In 1967, Le Fevre installed the Nashville-built 20 input, 4 channel system and began pursuing the recording industry. In 1968, they completed construction on one of the largest and most elaborate custom recording complexes in the southeastern United States. The 40'x60' main studio included all of the latest "trick" designs such as floating walls and ceilings and semi-floating floors.

By this time, Atlanta's potential in the recording industry was being fully realized and other quality musicians who had been having to leave town

to survive were beginning to stay around. Some of the ones who had already left started coming back. Atlanta was cutting hits and was on its way. In 1969, Le Fevre Sound updated to an eight track configuration and then by-passed the next logical jump to 16 track, and in 1972 became Georgia's first and only 24 track quad facility. Meurice Le Fevre, Vice President of Le Fevre Sound, stated: "It may appear foolish to completely replace all your electronic equipment three times in ten years, but we just happened to get into the business when electronics and recording were beginning a complete revolution. We could hang on with old equipment or try to modify and make do, but I felt the need to offer the best. Our recent 24 track addition was a start from the bare walls proposition. We completely shut down our facility for two months and installed an entirely new acoustical design and treatment by Dan Flickinger to the control

(Continued on page 44)

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We think you'll fall in love with our next release.

"She's A Lover"
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 Randy Howard

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Hydra

Tellin' About KIN-TEL

■ ATLANTA — With the very recent acquisition of a complete MCI 16-track recorder and board, KIN-TEL Recording Studios in Atlanta has launched itself strongly into record production. Two affiliated record production companies are currently signing and developing Southeastern talent. The two independent production companies, KIN-TEL Productions and GRAMEX Music, maintain staff producers intent upon production for the pop market.

KIN-TEL Productions is directed by arranger and composer Rod Kinder. KIN-TEL's current production, Judy Argo's "Now He's Gone Away," has just been finished for marketing.

Eric Sutoris, formerly of WEB IV Music and Bang Records, heads the GRAMEX staff. Sutoris has recently signed two Atlanta based acts: Andromeda and a song writing duo named Smith and Scrapper.

According to Kinder, "Atlanta's infant recording industry is ready to explode. The vibrations in the city are superb. The cooperation within the local NARAS Chapter is excellent."

Commenting on the Atlanta scene, Sutoris stated: "What will happen here shortly is a gold rush. There is a definite movement afoot in the musician community to advance the state of songwriting. There are even seminars and classes on the subject. When Atlanta becomes known in the industry for being the place to find a good new pop song, a lot of folks are going to come panning for gold."

The studio's new equipment includes certain automated features such as the MCI Auto Locator. The facility is completely equipped with Dolby.

Gettin' Wet



Wet Willie and Record World get together to discuss the blues. Standing left to right are Rick Hirsch, Jimmy Hall, and Record World's John Sturdivant. Seated left to right are John Anthony, Jack Hall, Lewis Ross, and Record World's Dan Beck.

Le Fevre Sound

(Continued from page 43)

room and vocal studio. Then came the 24 in, 24 out Flickinger monster console, all new tape machines including two MCI recorders (16 and 24 track), and all the associated "goodies" including Dolbys, Moog Synthesizer, etc.

This was a profitable move for Le Fevre Sound for with only seven months of 1972 remaining after the equipment was installed, they managed to show an increase of 23% over our preceding year and expect 1973 to be far greater.

Discovery

(Continued from page 43)

not a criterion for Discovery clients. "We sign acts that play well. That's it. We have to like them, and just because they could have a top 40 single doesn't mean we want them. We must like the music before we can sell it, and I can honestly say that we enjoy the music of every act we handle. The music is first, it always has been, and it always will be."

Lowery Group

(Continued from page 36)

Limbo produced the Tams' ABC/Dunhill single "Don't You Just Know It" and is currently recording Capitol artist Joe Odom and MGM/South artist Billy Joe Royal and Barry Etris.

Productions of 1-2-3 Records Inc., a division of the Lowery Group which is the production arm of MGM/South among other activities, are done in Atlanta or in Hollywood at Independent Recorders, a studio that is available to the Lowery Group's Hollywood branch, Brother Karl's Music.

Hollywood production includes efforts on behalf of many Lowery Group writer-artists including Dorsey Burnett, Fruit Juice, Jack Carone, English House and Christopher Paul. Former Capitol Records executive Karl Engemann, a partner with Lowery in Brother Karl's Music and a principal in the MGM South label, runs the Hollywood operation.

Like the Hollywood office, the Lowery Group's Birmingham operation is founded on a publishing company, Low-Bam, but also includes a production

company, Sounds of Birmingham, and a studio that is available for use by Lowery artists.

Writers and artists working out of the Birmingham office include Frederick Knight, Jerry Weaver, Glen Wood and Suitcase. Knight, of course, popularized the Stax Records hit "I've Been Lonely For So Long" which was written by Jerry Weaver, a writer-artist and producer who records for TMI Records. Writer-artist Glen Wood, who is currently working on a new single, produces the Suitcase group who have a new Bell Records single, "Too Soon To Know."

The Birmingham branch is run by Neal Hemphill, a partner in the Low-Bam and Sound of Birmingham companies and the owner of the Sound of Birmingham Studio.

Gary Walker, a co-writer of the popular Lowery Group hit "Walk On By," operates Terri Music and Tescumseh Music, the foundation companies of the Lowery Group's Nashville operation. Artists writing for and produced by Terri Music include Bob Frank, a Vanguard artist with one album to his credit, Us, whose new MGM/South single is "Your Love," and Mega recording artist Alycia Bridges.

Marshall Tucker

(Continued from page 38)

corn booked us into Grant's Lounge for an audition. Everybody in the world was down there that night. We had Phil Walden boogieing in the aisles." The following Monday morning they were signed.

The album, entitled "The Marshall Tucker Band," is of all original material, and was produced, engineered, and keyboarded by Paul Hornsby. The Marshall Tucker Band is still on the lam out at the old Marshall Tucker Record Shop in Spartanburg. But the aging storehouse is somehow revitalized now, and shows the first signs of life in a long time. Maybe someday it will be returned to its former glory. When that day comes, Marshall Tucker's will certainly be the first album it stocks!



The Marshall Tucker Band

Lowery Profile

(Continued from page 36)

National Academy of Recording Arts and Sciences (NARAS). He recalls that many people were advising him to move to one of the more established music centers. "You'll never make it in Atlanta," was the remark Lowery heard yelled across a New York City ballroom floor when he accepted his first BMI pop music award for "Be-Bop-A-Lula" in 1956.

Several Lowery finds have left Atlanta for the bright lights of Nashville, New York and Hollywood. "I just want them to succeed," Lowery says.

A late afternoon New York City meeting is on Lowery's agenda and a balding chauffer suddenly is ushering him to a waiting limousine bearing the license tag Music 1.

As the car roars away, Lowery is leaning out the window saying, "Let's promote this jewel, this is a hit!"

The young people who have followed him to the waiting car return silently to their work. Some of the fire is gone from their eyes, but they go about their tasks hoping for another hit record and a kindly word from the big man when he returns.



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problems. Odom entered the music business right after high school in Greensboro, N.C., when he joined a booking agency named The Jokers Three, which booked local groups at fraternity parties and high school dances. From Jokers Three, he went to the Arnold Agency in Atlanta where he was in charge of the college talent department. Finally, when he moved to Macon and joined the Walden organization, Odom started out by booking the acts, including the Allman Brothers Band, which he booked extensively throughout the South.

MIKE HYLAND—

Director of Publicity & Artist Relations

Mike Hyland joined Capricorn Records in December, 1970. His prior experience includes publicity work in theatre, films and music in New York, where he did publicity for such groups as the Rascals and Procol Harum. In 1968, Hyland joined the Gifford/Wallace office in New York and worked with several rock groups and two X-rated movies. He later worked for Mary Jane Public Relations and the Gershman,

Gibson & Stromberg public relations firm. Prior to joining Capricorn Records, Hyland worked in the Atlantic Records publicity department where he did independent publicity and promotion on several acts.

JOHNNY SANDLIN—

Vice President in charge of Artists and Repertoire

Johnny Sandlin is a musician, a producer, and Capricorn's Vice President in charge of artists and repertoire. Sandlin was an original member of the Hourglass, a group that also featured Duane and Gregg Allman. When the Hourglass disbanded, Sandlin began playing studio recording sessions at such places as Muscle Shoals Studios in Alabama, and he eventually wound up as one of Capricorn's own studio musicians, as well as a producer and engineer. As a producer, his credits include both Alex Taylor albums, "With Friends and Neighbors" and "Dinnertime," Johnny Jenkins' "TonTon Macoute," the two Cowboy albums, "Reach For The Sky" and "5'11 Getcha Ten," "Drippin' Wet" by Wet Willie, and the new Allman Brothers Band album, "Brothers and Sisters."

DICK WOOLEY—

National Promotion Director

Dick Wooley began in the record promotion field with Liberty Records for one year, followed with a year and a half at Southland Distributing Corporation in Atlanta. Before joining Capricorn Records, Dick was Atlantic Records' midwest and southern regional promotion director for three years. Wooley came to Capricorn in July, 1972, and within that time he has created a Capricorn Records Radio Network, which broadcast the New Orleans New Year's Eve concert featuring the Allman Brothers Band and Wet Willie.

Atlanta NARAS

(Continued from page 42)

Meurice LeFevre and Bill Lowery currently represent Atlanta as National Trustees. "Cotton" Carrier and Wade Pepper remain as alternates.

LeFevre also serves as Chapter president, while First Vice-President is Eddie Biscoe, Second Vice-President is Cecil Welch, Larry King serves as Secretary, and "Cotton" Carrier is Treasurer. Public relations director is Barrie Jones and Mary Tallent holds the position of executive secretary.



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Oliver



John Hartford



Doc Watson



Bill Monroe



Lily Tomlin



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Blues Band**



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**Utopian Records:
Country in Macon**

■ MACON—A city known internationally for its great contributions to the rock and soul fields of music is now the birthplace of its first major country music organization.

Utopian Enterprises Inc., consisting of Utopian Records, Utopia Music ASCAP, Nocam Music BMI, and Utopian Productions, was formed in June 1972 by local deejay and entertainer Randy Howard.

According to John Hart, national promotion director for the label, "response to the label and company have been beyond our expectations." All recording for the label is done in Nashville with national distribution and promotion handled through the Macon office. "By handling distribution and promotion here, we feel that we can establish a more personal relationship with distributors and programmers," explained Hart.

The label's first release, "Somethin' Else" by Randy Howard, received good response through nationwide airplay and sales. A new release, "She's A Lover" by Howard, is scheduled for the latter part of April.

At the present time, Howard is the only artist signed to the label, but according to Hart, "we are in the process of developing a number of artists for releases in the near future."



John Hart (left), long-time radio programmer and deejay, has joined the staff of Utopian Records in Macon, Georgia. Hart, pictured here with artist Randy Howard (right), will be in charge of national promotions for the label.

Carolyn Brown

(Continued from page 14)

respected throughout the industry, she is indispensable and has an uncanny ability to anticipate and organize for the future. Carolyn's rare qualities and talents extend to every aspect of all our companies."

Carolyn Brown began in the office when only three people were on the Walden staff. Today, she serves as one of the top women executives in the music business.

Allman Brothers

(Continued from page 32)

Ampex Records. After Sun-down's demise, he played many recording sessions for Alex Taylor. In January of 1972, Chuck joined Friends and Neighbors, backing up Alex Taylor and Dr. John.

Lamar Williams:

Lamar Williams began his music career about eight years ago in Hansboro, Mississippi where he was bassist for the Deep South Spiritual Singers. He then joined a group called George Woods and the Sounds of Soul who at that time included Allman Brothers drummer Jai Johanny Johanson. Lamar left the Sounds of Soul in 1968 when he was drafted. Upon completion of his Army duties, Lamar returned to Mississippi where he joined the Kings of Soul. Just several months prior to joining The Allman Brothers Band, he was with Fungus Blues, Inc. in Charlotte, N.C., which also includes Juicy Carter. Carter has appeared with The Allman Brothers Band several times.

Jai Johanny Johanson:

Jai Johanny Johanson, also known to his friends as Jaimo, has played with countless bands. He had worked with various groups and studios in the South, and he eventually wound up drumming behind r&b greats like Otis Redding, Joe Tex, and Percy Sledge. Jaimo met Duane in Muscle Shoals while recording, and when Duane put The Allman Brothers Band together, Jaimo was invited to join.

Butch Trucks:

Butch Trucks played an important part in the great Jacksonville Jam. He had gone the usual route of joining local teen bands, also playing tympani in a high school orchestra as well as the Jacksonville Symphony Orchestra. When he attended Florida State, Butch formed a three piece folk rock group that featured Scott Boyer (guitar), now with Cowboy, and David Brown (bass) who is now with Boz Scaggs. The Group was called the 31st of February, and in their three year career recorded one album which was released in 1968 on the Vanguard Labels. During 1968, after the demise of the Hourglass, Duane and Gregg joined the 31st of February, and the album "Duane and Gregg" which was released earlier this year is actually the 31st of February and is

**Wide-Ranging
Rodgers Agency**

■ ATLANTA — The Rodgers Agency has relocated to North Atlanta and is residing in the Century Center highrise. Hugh Rodgers, President, along with Earl Goode, Vice President, now have a very efficient staff consisting of: Betty Rodgers, office manager; Helen Stewart, contract department; Jane Gann, publicity and accounting department; and Carol Horvath, reception and secretarial department.

Hugh and Earl have established a successful business built on a personal interest in their clients. They keep their top acts on tours throughout the world. Their groups include Sonny Turner and the Sound Ltd, Cortez Greer, Mother's Finest, Archie Bell and the Drells and Jackie Wilson to mention a few. The Rodgers Agency groups range from four piece acts to ten piece top show groups with contemporary shows, top 40 sounds and dance sets.

Several of the Rodgers Agency groups are moving up in the entertainment field. A four piece group, Home Grown, is writing the music for the sound track of a movie currently being filmed in Atlanta. Mother's Finest, signed with RCA, has released their first album and single and are presently working on the release of their second.

composed mostly of demos the group made in Miami. Finally came the day that the 31st of February met up with the Second Coming in Jacksonville, and The Allman Brothers Band emerged.

The Jacksonville Jam

They set up the equipment in the park, and Duane, Dicky, Berry, and Butch whipped into a jam that didn't stop until two hours later. "It really frightened the shit out of everybody," Duane said later. "Nobody'd ever done anything like that before. I said here it is, man, here it is."

The spirit which emerged in Jacksonville in 1969 is still very much alive today. The Allman Brothers Band is a hard-driving band. Their audience will be anxiously waiting to see what direction their music will take next. But their appeal will undoubtedly continue to be summed up in the words of Tony Glover in an earlier biography: "Long may they boogie!"



RUSS SKINNER • BILL STITH • BUD RENEAU

BIG SHOTS?

er, Russ, Bill and Bud would like to thank the Real Big Shots for help in building Great World of Sound into the leader in placing new artists and material with major labels.

THANKS TO:

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- Clive Fox with Lionel (M G M) for purchasing Children Save the World—Heroes of Cranberry Farm
- Fred Edwards & Lorin Becker with Stereo-Dimensions Records for purchasing Oh, What A Party by the Sharecroppers
- Ray Price with Columbia for recording That's What Leaving's About (Charlie Boy Music ASCAP)

- Garon Young with Mercury for recording Occasional Wife (Reneau-Hardtack Music, BMI).
- Jerry Seabolt and Tim Whitsett of Stax-Enterprise for believing in Paige O'Brian's "Satisfied Woman."
- Harry Carlson with Fraternity Records for his encouragement and unrelenting patience.

- Chic Doherty, John Brown, Glen Horner, Jeff Scheible, Joe Sutton and everyone at Decca for making "Miss Pauline" by Henry Briggs a C&W smash.
- George Ingram and NRP of Nashville, Russ Reeder, Record Service Houston, Gwen Kesler at Southland Distributors, Atlanta for superb service.
- Charley Pride, for recording Bud Reneau's "I'm Building Bridges."
- Burl Ives and MCA for their new recording of "Miss Pauline."
- Billy Bob Bowman for his chart record of "Miss Pauline" (United Artists).

If you're looking for a sureshot to become a big shot there's no better avenue than to let Great World of Sound handle your production, publishing, master placement and promotion!

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TRIPPER
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JOHN HAMMOND
TRAPEZE
CANDI STATON
TIMMY THOMAS
WHITE WITCH
MARSHALL TUCKER
ALEX TAYLOR
MEL AND TIM
BETTYE WRIGHT
ERIC QUINCY TATE
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DAVID RUFFIN
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BETTYE SWANN
CLARENCE CARTER
MAXAYN
KING FLOYD
NED
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SALESMAKER OF THE WEEK



HOUSES OF THE HOLY
LED ZEPPELIN
Atlantic

TOP RETAIL SALES THIS WEEK:

HOUSES OF THE HOLY—Led Zeppelin—Atlantic
THE BEATLES: 1962-1966/1966-1970—Apple
BECK, BOGERT, APPICE—Epic
STILL ALIVE AND WELL—Johnny Winter—Columbia

DISC RECORDS/NATIONAL

A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
BECK, BOGERT, APPICE—Epic
BEST OF BREAD—Elektra
DARK SIDE OF THE MOON—Pink Floyd—Harvest
HEAVEN HELP THE CHILD—Mickey Newbury—Elektra
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MICHAEL STANLEY—Tumbleweed
STILL ALIVE AND WELL—Johnny Winter—Col
30 SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt
THREE PIECES FOR BLUES BAND & ORCH.—S.F. Orch./Siegel-Schwall Band—DG

RECORD BAR/NATIONAL

BECK, BOGERT, APPICE—Epic
BEST OF BREAD—Elektra
DARK SIDE OF THE MOON—Pink Floyd—Harvest
DIAMOND GIRL—Seals & Crofts—WB
EAT IT—Humble Pie—A&M
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
OOH LA LA—Faces—WB
PENGUIN—Fleetwood Mac—Reprise
STILL ALIVE AND WELL—Johnny Winter—Col
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple
THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

SOUNDSCOPE/BOSTON

A WIZARD, A TRUE STAR—Todd Rundgren—Bearsville
BEGINNINGS—Allman Brothers Band—Atco
BYRDS—Asylum
COSMIC WHEELS—Donovan—Epic
GRAND HOTEL—Procol Harum—Chrysalis
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MOONSHINE—Bert Jansch—Reprise
PRELUDE—Deodato—CTI
THE SESSION—Jerry Lee Lewis—Mercury
TRUE STORIES—Judy Collins—Elektra

ALEXANDER'S/N.Y.-N.J.-CONN.

ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley—RCA
BLACK MOTION PICTURE EXPERIENCE—Cecil Holmes—Buddah

DIAMOND GIRL—Seals & Crofts—WB
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MADE IN JAPAN—Deep Purple—WB
MASTERPIECE—Temptations—Gordy
NEITHER ONE OF US—Gladys Knight—Soul
OOH LA LA—Faces—WB
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple

KING KAROL/N.Y.

BECK, BOGERT, APPICE—Epic
BLACK MOTION PICTURE EXPERIENCE—Cecil Holmes—Buddah
BURSTING AT THE SEAMS—Strawbs—A&M
CHILD OF THE 50'S—Robert Klein—Brut
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
IN DEEP—Argent—Epic
NEITHER ONE OF US—Gladys Knight—Soul
PLEASURE—Ohio Players—Westbound
SKYWRITER—Jackson Five—Motown
SPINNERS—Atlantic

MIDTOWN/ITHACA, N.Y.

BECK, BOGERT, APPICE—Epic
BEST OF BREAD—Elektra
BYRDS—Asylum
FOCUS III—Sire
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
PRELUDE—Deodato—CTI
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
STILL ALIVE AND WELL—Johnny Winter—Col
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple
30 SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt

WAXIE-MAXIE/BALT.-WASH.

ACROSS 110TH STREET—Bobby Womack—UA
FOCUS III—Sire
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MASTERPIECES—Temptations—Gordy
O'JAYS LIVE IN PHILADELPHIA—Phila. Int.
OOH LA LA—Faces—WB
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
SPINNERS—Atlantic
STEALERS WHEEL—A&M
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple

GARY'S/RICHMOND

ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley—RCA
BYRDS—Asylum
CAPTAIN AND ME—Doobie Bros.—WB
EAT IT—Humble Pie—A&M
GRAND HOTEL—Procol Harum—Chrysalis
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MOVING WAVES—Focus—Sire
SLAYED?—Slade—Polydor
STILL ALIVE AND WELL—Johnny Winter—Col
THRILLER—Cold Blood—Reprise

POPLAR TUNES/MEMPHIS

CAPTAIN AND ME—Doobie Bros.—WB
DRIFT AWAY—Dobie Gray—Decca
EAT IT—Humble Pie—A&M
ELECTRIC LIGHT ORCHESTRA II—UA
GRAND HOTEL—Procol Harum—Chrysalis
HOGWASH—Groundhogs—UA
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
STILL ALIVE AND WELL—Johnny Winter—Col
STYX II—Wooden Nickel
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple

OAKWOOD/NEW ORLEANS

ANDY PRATT—Col
BECK, BOGERT, APPICE—Epic
FOCUS III—Sire
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
IN DEEP—Argent—Epic
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
SKYWRITER—Jackson Five—Motown
STILL ALIVE AND WELL—Johnny Winter—Col
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple

NAT'L. RECORD MART/MIDWEST

ALONE TOGETHER—Donny Osmond—Blue Thumb
BECK, BOGERT, APPICE—Epic
BEST OF BREAD—Elektra
BYRDS—Asylum
EAT IT—Humble Pie—A&M
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
NEITHER ONE OF US—Gladys Knight—Soul
SKYWRITER—Jackson Five—Motown
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple

DISC SHOP/EAST LANSING

ATLANTIS—Sun Ra—Impulse
CHARLES MINGUS & FRIENDS IN CONCERT—Columbia
COMIN' RIGHT AT YA—Asleep At The Wheel—UA
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
LAST CHANGE DANCE—Cat Mother—Polydor
SPINNERS—Atlantic
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple
30 SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt
THREE PIECES FOR BLUES BAND & ORCH.—S.F. Orch./Siegel-Schwall Band—DG

VENTURES/MISSOURI

ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley—RCA
BEST OF BREAD—Elektra
BILLION DOLLAR BABIES—Alice Cooper—WB
BITTERSWEET WHITE LIGHT—Cher—MCA
FOCUS III—Sire
FOGHAT—Bearsville
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple
THE NIGHT THE LIGHTS WENT OUT—Vicki Laurence—Bell

FOLKLORE CENTER/DENVER

BECK, BOGERT, APPICE—Epic
BYRDS—Asylum
ELECTRIC LIGHT ORCHESTRA II—UA
GRAND HOTEL—Procol Harum—Chrysalis
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MY FEET ARE SMILING—Leo Kottke—Capitol
RIVER—Terry Reid—Atlantic
2ND CRUSADE—Crusaders—Blue Thumb
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
STILL ALIVE AND WELL—Johnny Winter—Col
THEN AND NOW—Doc & Merle Watson—Poppy
30 SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt

RECORD CENTER/COLORADO

BIRDS OF FIRE—Mahavishnu Orchestra—Col
COSMIC WHEELS—Donovan—Epic
DARK SIDE OF THE MOON—Pink Floyd—Harvest
ELECTRIC LIGHT ORCHESTRA II—UA
HOUSES OF THE HOLY—Led Zeppelin—Atlantic

STILL ALIVE AND WELL—Johnny Winter—Col
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple
30 SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt
THREE PIECES FOR BLUES BAND & ORCH.—S.F. Orch./Siegel-Schwall Band—DG

MUSICLAND/MINNEAPOLIS

BILL WITHERS LIVE—Sussex
GRAND HOTEL—Procol Harum—Chrysalis
HISTORY OF BRITISH BLUES—Sire
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MASTERPIECE—Temptations—Gordy
MY FEET ARE SMILING—Leo Kottke—Capitol
STILL ALIVE AND WELL—Johnny Winter—Col
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple
THE SESSION—Jerry Lee Lewis—Mercury

CIRCLES/PHOENIX

A LETTER TO MYSELF—Chi-Lites—Brunswick
BILLION DOLLAR BABIES—Alice Cooper—WB
BLACK CAESAR (Soundtrack)—James Brown—Polydor
BLACK MOTION PICTURE EXPERIENCE—Cecil Holmes—Buddah
DARK SIDE OF THE MOON—Pink Floyd—Harvest
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
MASTERPIECE—Temptations—Gordy
NEITHER ONE OF US—Gladys Knight—Soul
2ND CRUSADE—Crusaders—Blue Thumb
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple

WHEREHOUSE/CALIFORNIA

ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley—RCA
BECK, BOGERT, APPICE—Epic
BEST OF BREAD—Elektra
DARK SIDE OF THE MOON—Pink Floyd—Harvest
DELIVERANCE (Soundtrack)—WB
DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER—Elton John—MCA
GOOD TIMES—Kool and The Gang—Delite
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
LADY SINGS THE BLUES—Diana Ross—Motown
SPINNERS—Atlantic

RECORD FACT'RY/SAN FRANCISCO

BECK, BOGERT, APPICE—Epic
BURSTING AT THE SEAMS—Strawbs—A&M
CAPTAIN AND ME—Doobie Bros.—WB
COMIN' RIGHT AT YA—Asleep At The Wheel—UA
EAT IT—Humble Pie—A&M
GRAND HOTEL—Procol Harum—Chrysalis
IN DEEP—Argent—Epic
IT'S A BEAUTIFUL DAY TODAY—Col
SIX WIVES OF HENRY VIII—Rick Wakeman—A&M
SNAKE RHYTHM ROCK—Boogaloo Joe Jones—Prestige
THOMAS JEFFERSON KAYE—Dunhill

TOWER RECORDS/SAN FRANCISCO

BLOODSTONE—London
GOLDEN AGE OF ROCK & ROLL—Sha Na Na—Kama Sutra
HOUSES OF THE HOLY—Led Zeppelin—Atlantic
JAZZ, PART II—Ray Charles—Tangerine
MIZRAH—Gabor Szabo—CTI
NEITHER ONE OF US—Gladys Knight—Soul
THE BEATLES: 1962-1966—Apple
THE BEATLES: 1966-1970—Apple
30 SECONDS OVER WINTERLAND—Jefferson Airplane—Grunt
THREE PIECES FOR BLUES BAND & ORCH.—S.F. Orch./Siegel-Schwall Band—DG
TRANSFORMER—Lou Reed—RCA



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

1	3	DARK SIDE OF THE MOON PINK FLOYD Harvest SMAS 11163 (Capitol)		6
2	1	BILLION DOLLAR BABIES ALICE COOPER/Warner Bros. BS 2685		6
3	10	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA VPSX 6089		9
4	2	LADY SINGS THE BLUES DIANA ROSS/Soundtrack, Motown M758D		20
5	14	MASTERPIECE TEMPTATIONS /Gordy G965L (Motown)		7
6	21	THE BEST OF BREAD BREAD/Elektra EKS 75056		5
7	8	CAN'T BUY A THRILL STEELY DAN/ABC ABCX 758		15
8	7	THE WORLD IS A GHETTO WAR /United Artists UAS 5652		22
9	9	BIRDS OF FIRE MAHAVISHNU ORCHESTRA/Columbia KC 31991		10
10	12	MOVING WAVES FOCUS/Sire SAS 7401 (Famous)		11
11	11	SPACE ODDITY DAVID BOWIE/RCA LSP 4813		20
12	5	DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER ELTON JOHN/MCA 2100		11
13	6	ROCKY MOUNTAIN HIGH JOHN DENVER/RCA LSP 4731		28
14	17	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/Epic KE 31584 (Columbia)		15
15	4	DELIVERANCE SOUNDTRACK /Warner Bros. BS 2683		11
16	13	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238		19
17	24	NEITHER ONE OF US GLADYS KNIGHT & THE PIPS/Soul S732L (Motown)		6
18	18	WATTSTAX ORIGINAL SOUNDTRACK /Stax STS-2-3010		9
19	15	SHOOT OUT AT THE FANTASY FACTORY TRAFFIC/Island SW 9323 (Capitol)		12
20	16	NO SECRETS CARLY SIMON/Elektra EKS 75049		24
21	25	AROUND THE WORLD WITH THREE DOG NIGHT THREE DOG NIGHT/Dunhill DSY 50138 (ABC)		6
22	29	BYRDS BYRDS /Asylum SD 5058 (Atlantic)		5
23	19	TRANSFORMER LOU REED/RCA LSP 4807		15
24	20	PRELUDE EUMIR DEODATO/CTI 6021		13
25	22	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)		20
26	36	BLACK CAESAR JAMES BROWN/Polydor PD 6014		7
27	30	THE SESSION JERRY LEE LEWIS/Mercury SRM 2-803		6
28	23	I AM WOMAN HELEN REDDY/Capitol ST 11068		20
29	26	HOT AUGUST NIGHT NEIL DIAMOND/MCA 2-8000		19
30	27	WHO DO WE THINK WE ARE DEEP PURPLE/Warner Bros. BS 2678		13
31	31	TRUE STORIES AND OTHER DREAMS JUDY COLLINS/Elektra EKS 75053		10
32	38	BEGINNINGS ALLMAN BROS. BAND/Atco SD 2-805 (Atlantic)		6
33	28	DEREK AND THE DOMINOS IN CONCERT /RSO SO 8800 (Atlantic)		12
34	54	1967-70 THE BEATLES /Apple SKBO 3404		2
35	32	I'M STILL IN LOVE WITH YOU AL GREEN/London XSHL 32074		27
36	66	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255		2
37	33	KEEPER OF THE CASTLE FOUR TOPS/Dunhill DSX 50129		23
38	40	COMPOSITE TRUTH MANDRILL/Polydor PD 5043		8
39	54	1962-66 THE BEATLES /Apple SKBO 3403		2
40	34	TOMMY LONDON SYMPHONY ORCH. & GUEST SOLOISTS /Ode SP 99001 (AM)		20
41	42	LAST DAYS & TIME EARTH, WIND & FIRE/Columbia KC 31622		11
42	35	HOLLAND BEACH BOYS /Brother/Reprise MS 2118 (Warner Bros.)		14
43	57	EAT IT HUMBLE PIE /A&M SP 3701		5
44	37	RHYMES AND REASONS CAROLE KING/Ode SP 77016 (A&M)		24
45	55	COSMIC WHEELS DONOVAN/Epic KE 32156 (Columbia)		4
46	39	DON McLEAN DON McLEAN/United Artists UAS 5651		17
47	41	WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND/United Artists UAS 9801		14
48	43	SEVENTH SOJOURN MOODY BLUES/Threshold THS 7 (London)		24

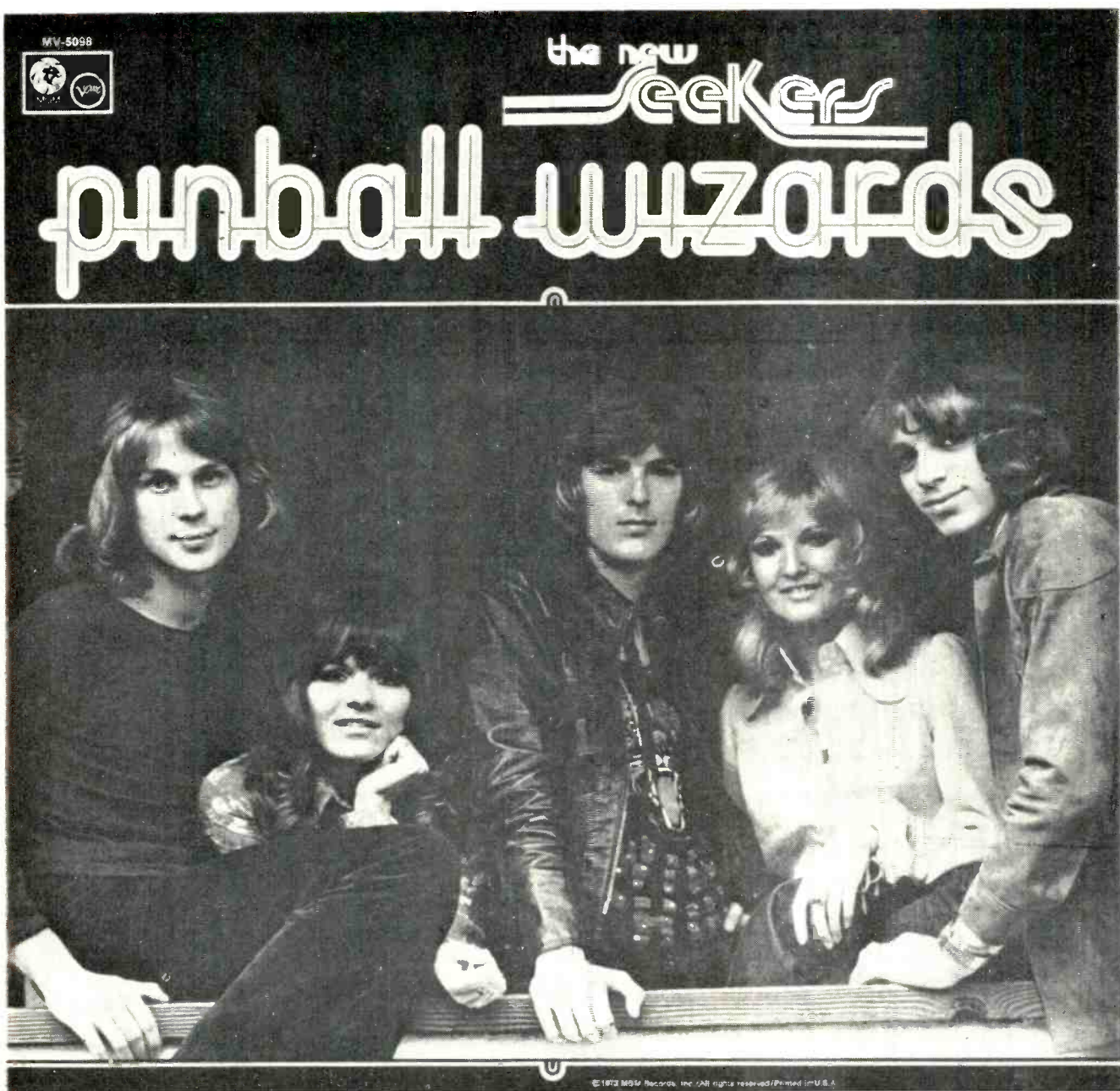
49	49	LIFE AND TIMES JIM CROCE/ABC ABCX 769		9
50	60	GRAND HOTEL PROCOL HARUM/Chrysalis CHR 1037 (WB)		4
51	61	BIRTHDAY NEW BIRTH/RCA LSP 4797		4
52	62	SIX WIVES OF HENRY VHI RICK WAKEMAN/A&M SP 4361		3
53	68	THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros. BS 2694		4
54	81	ALONE TOGETHER DONNY OSMOND/MGM SE 4886		3
55	46	ACROSS 110TH STREET BOBBY WOMACK & PEACE United Artists UAS 5225		12
56	51	SLAYED? SLADE/Polydor PD 5524		10
57	74	BECK, BOGERT, APPICE /Epic KE 32140		3
58	69	A LETTER TO MYSELF CHI-LITES/Brunswick 754188		3
59	64	AMERICA, WHY I LOVE HER JOHN WAYNE/RCA LSP 4828		4
60	45	TROUBLE MAN MARVIN GAYE/Tamla T322L (Motown)		17
61	76	SECOND CRUSADE CRUSADERS/Blue Thumb BTS 7000		4
62	47	CREEDENCE GOLD CREEDENCE CLEARWATER REVIVAL/Fantasy 9418		20
63	63	SLOPPY SECONDS DR. HOOK & THE MEDICINE SHOW/Columbia KC 31622		9
64	48	HEARTBREAKER FREE/Island SW 9324 (Capitol)		9
65	75	ALBUM III LOUDON WAINWRIGHT III/Columbia KC 31462		4
66	50	CATCH BULL AT FOUR CAT STEVENS/A&M SP 4365		28
67	52	LIVING IN THE PAST JETHRO TULL/Chrysalis 2CH 1035 (WB)		19
68	53	MORE HOT ROCKS ROLLING STONES/London SPS 626/7		16
69	56	EDWARD BEAR /Capitol ST 11157		8
70	86	STILL ALIVE AND WELL JOHNNY WINTER/Columbia KC 32188		2
71	72	LOST HORIZON SOUNDTRACK /Bell 1300		10
72	44	GREEN IS BLUES AL GREEN/Hi SHL 32055 (London)		15
73	73	LOGGINS & MESSINA LOGGINS & MESSINA/Columbia KC 31748		23
74	65	BEST OF THE JAMES GANG JAMES GANG/ABC ABCX 774		9

CHARTMAKER OF THE WEEK

75 — **SPINNERS**
Atlantic SD 7256



76	79	IN THE RIGHT PLACE DR. JOHN/Atco SD 7018 (Atlantic)		5
77	77	ME & MRS. JONES JOHNNY MATHIS/Columbia KC 32114		5
78	82	PLEASURE OHIO PLAYERS/Westbound W 2017 (Chess/Janus)		3
79	93	THE SINGER LIZA MINNELLI/Columbia KC 32149		2
80	87	CABARET MOVIE SOUNDTRACK /ABC ABCD 752		2
81	59	HURRICANE SMITH HURRICANE SMITH/Capitol ST 11139		14
82	67	THE BEST OF MOUNTAIN /Windfall KC 32079 (Columbia)		8
83	70	360 DEGREES OF BILLY PAUL /Phila. Int'l. KZ 31793 (Columbia)		20
84	92	GOOD TIMES KOOL & THE GANG/Delite DEP 2012		2
85	90	STEALERS WHEEL /A&M SP 4377		3
86	105	SKYWRITER JACKSON 5/Motown M761L		1
87	58	FOR THE ROSES JONI MITCHELL/Asylum SD 5057 (Atlantic)		21
88	91	LIVING TOGETHER, GROWING TOGETHER FIFTH DIMENSION/Bell 1116		2
89	100	A WIZARD, A TRUE STAR TODD RUNDGREN/Bearsville BR 2133 (WB)		2
90	96	BITE DOWN HARD JO JO GUNNE/Asylum SD 5065 (Atlantic)		2
91	103	LIVE LEE MICHAELS/A&M SP 3518		1
92	94	MY SECOND ALBUM DONNA FARGO/Dot DOS 26006 (Famous)		3
93	98	FOGHAT /Bearsville BR 2136 (WB)		2
94	106	SECOND ALBUM ROY BUCHANAN/Polydor PD 5046		1
95	71	FIRST SONGS LAURA NYRO/Columbia KC 31410		12
96	78	GIVE ME YOUR LOVE BARBARA MASON/Buddah BDS 5117		6
97	80	DOUBLE GOLD NEIL DIAMOND/Bang BSD 2-227		13
98	84	THE POWER OF JOE SIMON /Spring SPR 5704 (Polydor)		4
99	85	THE BEST OF B. B. KING B. B. KING/ABC ABCX 767		6
100	89	CYMANDE CYMANDE/Janus 3044		14



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ALBUM NO. MV 5098

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GTU
Production



101 THE ALBUM CHART 150

APRIL 21, 1973

THIS WK.	LAST WK.	ARTIST/ALBUM	Label
101	97	SUMMER BREEZE SEALS & CROFTS/Warner Bros.	BS 2629
102	95	HOMECOMING AMERICA/Warner Bros.	BS 2655
103	83	CHUCK BERRY GOLDEN DECADE VOL. 2/Chess	2CH 60023
104	102	TAPESTRY CAROLE KING/Ode	SP 77009 (A&M)
105	88	CLAPTON ERIC CLAPTON/Polydor	PD 5526
106	—	30 SECONDS OVER WINTERLAND JEFFERSON AIRPLANE/Grunt	BFL 1 0417 (RCA)
107	113	IT'S A BEAUTIFUL DAY TODAY/Columbia	KC 32181
108	—	OOH LA LA FACES/Warner Bros.	BS 2665
109	119	RAUNCH 'N ROLL . . . LIVE BLACK OAK ARKANSAS/Atco	SD 7019 (Atlantic)
110	118	IN DEEP ARGENT/Epic	KE 32195
111	109	THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS DAVID BOWIE/RCA	LSP 4702
112	107	DOUG SAHM & BAND/Atlantic	SD 7254
113	—	DIAMOND GIRL SEALS & CROFTS/Warner Bros.	BS 2699
114	114	DRIFT AWAY DOBIE GRAY/Decca	DL 7-5397
115	115	SWEET THURSDAY/Great Western Gramophone	KZ 32039 (Col)
116	101	ONE MAN DOG JAMES TAYLOR/Warner Bros.	BS 2660
117	116	SEPARATE WAYS ELVIS PRESLEY/Camden	CAS 2611 (RCA)
118	117	BACK STABBERS O'JAYS/Phila. Int'l.	KZ 31712 (Columbia)
119	126	IMAGES DAVID BOWIE/London	BP 628/9
120	111	EUROPE '72 GRATEFUL DEAD/Warner Bros.	3WX 2668
121	129	TYRANNY & MUTATION BLUE OYSTER CULT/Columbia	KC 32017
122	—	GODSPELL SOUNDTRACK/Bell	1118
123	110	CARAVANSERAI SANTANA/Columbia	KC 31610
124	136	TUNEWAVING DAWN/Bell	1112
125	135	MY FEET ARE SMILING LEO KOTTKE/Capitol	ST 11164
126	112	ROUND 2 STYLISTICS/Avco	AV 11006
127	104	THE GREAT LOST KINKS ALBUM KINKS/Reprise	MS 2127
128	—	MADE IN JAPAN DEEP PURPLE/Warner Bros.	BS 2701
129	99	WHY CAN'T WE LIVE TOGETHER TIMMY THOMAS/Glades	33-6501
130	—	BITTERSWEET WHITE LIGHT CHER/MCA	2101
131	141	THREE PIECES FOR BLUES BAND AND ORCHESTRA OZAWA AND SAN FRANCISCO ORCH./SIEGEL-SCHWALL BAND/DG	2530-309
132	137	LIVE THE ISLEYS/T-Neck	TNS 3010 (BulDAH)
133	—	FOCUS III FOCUS/Sire	SAS 3901 (Famous)
134	128	MAN OF LA MANCHA SOUNDTRACK/United Artists	UAS 9906
135	139	RIVER TERRY REID/Atlantic	SD 7259
136	108	SUPER FLY CURTIS MAYFIELD/Soundtrack/Curtom	CR 8-9014 (Buddah)
137	134	CHAPTER VII BUDDY MILES BAND/Columbia	KC 32048
138	—	DAVE MASON IS ALIVE DAVE MASON/Blue Thumb	BTS 54
139	132	SPLIT ENDS THE MOVE/United Artists	UAS 5666
140	—	THE BLACK MOTION PICTURE EXPERIENCE THE CECIL HOLMES SOULFUL SOUNDS/Buddah	BDS 5129
141	138	FREE TO BE . . . YOU AND ME MARLO THOMAS & FRIENDS/Bell	1110
142	150	DAVID RUFFIN/Motown	M762 L
143	—	BURSTING AT THE SEAMS STRAWBS/A&M	SP 4383
144	146	I'VE GOT SO MUCH TO GIVE BARRY WHITE/20th Century	T 407
145	148	NATURAL HIGH BLOODSTONE/London	XPS 620
146	124	SYLVERS/Pride	0007 (MGM)
147	127	BETTER DAYS PAUL BUTTERFIELD/Bearsville	BR 2119 (WB)
148	125	JOE COCKER JOE COCKER/A&M	SP 4368
149	149	ELECTRIC LIGHT ORCHESTRA II/United Artists	UA LA040F
150	—	CHILD OF THE 50'S ROBERT KLEIN/Brut	6001 (Buddah)

CLUB REVIEW

Bown Rocks Max's

■ NEW YORK — Andy Bown (Mercury) blew into Max's for an appearance recently and revealed himself to be a rather expressive singer backed by a superpowerful band. Bown, whose latest album is "Sweet William," played a set that rocked much harder than his rather quiet album would lead one to believe. He was at his best, in fact, when he lowered the decibel level and the tempo, for he writes pretty songs and doesn't seem really at home as a hard rock n' roller.

He mostly did songs from the album, and was most effective on the stange ballad "Suzy." He also performed the title track, "Sweet William" and "Chicago's Got Me." A more varied and ballad-filled set would have been more effective, but Bown is definitely an artist to watch.

Allen Levy

Famous Releases Five

■ Andy Miele, Vice President of Marketing for Famous Music Corporation has announced the following releases for the month of April—"Melanie At Carnegie Hall" — Melanie (Neighborhood), "Flasher" — Pool-Pah (Greenbottle), "Songs"—B. J. Thomas (Paramount), "Fat Albert And The Cosby Kids (Paramount) and "Big Maybelle"—Big Maybelle (Paramount).

SAS Signs Milt Kamen

■ LOS ANGELES — Danny Kessler, SASCO West topper has announced the signing of Milt Kamen to SAS, Inc. for worldwide management. Assignments being considered for Kamen are a major network TV series as well as TV commercials and a Las Vegas Hotel stint.

THE ALBUM CHART ARTISTS CROSS REFERENCE

APRIL 21, 1973

ALLMAN BROTHERS	32	JERRY LEE LEWIS	27
AMERICA	102	LOGGINS AND MESSINA	73
ARGENT	110	MANDRILL	38
BLACK OAK ARKANSAS	109	MAHAVISHNU ORCHESTRA	9
BEACH BOYS	42	JOHNNY MATHIS	77
EDWARD BEAR	69	DON McLEAN	46
BEATLES	34, 39	BARBARA MASON	96
BECK, BOGERT, APPICE	57	DAVE MASON	138
CHUCK BERRY	103	CURTIS MAYFIELD	136
BLOODSTONE	145	LEE MICHAELS	91
BLUE OYSTER CULT	121	BETTE MIDLER	16
DAVID BOWIE	11, 111, 119	BUDDY MILES	137
BREAD	6	LIZA MINNELLI	79
JAMES BROWN	26	JONI MITCHELL	87
ROY BUCHANAN	94	MOODY BLUES	48
PAUL BUTTERFIELD	147	MOUNTAIN	82
BYRDS	22	MOVE	139
CHER	130	NEW BIRTH	51
CHI-LITES	58	NITTY GRITTY DIRT BAND	47
ERIC CLAPTON	105	LAURA NYRO	95
CREDENCE CLEARWATER REVIVAL	62	OHIO PLAYERS	78
JOE COCKER	148	O'JAYS	118
ALICE COOPER	2	DONNY OSMOND	54
JUDY COLLINS	31	OZAWA	131
JIM CROCE	49	BILLY PAUL	83
CRUSADERS	61	ELVIS PRESLEY	3, 117
CYMANDE	100	PROCOL HARUM	50
DAWN	124	HELEN REDDY	28
DEEP PURPLE	30, 128	LOU REED	23
JOHN DENVER	13	TERRY REID	135
EUMIR DEODATO	24	DAVID RUFFIN	142
DEREK AND THE DOMINOS	33	TODD RUNDGREN	89
NEIL DIAMOND	29, 97	DOUG SAHM	112
DR. HOOK	63	SLADE	56
DR. JOHN	76	HURRICANE SMITH	81
DOOBIE BROTHERS	53	ROLLING STONES	68
DONOVAN	45	SANTANA	123
EARTH, WIND AND FIRE	41	SEALS & CROFTS	101, 113
ELECTRIC LIGHT ORCHESTRA	149	CARLY SIMON	20
FACES	108	JOE SIMON	98
FIFTH DIMENSION	88	SOUNDTRACKS:	
DONNA FARGO	92	CABARET	80
PINK FLOYD	1	DELIVERANCE	15
FOCUS	10, 133	GODSPELL	122
FOGHAT	93	LADY SINGS THE BLUES	4
FOUR TOPS	37	MAN OF LA MANCHA	134
FREE	64	LOST HORIZON	71
JAMES GANG	74	WATTSTAX	18
MARVIN GAYE	60	SPINNERS	75
GRATEFUL DEAD	120	STEALERS WHEEL	85
DOBIE GRAY	114	STEELY DAN	7
AL GREEN	35, 72	CAT STEVENS	66
JO JO GUNNE	90	STRAWBS	143
CECIL HOLMES	140	STYLISTICS	126
HUMBLE PIE	43	SYLVERS	146
ISLEYS	132	JAMES TAYLOR	116
IT'S A BEAUTIFUL DAY	107	THE TEMPTATIONS	5
JACKSON FIVE	86	MARLO THOMAS	141
JEFFERSON AIRPLANE	106	TIMMY THOMAS	129
JETHRO TULL	67	SWEET THURSDAY	115
ELTON JOHN	12	THREE DOG NIGHT	21
B. B. KING	99	VARIOUS ARTISTS: TOMMY	40
CAROLE KING	44, 104	TRAFFIC	19
KINKS	127	LOUDON WAINWRIGHT	65
ROBERT KLEIN	150	RICK WAKEMAN	52
GLADYS KNIGHT	17	WAR	8
KOOL AND THE GANG	84	JOHN WAYNE	59
LEO KOTTKE	125	RARDY WHITE	144
LED ZEPPELIN	36	EDGAR WINTER	14
		JOHNNY WINTER	70
		ROBBY WOMACK	55
		STEVIE WONDER	25

Rags to Riches

By ERIC KISCH

■ NEW YORK — In the last couple of years there has been a tremendous resurgence of interest in American popular music at around the turn of the century. The big names here are ragtime and Scott Joplin, who has been hailed as the first important black composer in the U. S. Pioneered by such stalwarts as Max Morath, Bill Bolcom, and especially Josh Rifkin, Scott Joplin is definitely on the musical and recording map. The ragtime and Joplin revival is strong among the young, the college crowd and the nostalgia buffs—three very healthy segments of the record buying market. Indeed, Rifkin's two Joplin solo albums on Nonesuch have been best sellers from the time of their release.

The latest entry into the "rags to riches" race is an Angel album entitled "Scott Joplin: The Red Back Book." It

features the New England Conservatory Ragtime Ensemble conducted by Gunther Schuller in the first recorded performances of orchestrated rags, in authentic orchestrations based on newly discovered parts.

While it is known that Joplin's immensely popular ragtime compositions were performed by orchestras as well as pianists, no scores or parts were thought to have survived, and there were no recordings from which they could have been reconstructed. Recently, however, Vera Brodsky Lawrence, editor of "The Collected Works of Scott Joplin," located a rare set of parts from a contemporary publication known as "The Red Back Book." She gave them to Schuller to prepare them for performance.

Highly successful performances by the Ensemble in Boston and Washington D. C. (at

(Continued on page 109)

CLASSICAL ALBUM PICKS

WILLIAM RUSSO: THREE PIECES FOR BLUES BAND & SYMPHONY ORCHESTRA; BERNSTEIN: SYMPHONIC DANCES FROM WEST SIDE STORY.
Siegel-Schicall Band, San Francisco Symphony Orchestra, Seiji Ozawa, conductor. DGC 2530.309.

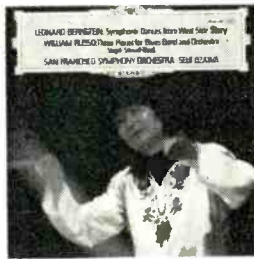
ROMEO & JULIET: MUSIC BY BERLIOZ, PROKOFIEV, AND TCHAIKOVSKY.
San Francisco Symphony Orchestra, Seiji conductor. DGC 2530.308.

These well-packaged discs represent Japanese conductor Ozawa's debut on the DG label. A pop single taken from the Russo side has been climbing the pop charts, and the complete work has been getting lots of underground airplay, which should help to boost sales.

The second disc features music by three composers on the Romeo and Juliet theme. Playing and recording are first rate—an auspicious return to the studio by the SFSO after a long hiatus. Both discs will be strong movers, especially on the West Coast.

MARILYN HORNE SINGS ROSSINI
With the Royal Philharmonic Orchestra, Henry Lewis, conductor. London OS 26305.

With the imminent release of Marilyn Horne's "Carmen" on DG, London has pulled a rabbit out of its magic hat with this disc of scenes from rare Rossini operas. Gorgeous singing by one of the century's greatest voices, this is a must for vocal fans. Try this for in-store play and quicken pulses and sales. A real winner.



CLASSICAL RETAIL REPORT

APRIL 21, 1973

CLASSIC OF THE WEEK



VERDI: RIGOLETTO
SUTHERLAND
London

BEST SELLERS OF THE WEEK

VERDI: RIGOLETTO—Sutherland—London
VERDI: ATTILA—Gardelli—Philips
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA

SAM GOODY/EAST COAST

BELLINI: NORMA—Caballe—RCA
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
DONIZETTI: DAUGHTER OF THE REGIMENT—Sutherland—London
HUNTER COLLEGE CONCERT—De los Angeles—Angel
MAHLER: SYMPHONY NO. 8—Solti—London
PRIMO TENORE—Pavarotti—London
SAINT-SAENS: FIVE PIANO CONCERTOS—Ciccolini—Seraphim
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA
TEBALDI IN CONCERT—London
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

KING KAROL/NEW YORK

BACH: CANTATAS VOL. 6—Various—Telefunken
BERLIOZ: BENVENUTO CELLINI—Colin Davis—Philips
CANTELOUBE: SONGS OF THE AUVERGNE—De los Angeles—Angel
DONIZETTI: ANNA BOLENA—Sills—ABC/Audio Treasury
HANDEL: MESSIAH—Colin Davis—Philips
POSSINI: ARIAS—Marilyn Horne—London
HOROWITZ PLAYS SCRIBABIN—Columbia
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

RECORD & TAPE COLLECTORS/BALTIMORE

BRAMHMS: COMPLETE QUARTETS—Cleveland Qt.—RCA
BRAMHMS: PIANO QUINTET—Previn, Yale Qt.—Angel
MAHLER: SYMPHONY NO. 1—Haitink—Philips
MOZART: PIANO CONCERTOS—Brendel—Philips
PREVIN: GUITAR CONCERTO—Williams—Columbia

ROMEO & JULIET (VARIOUS COMP).—Ozawa—DG
RUSSO: THREE PIECES FOR BLUES BAND AND ORCH.—Ozawa—DG
HOROWITZ PLAYS SCRIBABIN—Columbia
VERDI: RIGOLETTO—Sutherland—London
WALTON: FILM SCORES—Walton—Seraphim

HARMONY HUTS/WASHINGTON, D.C.

BEETHOVEN: MISSA SOLEMNIS—Jochum—Philips
BEETHOVEN: NINE SYMPHONIES—Szell—Columbia
BEETHOVEN: SYMPHONY NO. 9—Solti—London
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
JOPLIN: PIANO RAGS VOLS. 1 & 2—Rifkin—Nonesuch
LADY CAROLINE LAMB (SOUNDTRACK)—Angel
MAHLER: SYMPHONY NO. 8—Solti—London
SATIE: PIANO MUSIC VOL. 1—Ciccolini—Angel
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

DISC/CLEVELAND

BERLIOZ: BENVENUTO CELLINI—Colin Davis—Philips
BRAHMS: QUARTETS—Cleveland Qt.—RCA
CRUMB: BLACK ANGELS—Composers Qt.—CRI
DELIBES: LAKME—Mesple—Seraphim
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
SCHUMANN: FOUR SYMPHONIES—Szell—Columbia
STRAUSS: DIE FLEDERMAUS—Boskovsky—Angel
VARESE: THE VARESE ALBUM—Craft—Columbia
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London

CIRCLES/PHOENIX

SWITCHED ON BACH—Carlos—Columbia
BEETHOVEN: SYMPHONY NO. 9—Solti—London
BERNSTEIN: MASS—Bernstein—Columbia
DELIUS: VILLAGE ROMEO & JULIET—Davies—Angel
MAHLER: SYMPHONY NO. 8—Solti—London
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA
SHOSTAKOVICH: SYMPHONY NO. 15—Shostakovich—Melodiya
STRAUSS: DIE FLEDERMAUS—Boskovsky—Angel
STRAUSS: THUS SPAKE ZARATHUSTRA—Mehta—London
TCHAIKOVSKY: NUTCRACKER BALLET—Previn—Angel

WHEREHOUSE/CALIFORNIA

BEETHOVEN: SYMPHONY NO. 9—Solti—London
BELLINI: NORMA—Caballe—RCA
CANTELOUBE: SONGS OF THE AUVERGNE—De los Angeles—Angel
DVRK: PIANO QUARTET—Rubinstein, Guarneri Qt.—RCA
JOPLIN: PIANO RAGS—Rifkin—Nonesuch
RUSSO: THREE PIECES FOR BLUES BAND & ORCH.—Ozawa—DG
THE SEA HAWK (KORNGOLD)—Gerhardt—RCA
VERDI: ATTILA—Gardelli—Philips
VERDI: RIGOLETTO—Sutherland—London
WALTON: FILM SCORES—Walton—Seraphim

RECORD WORLD THE R&B SINGLES CHART

RECORD WORLD SOUL TRUTH

THIS LAST
WK. WK.

- 1 3 MASTERPIECE TEMPTATIONS—Gordy 7126 (Motown)
- 2 7 PILLOW TALK SYLVIA—Vibration 521 (All Platinum)
- 3 2 AIN'T NO WOMAN FOUR TOPS—Dunhill 5339 (ABC)
- 4 5 LEAVING ME THE INDEPENDENTS—Wand 11252 (Scepter)
- 5 1 BREAK UP TO MAKE UP STYLISTICS—Avco 4611
- 6 4 CALL ME AL GREEN—Hi 2235 (London)
- 7 10 YOU ARE THE SUNSHINE OF MY LIFE STEVIE WONDER—Tamla 54232 (Motown)
- 8 6 LETTER TO MYSELF CHI-LITES—Brunswick 55491
- 9 9 OH LA DE DA STAPLE SINGERS—Stax 0156 (Columbia)
- 10 13 I CAN UNDERSTAND IT NEW BIRTH—RCA 74-0912

- 11 8 STEP BY STEP
JOE SIMON—Spring 133 (Polydor)
- 12 12 DOWN AND OUT IN NEW YORK CITY
JAMES BROWN—Polydor 14168
- 13 11 NEITHER ONE OF US
GLADYS KNIGHT & THE PIPS—Soul 35098 (Motown)
- 14 16 FUNKY WORM
OHIO PLAYERS—Westbound 214 (Chess/Janus)
- 15 14 DANCING TO YOUR MUSIC
ARCHIE BELL & THE DRELLS—Glades 1707
- 16 17 CISCO KID
WAR—United Artists UA XW163-W
- 17 22 I'M GONNA LOVE YOU JUST A LITTLE MORE BABY
BARRY WHITE—20th Century TC 2018
- 18 18 DO YOU STILL FEEL THE SAME WAY
TOMMY YOUNG—Soul Power 112
- 19 19 AM I BLACK ENOUGH FOR YOU
BILLY PAUL—Phila. Int. 3562 (Col)
- 20 20 FRIENDS OR LOVERS
ACT 1—Spring 131 (Polydor)
- 21 24 I'M DOIN' FINE NOW
NEW YORK CITY—Chelsea 0113 (RCA)
- 22 23 ACROSS 110TH STREET
BOBBY WOMACK—United Artists UA XW196-W
- 23 26 WILL IT GO ROUND IN CIRCLES
BILLY PRESTON—A&M 1411
- 24 25 MR. MAGIC MAN
WILSON PICKETT—RCA 40898
- 25 21 HALLELUJAH DAY
JACKSON 5—Motown 1224
- 26 32 ARMED AND EXTREMELY DANGEROUS
FIRST CHOICE—Philly Groove 175 (Bell)
- 27 28 HUNG UP ON YOU
BILLY BUTLER & THE INFINITY—Pride 1026 (MGM)
- 28 33 HARD TO STOP
BETTY WRIGHT—Alston 4617 (Atlantic)
- 29 29 PEOPLE ARE CHANGIN'
TIMMY THOMAS—Glades 601
- 30 34 NATURAL HIGH
BLOODSTONE—London 1046
- 31 15 GIRL YOU NEED A CHANGE OF MIND
EDDIE KENDRICKS—Tamla 54230 (Motown)
- 32 30 SPELL
BLUE MAGIC—Atco 6910
- 33 39 FENCEWALK
MANDRILL—Polydor 14163
- 34 41 IT AIN'T ALWAYS WHAT YOU DO
SOUL CHILDREN—Stax 0152
- 35 43 SHE'LL NEVER BE YOUR WIFE
IRMA THOMAS—Fungus 15119 (BASF)
- 36 47 ALWAYS
LUTHER INGRAM—Koko 2115 (Stax)
- 37 45 WITHOUT YOU IN MY LIFE
TYRONE DAVIS—Dakar DK 4519
- 38 42 LOVE MUSIC
LLOYD PRICE—GSF 6894
- 39 40 LORD DON'T MOVE THE MOUNTAIN
INEZ ANDREWS—Songbird 1203 (ABC/Dunhill)
- 40 48 SUPER FLY MEETS SHAFT
JOHN & ERNEST—Rainy Wed. 201
- 41 31 YESTERDAY I HAD THE BLUES
HAROLD MELVIN & THE BLUE NOTES—Phila. Int'l. 3525 (Col)
- 42 49 SAY YOU LOVE ME TOO
CHARLES MANN—ABC 11347

- 43 54 GIVE YOUR BABY A STANDING OVATION
DELLS—Cadet 5696 (Chess)
- 44 38 I CAN UNDERSTAND IT
VALENTINOS—Clean CN 60005 (Atlantic)
- 45 55 LET'S STAY TOGETHER
MARGIE JOSEPH—Atlantic 2954
- 46 51 DON'T LET IT GET YOU DOWN
CRUSADERS—Blue Thumb BTA 225
- 47 35 STIR IT UP
JOHNNY NASH—Epic 10949 (Columbia)
- 48 46 I BEEN WATCHIN' YOU
SOUTHSIDE MOVEMENT—Wand 11251 (Scepter)
- 49 50 DRIFT AWAY
DOBIE GRAY—Decca 33057
- 50 56 THINK
SOUL SEARCHERS—Sussex 253 (Buddah)
- 51 60 BREAK AWAY
MILLIE JACKSON—Spring 134 (Polydor)
- 52 57 BAD, BOLD & BEAUTIFUL GIRL
PERSUADERS—Atco 6919
- 53 53 ROLLING DOWN A MOUNTAIN SIDE
ISAAC HAYES—Enterprise 9065 (Stax)
- 54 27 MASTER OF EYES
ARETHA FRANKLIN—Atlantic 2941
- 55 36 KILLING ME SOFTLY WITH HIS SONG
ROBERTA FLACK—Atlantic 2940
- 56 61 P.O.W.—M.I.A.
WHISPERS—Janus 212
- 57 59 I DON'T WANT TO LOSE YOU
CLASSIC SULLIVAN—Kwanza 7678 (Warner Bros.)
- 58 — I'M GONNA PROVE IT
SOFT TONES—Avco 1641
- 59 68 INSTIGATING (TROUBLE MAKING FOOL)
WHATNAUTS—GSF 6897
- 60 64 COUNTRY JUNKY
KOOL & THE GANG—Delite 555 (P.I.P.)
- 61 — HERE IS WHERE THE LOVE IS
BOBBY WILSON—Chain 2101 (Tone)
- 62 — I'LL MAKE IT WORTHWHILE
LITTLE JOHNNY TAYLOR—Ronn 69 (Jewel)
- 63 63 FUNKY ROBOT
RUFUS THOMAS—Stax 1053
- 64 — THEY SAY THE GIRL'S CRAZY
INVITATIONS—Silver Blue 801 (Polydor)
- 65 37 ONE MAN BAND
RONNIE DYSON—Columbia 45776
- 66 66 IF I CAN'T FLY
JONEY CONE—Hot Wax 7301 (Buddah)
- 67 52 ONE GIRL TOO LATE
BRENDA & THE TABULATIONS—Epic 5-10954
- 68 — ONE OF A KIND LOVE AFFAIR
SPINNERS—Atlantic 2962
- 69 69 YOUR TURN TO CRY
BETTY LAVETT—Atco 6913 (Atlantic)
- 70 — FINOERS, KEEPERS
CHAIRMAN OF THE BOARD—Invictus S7 1251
- 71 71 SO NICE TO BE LOVED BY YOU
OVATIONS—Sounds of Memphis SM717
- 72 72 I MAY NOT BE WHAT YOU WANT
MEL & TIM—Stax 0154
- 73 73 FORGOTTEN MAN
WE THE PEOPLE—Lion 148 (MGM)
- 74 — BLOOD DONORS NEEDED
DAVID RUFFIN—Motown 1223
- 75 — WINEHEAD WOMAN
WILLIE WILLIAMS—Supreme SR 1001

By DEDE DABNEY



NEW YORK—Personal Pick: "(If You Don't Want My Love) Give It Back"—Lea Roberts (UA). The new side of this artist is really delivered in this definite smash. It is the type of side that can cross over.

DEDE'S DITTIES TO WATCH: "This Feeling Of Loneliness"—Cliff Nobles (Roulette); "The Weatherman"—

Sister Sledge (Atco); "Many Rivers To Cross"—Lorraine Ellison (Warner Brothers); "Giving Love"—The Voices Of East Harlem (Just Sunshine); "You Can Call Me Rover"—The Main Ingredient (RCA).

Exploding from the west coast is the planning of the Second Annual Soul Blues Awards being held July 17th at the Beverly Hilton Hotel. The New York chapter of the advisory board, which consists of Tom Draper, Logan Westbrooks, Marty Ostrow, Boo Frazier, Cecil Holmes and Dede Dabney, will meet in conjunction with the west coast advisory board. Record company interest is strong.

In the record "Superfly Meets Shaft," from now on, the buyers of that particular tune will no longer hear Curtis Mayfield. As per Mr. Mayfield's request, all the dub-ins of "Superfly" and "Freddie's Dead" will no longer be heard.

We understand that Rick Holmes is no longer with KBCA-FM in Los Angeles. Holmes, it is rumored, is going into another phase of the business.

"Forever" by Baby Washington and Don Gardner on Master Five is beginning to show up from out of nowhere.

Rebirths of many artists are taking place today and will continue through tomorrow. One artist who has been literally been reborn again will be heard on an album which will be released in the near future. Guess who—that is the question???

Another testimonial about to happen is that for David "JoJo" Samuels of Radio Station WDIA. Mr. Samuels' affair will take place in Memphis at the Admiral Benbow Inn April 21st. When contacted, Samuels stated that he is aware of the fact that this is the Saturday before Easter and is trying to find ways to have it postponed.

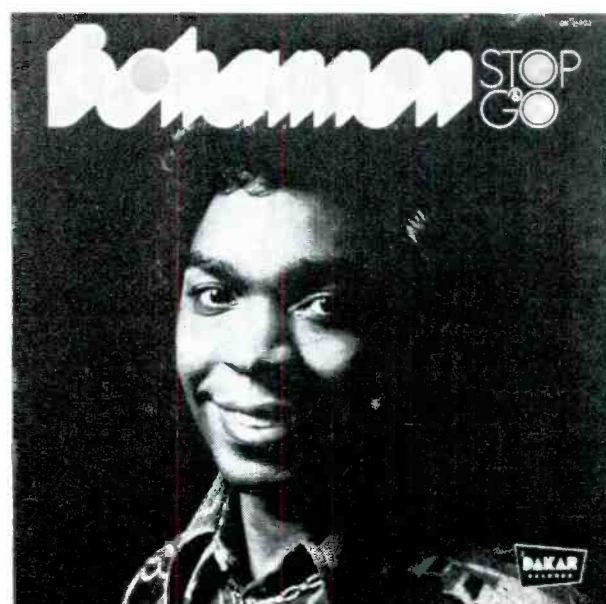
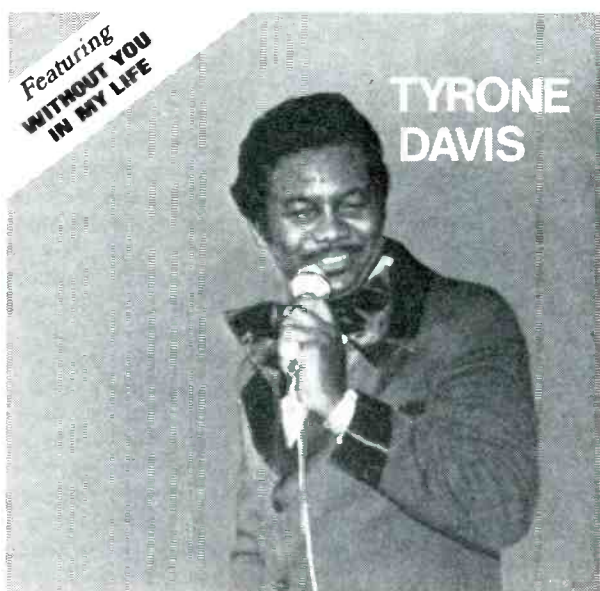
It is alleged that Greg Hall who left CTI is no longer with Atlantic. At press time we have no further details.

New Airplay Picks

E. RODNEY JONES—WVON (Chicago): Personal Pick: "Don't Believe Her"—Ike & Tina Turner (UA); AL JEFFERSON—WWIN (Baltimore): Station Pick: "I'll Never Color Your Rainbow"—Philly Devotions (Bry-Wek); BUTTERBALL—WDAS (Philadelphia): Personal Pick: "Hey You Get Off My Mountain"—Dramatics (Volt); BOBBY BENNETT—WOL (Washington): Personal Pick: "I Don't Wanna Make You Wait"—Delfonics (Philly Groove); TONY HARRIS—WOOK (Washington): Personal Pick: "Hey You Get Off My Mountain"—Dramatics (Volt); ROLAND BYRUM—KGFJ (Los Angeles): Personal Pick: "Drift Away"—

(Continued on page 92)

Brunswick *and* Dakar Presents Four New And Exciting L.P. Releases



APRIL 21, 1973

1. **NEITHER ONE OF US**
GLADYS KNIGHT & THE PIPS—
Soul 5732L (Motown)
2. **MASTERPIECE**
TEMPTATIONS—Gordy G965L (Motown)
3. **LADY SINGS THE BLUES**
DIANA ROSS—Soundtrack—
Motown M758D
4. **WATTSTAX**
SOUNDTRACK—Stax STS 2-3010
5. **BLACK CAESAR**
SOUNDTRACK—JAMES BROWN—
Polydor PD 6014
6. **GREEN IS BLUES**
AL GREEN—Hi SHL 32055 (London)
7. **THE WORLD IS A GHETTO**
WAR—United Artists UAS 5652
8. **A LETTER TO MYSELF**
CHI-LITES—Brunswick 754188
9. **ROUND 2**
STYLISTICS—Avco 11006
10. **BIRTHDAY**
NEW BIRTH—RCA LSP 4797
11. **I'M STILL IN LOVE WITH YOU**
AL GREEN—London XSHL 32074
12. **ACROSS 110TH STREET**
BOBBY WOMACK & PEACE—
Soundtrack—United Artists UAS 5225
13. **TALKING BOOK**
STEVIE WONDER—Tamla T319L
14. **PLEASURE**
OHIO PLAYERS—Westbound WB 2017
(Chess/Janus)
15. **COMPOSITE TRUTH**
MANDRILL—Polydor PD 5043
16. **THE 2ND CRUSADE**
CRUSADERS—Blue Thumb BTS 7000
(Famous)
17. **KEEPER OF THE CASTLE**
FOUR TOPS—ABC/Dunhill DSX 50129
18. **GOOD TIMES**
KOOL & THE GANG—Delite DEP 2012
19. **BACK STABBERS**
O'JAYS—Phila. Int'l. KZ 31712 (Col)
20. **UNDERSTANDING**
BOBBY WOMACK—United Artists
UAS 5577
21. **GIVE ME YOUR LOVE**
BARBARA MASON—Buddah BDS 5117
22. **LAST DAYS AND TIME**
EARTH, WIND & FIRE—
Columbia KC 31702
23. **SPINNERS**
Atlantic SD 7018
24. **PERSUADERS**
Atco SD 7021
25. **LIVE, THE ISLEYS**
T-Neck TMS 3010-2 (Buddah)

Spencer Davis Group to Phonogram

■ CHICAGO — The Spencer Davis Group has re-formed and signed an exclusive recording contract with Phonogram, Inc. The band, featuring Peter York, who formed the original group with Davis in 1960, will have their first lp released on the Mercury label in June.

Line-up

The line-up for the new group is Spencer Davis, rhythm and slide guitar and harmonica; Eddie Hardin, keyboards; Peter York, drums; Ray Senwick, lead guitar. All are former members of the group. The new member is Charlie McCracken, bass, who comes to Davis from Rory Gallagher. Tour plans for the U. S. are being negotiated to coincide with the album release.

Charles Lloyd: A Sense of Joy

By BEVERLY MAGID



Charles Lloyd

■ LOS ANGELES—Watching him perform seems like almost a contradiction. In the midst of much musical turbulence, Charles Lloyd (A&M) appears to be a center of great peace and meditation. He feels that what seems to be restless and chaotic in the music is really the strong expression of joy which he hopes to communicate to his listeners. Joy is a key word with Lloyd. "I think that there is just joy in communication, sort of the feeling when you talk about the ocean or big Redwood trees." He doesn't feel that he can completely take credit for the music that he helps to perform. "I think that music comes through people and if you have a gift for it that's nice, but it's another power who really lays it on you. We really take authorship, too often, too much."

Born in the south and influ-

enced by musical heroes like Charlie Parker, Billie Holiday, Booker Little, Robert Johnson and John Coltrane, Lloyd had strong musical traditions and discipline as a child. "But improvised music always touched my heart because it's just so expressive. It's just that the universe unfolds for us at that given moment. We take tremendous risks in that although there are set pieces that we play; nevertheless, there are large sections that are improvised, I happen to have people with me who share a similar conception of music. What we're basically trying to do is to simplify and get to the essence of the moment." He feels that his latest album "Waves" comes closer to capturing that on record than ever before, but for him playing is continually a new experience. "Music has always given me a peace within, a sense of joy, and bliss."

(Continued on page 94)

Soul Truth

(Continued from page 90)

Dobie Gray—(Decca); DOUG EASON—KATZ (St. Louis): "Brothers Gonna Work It Out"—Willie Hutch (Motown); CHARM WARREN—WJMO (Cleveland): Personal Pick: "If I Can't Fly"—Honey Cone (Hot Wax); BUTTERBALL, JR.—WCHB (Detroit): Personal Pick: "One Kind Of Love Affair"—Spinners (Atlantic); NORMA PINNELLA—WWRL (New York): Personal Pick "One Kind Of Love Affair"—Spinners (Atlantic); JOJO SAMUELS—WDIA (Memphis): Station Pick: "I'm So In Love With You"—Jerry Weaver (TMI).

Columbia Holds Black Mktng. Conference



Columbia Records held its annual Black Music Marketing Conference last week at the Hilton Hotel in New York. Hosts for the three-day convention were Logan Westbrooks, Columbia director of special projects and Richard Mack, director of r&b promotion for the label. The group also traveled to Philadelphia where they visited the offices of Philadelphia International as well as the studios of WDAS and WHAT. Pictured at one of the work meetings are (seated, left to right) George Chavous, local promotion manager, Miami; Fred Ware, south regional promotion manager; Bill Craig, Detroit; Vernon Slaughter, Washington, D.C.; Granville White, midwest regional; Westbrooks; Mack; Ralph Bates, Carolinas and Georgia; "Speedy" Brown, Cincinnati; Richard Outler, New York; Chuck Offutt, southwest regional; and Gerry Griffith, Chicago. Standing: Armand McKissick, Philadelphia; LeRoy Smith, west coast regional; Marnie Tattersall, assistant to Columbia director of special markets; and Glenn Wright, Cleveland.

'Wounded Knee' Single Out

■ NEW YORK — Chuck Gregory, Vice President of a&r for Famous Music's Paramount label, has announced the release of the single "Yes Sir Mr. President (Wounded Knee)" by Ray Allen and the Yonkers Childrens Choir. The song was written as a plea for the President to acknowledge the rights of the Indians, and the importance of the Wounded Knee struggle.

Charlie Byrd To Fantasy

■ BERKELEY, CALIF. — Jazz guitarist Charlie Byrd has signed an exclusive recording contract with Fantasy Records. He will go into the studios in April with Orrin Keepnews producing, with an album scheduled for a late spring release.

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- Central South Music City Sales
Nashville, TN 37210
- Chapman Distributing Co.
Nashville, CA 90015
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- H. W. Daily, Inc.
Houston, TX 77008
- Helicher Brothers, Inc.
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- Mangold-Bertos
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- KWK
- WSOK
- WJIZ
- KWKI
- KFJL
- WILA
- WACO-FM
- KGBC
- KLUE
- KZEY

MONEY MUSIC

(Continued from page 22)

staff of assistants have brought this record home on top of the almost impossible job of bringing in a "B" side instrumental that had a wrong mix, "Frankenstein" Edgar Winter, has made Epic the most talked about major in the business. They are the fifth largest label with the added burden of about twelve custom labels who are showing the industry that they can give the same loving care, attention and devotion to their records that a small label like Scepter, Roulette and Brunswick can. Because of this, producers, artists, writers and managers are suddenly flocking with their product to "Black Rock" at 51 West 52nd Street.

Independents on Wand. Sam Goff reports that this is the biggest r&b crossover hit he has ever seen at his label. He has already sold 150,000 this week alone and the sales are over 600,000. Sam says: "It has given Ms. Florence Greenberg a new lease on life." It is #7 at CKLW, exploded 17-8 WXLW Indianapolis who say: "It will go #1 next week." Powerful new believers: KLIF, WMAK, WAKY, WPIX (which reflects heavy r&b sales in New York). It is so huge r&b in Chicago, one can expect crossover.

Dr. John. Jerry Wexler creates stars. Some people feel Leon Russell got his piano playing style from this man. Powerhouse passionate new believers: KHJ!, WRKO!, WTIK! It exploded 10-7 at KFRC, 40-27 at KILT, it is on KOL "good phones," 25 WIXY, 17 KLIV, KJR, WKBW, WCOL, WMAK, WSGN, 21 WAYS.

Our long-term prediction is realized: Ohio Players on Chess. Once again the people at WCFL in Chicago and WOKY in Milwaukee give the ultimate respect to Rosalie Trombley and the gang at CKLW and have saved another record for the grateful listeners to top 40 radio in America, and overcome the stubbornness of programmers who somehow think their own top 40 radio stations exist only to entertain themselves and to broadcast the music that they personally like, rather than the music that pleases listeners builds big ratings in ARB, brings in heavy advertising revenue which pays their salaries and pays dividends to the stockholders of the radio stations. This record was #1 at CKLW. It just jumped new and on the chart at WCFL, WOKY, WTIK ("powerhouse"), WIXY, WHBQ, WAYS. It is #5 at WXLW and is pulling top 5 phones. #7 WAKY, top 5 WGOW Chattanooga with Tex Myer and Andy Wilson and went on WMAK.

Sylvia. We predicted that this would become a top 5 national smash. It is pulling heavy phone requests that reflect virtually #1 r&b sales at the key pop stations in Chicago, New York City, Washington, D.C. and Baltimore. It broke to #13 at WPIX, the Daily News station in New York City, and WXLO in New York City. It broke 37-30 at WCFL and 31-19 at WBBM-FM in Chicago, 28-23 WOKY "strong requests," jumped on the chart at WPGC Washington and WCAO Baltimore. Monster 10-3 CKLW. On the chart WKBW and WIXY. Passionate new believers: WTIK, WAKY, WIIN, WXLW.

Heavyweight Chicago-Milwaukee big station belief in the c&w smash guarantee that our prediction that this record will go gold will be

(Continued on page 108)

The Sound of Money



This window display at a King Karol record store in New York facing the Empire Theatre heralds the return engagement of the motion picture, "The Sound of Music," and the original soundtrack of the film which was released in 1965 by RCA Records and became the all-time best-selling album in industry history. Re-issue of the film around the country is expected to boost the album's championship status by another enormous sales figure.

Sinatra Award Judges Selected

■ LOS ANGELES — Five judges have been selected to select the winners of the 8th Annual Frank Sinatra Musical Performance Awards at UCLA. Judges from the music industry are Nelson Riddle and Sonny Burke, plus classical music critic Albert Goldberg. Joining them are Walter Rubsamen and Robert Winslow from the UCLA music department faculty.

Winners of this year's awards will perform in a campus concert on June 3; elimination auditions have been in progress all year.

WB Music

(Continued from page 6)

the company's New York office and New Jersey distribution center as well as consolidation of domestic and foreign branches.

Profitable Quarter

The print publications division of Warner Bros. recently celebrated the most profitable quarter in the company's history with sales in excess of \$1 million. "Our profit picture has had a remarkable growth pattern attributable both to significant contract affiliations with major writer/performers and to our considerable advertising and promotional commitments," noted Reiner.

Lambert-Potter Gold

■ LOS ANGELES — Dennis Lambert and Brian Potter have been awarded a gold record in recognition of their production efforts on the Four Tops' single, "Ain't No Woman."

Charles Lloyd

(Continued from page 92)

and wonder. I still feel the same similiar connection that I felt as a child."

Even day-to-day hassles don't seem to upset Lloyd's equilibrium, and it relates a great deal to his attitude towards music and meditation which is an important part of his life. "I feel fortunate that music has touched my life, because it's given me something almost on a religious level. Each time I play, it's like being given another chance. So although we have to catch lots of planes and sometimes change flights all day, and that can be drudgery, I can just accept it and face it. This is where I am, until I get to the next phase." But when he's playing? "I just turn it over to higher powers. Music at its best is when it's as if it's being made by one super-mind. I still think that music is that holy joyous place that can transcend all the sorts of manipulations that go on in our society today. That's what it's about for me, and I want to communicate that joyousness with people."

RCA Product Mgmt.

(Continued from page 3)

vertising, after having been in the music and recorded entertainment business 14 years with The Music Agency; MGM Records; West, Weir and Bartel and as an editor of Billboard.

Kahn joins the activity after having been New York field sales representative for Music Two, RCA's sales distribution outlet. He previously had been associated with Sam Goody, Inc., United Artists Records and Liberty Records.

Schroeder comes to RCA Records after having been national sales and promotion director of Audio Fidelity Records for the past year and a half. Previous to that, he was in national promotion and then national sales for Ampex Records, and prior to joining Ampex, he had spent a number of years with Mercury Records in Chicago.

Perry joins RCA Records at the end of April after having been associated with WHUR Radio in a number of capacities including Program Director.

CONCERT REVIEW

Seals & Crofts Score

■ LONG BEACH—Seals and Crofts (Warners) hosted a double bill at the Arena here recently, offering a tight and polished performance characterized by great musicianship and comfortable delivery. The pair's warm and relaxed stage presence served well to direct attention to their talented abilities as a writing and performing team. Jim Seals played the acoustic guitar and fiddle, while Dash Crofts played mandolin. They had the help of Bobby Lichtig on bass.

Terrific Response

Among the tunes the two performed from their last three albums, "Irish Linen," "Progressive Revelation" and "Year of Sunday" were especially well-received. Their current success, "Summer Breeze," got a terrific response, too, and rightfully so. Altogether, they proved that they are a talented and fully developed rock team.

England Dan and John Ford Colley opened the bill.

Kip Gibson

Ferrante & Teicher's 101st

■ LOS ANGELES—United Artists Records has announced the forthcoming release of a new Ferrante & Teicher album, the piano duo's one hundred and first album for the label. The album is entitled the "Roaring 20's" and will be available in record and tape outlets from coast to coast in early May.

TV Cassette Deal Announced

■ LOS ANGELES—Reportedly the largest order ever placed for cassette-television player systems has been announced by Benjamin C. Zitron, Chairman of Cassette Sciences, Inc., New York, and Cassette Television, PTY, of Africa. The African firm has ordered 12,000 players, which will retail for less than half the cost of any cassette film or video tape equipment now on the market or publicly announced. Subject to approval of the South African Exchange Control Commission, initial deliveries of the player will begin in November and will continue through December, 1974.

NARM Committees

(Continued from page 18)

"These advisory committees will also be instrumental in the planning for the 1974 NARM Convention, assuring that the convention's business program will deal with the matters of importance to their particular industry segments." Peter Stocke, as NARM President, is an ex officio member of all NARM committees.

Rack Jobbers Committee

The Chairman of the Rack Jobbers Advisory Committee is David Lieberman (Lieberman Enterprises Minneapolis, Minn.). Committee members are: George Souvall (Alta Distributing Co., Phoenix, Arizona); Amos Heilicher (J. L. Marsh, Inc., Minneapolis, Minn.); James Schwartz (District Records, Inc., Washington, D.C.); Louis Kwiker (Transcontinental Music Corp., Woburn, Mass.); Louis Lavinthal (ABC Record & Tape Sales, Seattle, Wash.); Jesse Selter (NMC Corp., Oceanside, N.Y.); John Kaplan (Handleman Co., Detroit, Mich.); Sam Marmaduke (Western Merchandisers, Amarillo, Texas); and Jay Jacobs (Knox Record Rack Service, Knoxville, Tenn.).

Distributors

The Chairman of the Distributors Advisory Committee is Daniel Heilicher (Heilicher Bros./J. L. Marsh, Inc., Minneapolis, Minn.). Committee members are: Joseph Simone (Progress Record Dist., Cleveland, Ohio); Howard Ring (Music Merchants of New England, Woburn, Mass.); Jack White (Summit Distributors, Skokie, Ill.); Harold Lipsius (Universal Record Dist., Philadelphia, Pa.); Norman Hausfater (Musical Isle of America, St. Louis, Mo.); Henry Hildebrand (All South Dist. Corp., New Orleans, La.); and James Schwartz (District Records, Inc., Washington, D.C.).

Retailers

The Chairman of the Retailers Advisory Committee is Jack Grossman (Jack Grossman Enterprises, Woodbury, N.Y.). Committee members are: Barrie Bergman (The Record Bar, Durham, N.C.); John Cohen (Disc Records Co., Highland Heights, Ohio); Al Franklin (Franklin Music, Cornwell Heights, Pa.); David Rothfeld (Korvettes, New York, N.Y.); Russ Solomon (Tower Records, Sacramento, Calif.); Martin Spector (Spec's Music, Hialeah, Fla.); Ben Karol (K. K. Records, Inc., New York, N.Y.); and Byrle A. Northup (CMC Records & Tapes, St. Louis, Mo.).

West Coast In Focus



Smiling broadly, as is his wont, West Coast Manager Spence Berland (second from right) played host to the members of Sire Records' Dutch group Focus at Record World's Los Angeles office recently. Pictured above are (from left) Seymour Stein, Sire Records' Managing Director; Pierre van der Linden, drums; Jan Akkerman, guitar and lute; Herb Gordon of Famous Music; Thijs van Leer, organ and flute; Bert Ruiter, bass; Berland, and Yde de Jong, the group's manager.

Brown Scores "Slaughter II"

■ NEW YORK—James Brown, Polydor recording artist, has been signed by producer Monroe Sachson to compose the score for American International's "Slaughter II" and to perform the main title song.

'Country Cookin''

(Continued from page 16)

Jerry Bradley, director of RCA's Nashville operations stated that "During the period from April to June 30, we will be releasing potent product supported by potent sales efforts to keep RCA solidly on top of Country Music."

The campaign will have the theme and slogan, "Country Cookin'! It's Finger Poppin' Good." The program covers all Victor and Camden Country product with emphasis on March, April, May and June releases.

Flax, Lambert To ASCAP

■ NEW YORK—The American Society of Composers, Authors and Publishers has announced the signing of song writing team Bobby Flax and Lanny Lambert to its membership. The duo, signed exclusively to Buddah Music, have been responsible for such songs as "White Lies, Blue Eyes," "Do You Know What Time It Is," "Will Power Weak, Temptation Strong" and "Bed and Board."

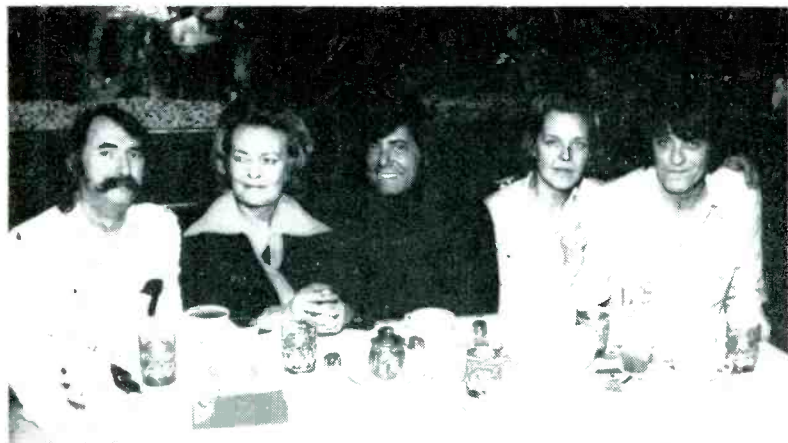
Clayton-Thomas Does TV'er

■ LOS ANGELES—David Clayton-Thomas is set to star in his own series of television specials for Canada's CBC network. The specials, entitled "The David Clayton-Thomas Show" will be three one-half hour shows due to air June 28, July 5 and July 12 with the possibility of U.S. syndication at a future date.



'Country Cookin' merchandising material

Nice In San Fran, Too



Columbia recording artist Tommy Leonetti was in San Francisco recently on behalf of his recently released single, "Wasn't It Nice In New York City." At a specially arranged luncheon there, Leonetti (center) was joined by (from left) Chuck Inman, Columbia's San Francisco sales manager; La Verne Drake, music director of KNBR; Elma Greer, music director of KSFO and Paul Black, local promotion manager for the label.

Ann Arbor Fest Album Released

■ ANN ARBOR — Rainbow Multi-Media Vice-President John Sinclair has joined with the Atlantic Recording Corporation in announcing the release of the "Ann Arbor Blues & Jazz Festival 1972" anthology, a 2-record set of performances from the celebration held at Otis Spann Memorial Field in Ann Arbor last September. The recording features the highlights of sets by Hound Dog Taylor & the Houserockers, Koko Taylor, Bobby "Blue" Bland, Dr. John, Junior Walker & The All Stars, Bonnie Raitt, Howlin' Wolf, Muddy Waters, C.J.Q., Lucille Spann with Mighty Joe Young and his band, Freddie King, Luther Allison, the Boogie Brothers with Sister Sarah Brown, Johnny Shines, Otis Rush, Sippie Wallace, and Sun Ra & His Solar-Myth Orchestra.

At the same time Sinclair released a partial schedule of artists for the Ann Arbor Blues & Jazz Festival 1973, a three-day, five-concert blues and jazz marathon to be held at the Otis Spann Memorial Field site this coming September. Among the performers to be featured at the 1973 Festival are the Ray Charles Show '73 with Ray Charles and his Raelettes; the Charles Mingus Ensemble; Lightnin' Hopkins; the Ornette Coleman Quartet; Leon Thomas; J. B. Hutto & The Hawks; Roosevelt Sykes; Yusef Lateef; The Johnny Otis Show featuring Johnny Otis, Big Joe Turner, Eddie "Cleanhead" Vinson, Ivory Joe Hunter, Roy Brown, Margie Evans, Roy Milton, The Mighty Flea, Three Tons of Joy, the Otisettes, and others; and the most-requested artists of 1972; Freddie King, Luther

The Milkwood of Human Kindness

■ CAMBRIDGE, MASS.—Paramount recording group Milkwood has been invited to play at a benefit fund-raising concert for the Nameless Coffee House here. Nameless Coffee House, a non-profit organization sponsored by Harvard University, has been providing music, food and drink free of charge to the Cambridge area for anyone who wishes to come in and be entertained. The benefit will take place at Nameless on April 14.

'Bread' TV Comm. Set

■ NEW YORK — Award winning photographer Frank Bez and Elektra engineer Stan Agol are completing a Bread television commercial, the first such undertaking of the record company and its six month old audio visual department headed up Elektra Executive Vice President William S. Harvey. The commercial, along with print and radio spots, will be used to promote Bread's newest release on Elektra, "The Best of Bread."

Fox, Gimbel Write for 'Harrad'

■ NEW YORK — Charles Fox and Norman Gimbel have written two songs, including the main theme, "I Hope I Have Your Love Along the Way," for Lori Lieberman to sing on the soundtrack for the film "Harrad Experiment." The soundtrack album will be released on Capitol Records.

Allison, Sun Ra, Hound Dog Taylor and the Houserockers, and others to be announced later.

Bob Schwaid

(Continued from page 26)

Three Dog Night New Year's Eve Special. That was the first network television shot that Al Green did, in spite of the fact that up until that time he had about five gold records. He needed someone on his team, so to speak, who could correlate all of the situations involving Al such as Hi Records, London Records, booking agency and promoters that booked him. What I did was to put in with promoters who had promoted and played the major acts, whether black or white, and who knew how to promote an act in both markets, pop and rhythm and blues.

RW: As Al's manager, you have a specific career direction in mind for him. How do you go about getting a booking agent or record company to share in those specific aspirations?

Schwaid: I have to deal with the agency on two different levels. There is the level that books an artist on a day to day working basis. That is not to say that the booking agent that does this is not as important as perhaps, in the case of CMA (who handle Al Green's bookings a Buddy Howard or a Jackie Green, where we think of the long range aspect of it, but it's my position to be a catalyst, to provoke the kind of thinking that will insure and obtain for us the right kind of television situations, movie sit-

Hammond's O-Kaye



John Hammond (Columbia) is shown on a recent visit to Record World to talk about his upcoming album, a session with Hammond, Dr. John, Mike Bloomfield and Chris Ethridge. The album, as yet untitled, features John on lead vocals, Bloomfield's first appearance as lead guitarist in several years, and production by Tommy Kaye. Hammond has long been known as an exponent of traditional blues styles, but will take a new turn toward rock with the Columbia album.

uations or Las Vegas situations.

RW: Is it ever difficult to make the booking agency work for the future instead of concentrating on immediate income?

Schwaid: I think that one of the greatest assets any manager can have is the ability to say no. Whereas it is a booking agents' job to obtain as much booking, dollar-wise, as he can, the agent is not as interested in all the other ramifications that a manager should attend to.

RW: What else are you working on now in the way of long range plans?

Schwaid: I'm leaving for London to help set up a European tour that we initiated some months ago to help make him as important in the European market as he is here, so that he can be a world wide artist instead of just an American artist.

RW: How have his records done there so far?

Schwaid: Fair. Not as well as here. No way. But the potential is there, so as a result of this we are going to appear in England, Germany, he's doing TV in Portugal, Spain, Scandinavian countries, Benelux countries, and obviously he's not going to be getting the kind of income from that he could by staying in the United States. But on the long range aspect of it, appearing there should serve to propel his career for a much longer period of time. And the planning for this tour which will begin in May, was begun over four months ago, the planning and talking with people like Barry Dickens of MAM in London, with CMA here in New York, with Al Green.

Managing almost takes on the aspect of a quarterback kind of position. It's a difficult thing for any manager to say what his function is on a day-to-day basis because it shifts so quickly. I think the biggest asset any manager can have is flexibility, and particularly when an artist breaks as big as an Al Green there's just no roadmap. All you can do is draw upon your past experiences in the industry.

RCA Gives US Barrabas

■ NEW YORK—RCA Records is rush releasing the album "Barrabas" by the Spanish group Barrabas. The lp, originally released in Spain, has been an extremely fast selling album as an import item.

A single from the album, "Wild Safari/Woman," is currently garnering r & b radio as well as discotheque play.



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

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



■ Vayan mis mayores felicitaciones a la industria discográfica mexicana que tan amplia acogida le ha brindado a Expodisc '73, acto que habrá de celebrarse en el Miami Beach Convention Hall en la primer semana de Agosto, y a nuestro corresponsal en México. Vilo Arias Silva, cuya enérgica labor cerca de todos los involucrados, ha hecho de la Sección "Dedicada a México" y Expodisc '73, en Record World, haya sido en extremo brillante . . . Me viene

a la mente aquella vieja frase repetida una y mil veces por quien mucho he querido y que ya no está con nosotros: "Sueña tu sueño bien fuerte y lo verás cristalizarse en realidad" . . . Y no es que Expodisc '73 sea mi sueño ni mi idea, ni mucho menos, parte de ninguno de mis intereses. Mi sueño es ver a toda mi gente en la industria, luchando parejo, contra viento y marea, por lograr los más altos principios, actos y realizaciones, que pongan muy en alto nuestro nombre como Latinoamericanos en el mundo. Y Expodisc '73 puede ser uno de ellos. ¡México ha dado paso al frente!

La muy popular revista norteamericana "Stereo Review," antiguamente concida como Hi Fi Stereo Review, irá también fuertemente hacia lo latino. En bella carta que recibo de William Livingstone, Managing Editor de la empresa, me menciona: "Adjunto te estoy enviando copias de dos artículos sobre Música Latina y par de "reviews" de álbumes latinos que aparecerán en nuestra edición de Mayo. Pienso que tal vez te interese conocer que los editores de nuestra revista están tratando de hacer un poco más en música latina y espero que no pienses que es inmodestia de mi parte enviarte estos artículos ya que uno de ellos está calzado con mi nombre, así como los dos "reviews," pero esta es la clase de música más cerca a mi



Ray Cruz

corazón y espero que la reacción de nuestros lectores sea favorable y nos permita seguir más adelante en esta dirección. Leo con regularidad y disfruto ampliamente tu columna en Record World." . . . Bueno, felicito ampliamente a Joel Vance por su artículo "The Latin Connection" que saldrá en Mayo a la luz pública en la mencionada revista, ya que a más de demostrar ampliamente un total conocimiento de lo que se está mencionando, indica a las claras que el periodista no ha ido a llenar una necesidad determinada, sino que ha profundizado en el asunto y no ha perdido ni un minuto, dialogando, interrogando y llegando a lo profundo de la cosa latina, para



Marcela

hacer que su artículo sea a más de informativo, en extremo veraz y exacto. En cuanto a "A Latin Postscript" por William Livingstone, rememora, investiga, da datos minuciosos y revela un amor profundo hacia todo lo Latino. A más de todo ello está dando una clara imagen de lo mucho que ha pasado previamente en Estados Unidos, en relación con la música latina y da fuerzas a seguir hacia adelante. Los "reviews" de las grabaciones no dejan nada que desear y reflejan también un total conocimiento de lo que se está hablando. Vaya mi aplauso a ambos colegas y ojalá "Stereo Review" siga adelante con sus p'anes.



Juan Marcelo

Comienza a recibir promoción la grabación en

(Continued on page 98)

Artista de la Semana (Artist of the Week)

■ Bajo el perfil de los rascacielos de Nueva York, donde se fusionan razas y credos de distintas geografías y donde nació el arte moderno, nace Manoella Torres, con el sol de Puerto Rico y su arte en la jungla de asfalto, Nueva York, arte nacido del "ghetto" del West Side y del arrullo del río Hudson entre la lucha por el tiempo que vale todo y vale nada, se gesta su deseo auténtico de ser alguien y de ser escuchada.



Manoella Torres

Y crece Manoella Torres con la alegría de una provincia hispanoamericana, con la tranquilidad de la campiña y con la nostalgia del tañir de las campanas de su tierra, fusionando su fe a la vida y su amor a un Dios universal con la agresiva contienda a la existencia de un mundo materializado por las masas que polifera en su incesante búsqueda de sí mismos, perdidos en su propia multitud.

Su niñez con la expresión de un pueblo tropical, su preparación, la técnica del arte moderno, danza, canto, poesía, y las distintas manifestaciones artísticas, dieron forma y madurez a Manoella.

Pelo castaño, ojos pequeños, perfil como relieve de un medallón, monos nerviosas, cuerpo sin tiempo, voz de sonido nuevo, sin espada ni cencerro, mitad ave, mitad viento; éso es Manoella Torres, un sentimiento nuevo.

Manoella Torres estudió en el "Performing Arts School de

Nueva York" donde encontró el lugar propicio para el desarrollo de sus cualidades innatas; entre las técnicas de Stanislavsky y la severa disciplina de la danza moderna, se dió forma y madurez al arte de Manoella Torres.

Manoella Torres es juventud, es mensaje, es anhelo y tristeza, es sueño y despertar, es la joven que toma la vida entre sus manos (sin dejarla escapar); quiere ser libre, quiere viajar, extender sus ojos como alas y soñar.

Espíritu del hoy moderno y el ayer de siempre, que se conjugan sin dejar nada atrás.

Pero Manoella Torres es sobre todo, romanticismo auténtico y un lirismo actualizante, que se añeja en el tiempo sin dueño. Manoella Torres, quien te escucha, no te olvida. Canta, canta, que cantando eres vida, vida que canta Manoella Torres.



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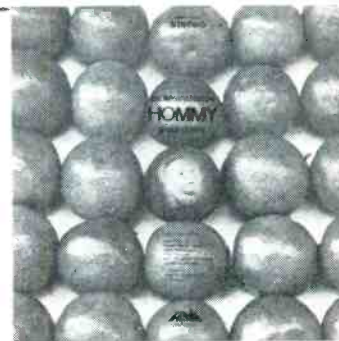
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LATIN AMERICAN HIT PARADE

New York Latin Soul

By JOE GAINES—WEVD

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3. JIBARO SOY
RAPHY LEAVITT—Borinquen
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JOHNNY EL BRAVO—Horoscope
5. COSITAS BUENAS
JOHNNY PACHECO—Fania
6. QUE VIVA LA MUSICA
RAY BARRETTO—Fania
7. LA LOTERIA
ANDY HARLOW—Vaya
8. BATUKA
TITO PUENTE—Tico
9. MANONO
LA TIPICA 73—Inca
10. THERE'S NO FEELING
PAUL ORTIZ—Mango

San Francisco, Calif.

By KBRG

1. VIVIRAS
LOS TERRICOLAS
2. RIO REBELDE
JULIO IGLESIAS
3. VOLVER, VOLVER
VICENTE FERNANDEZ
4. ROSAS PARA MI AMOR
ALBERTO VASQUEZ
5. LA HIJA DE NADIE
YOLANDO DEL RIO
6. SIN TI
LOS MOONLIGHTS
7. AMBICION
LOS HUMILDES
8. SIN TU AMOR
INDIA
9. TUS MANOS
LOS FREDDY
10. YO NO SOY ESA
MARI TRINI

NUESTRO RINCON

(Continued from page 97)

que Ricardo Ray y Bobby Cruz presenta a la Vimari . . . Capitol lanzó en México a Marcela en "Adagio Veneciano" y "Soy una Mujer." . . . Juan Marcelo de paso por Miami, en camino a debutar en la televisión puertorriqueña . . . Ricardo Rey, cantante argentino producido por el grato amigo Ricau, debutó en Miami en el Centro Español. Bella voz y excelentes arreglos orquestales, le dan a Ricardo la oportunidad de mostrar todo su talento en su primera grabación, salida al mercado en Estados Unidos, protegida bajo el sello Gema. Y ahora . . . ¡Hasta la próxima!

Our deepest congratulations to the Mexican Record Industry, Expodisc '73 and our correspondent in Mexico, Vilo Arias Silva, for making this issue, dedicated to Mexico and Expodisc '73 a brilliant successful one. Thanks to all!

William Livingstone, managing editor of Stereo Review Magazine, mailed me a beautiful letter last week, which reads: "Enclosed are tearsheets of two articles on Latin music and a couple of reviews of Latin albums which will appear in the May issue of Stereo Review. I thought it might be of interest to you to know that the editors of this magazine are attempting to do a bit with Latin music, and I hope you will not think me immodest for sending them, since I wrote one of the articles and both of the reviews. But this is a kind of music that is very close to my heart, and I hope the reaction from our readers will be favorable so that we can go further in this direction. I regularly read and enjoy your column in Record World." . . . Well, I wish to congratulate Joel Vance for his article "The Latin Connection" that will be in the May issue of Stereo Review. First, he is well informed and reflects reality. He did not beat around the bush, neither did he fulfill a simple need to write about something. He really went deep into it without losing a minute, asking, investigating and finding out everything about it, before sitting down to write about it.

(Continued on page 111)



LATIN AMERICAN ALBUM PICKS



EDGARDO RENY

Mardigras CM 5100

Con arreglos y producción de Joe Cain, Reny encuentra marco adecuado para ofrecer un repertorio en extremo balanceado. Románticas interpretaciones de "Aprende de Mí," (M. P. Morales) "No me Beses Más," (Irma Murillo) "Este Amor," (P. Xavier) y "Mi Viejo" (Piero de Benedictis).

■ Arranged and produced by Joe Cain, Reny could make it with such a well balanced repertoire, such as "Una Noche en San Juan," (Luisa Bryan) "Sin Dudas," (Charles Abreu) "Vete," (Perez Morales) and "Con Sinceridad," (Arturo Díaz Rivero).



QUE TRAIGAN EL SON CUBANO

LEYO PEÑA Y SU ORQUESTA—
Inca SLP 1030

Con Terry Rivera y Toñito Alvarez en las partes vocales y en producción de R. Ray y B. Cruz, Leyo Peña y su Orquesta se lucen en "Qué Traigan el Son Cubano," (D. R.) "Rompe Saragüey," (Félix Chappoting) "Guaguancó Borincano," (J. L. García) "Carimbo," (Plácido Acevedo) y "Te Perdono." (F. R. Goyco).

■ With Terry Rivera and Toñito Alvarez taking care of the vocals and produced by Ricardo Ray and Bobby Cruz, Leyo Peña y su Orquesta could make a big seller out of this album. "Como Candelita," (Victor González) "El Vago," (Hector M. Colon) "La Genta," (Leyo Peña) and "Guaguancó Borincano," (J. L. García).



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■ Great production and ditto presentation! Lissette is moving more and more in every area in Latin America and the States. "Usted Abuso," (A. Carlo y Jocafé) "Domimum Tecum," (Marcos Valle) "Carta de un León a Otro," (Ch. Novarro) and "Adios al Amor," (R. Carpenter).

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SECCIÓN ESPECIAL DEDICADA A MÉXICO

Record World Y Expodisc '73 Premiaran A Lo Mejor Del Medio Musical Mexicano

By VILO ARIAS SILVA

■ MEXICO — El codiciado evento Expodisc '73 que reunirá para los primeros días de Agosto próximo a todas las empresas grabadoras de fonogramas, tanto de acetatos como de cintas magnetofónicas, y a todos los medios ligados a la industria de los discos, premiará paralelamente con nuestra revista Record World a lo mejor del mundo musical dentro de su especialidad, estando México incluido con un gran número de artistas, compositores, y arreglistas, dentro de las encuestas que se vienen realizando.

En esta exposición los artistas latinos y sus producciones musicales tendrán por primera vez la oportunidad de llegar en forma directa a todos los mercados del mundo, ya que por medio de "filmes" se transmitirá en forma continuada a través de la televisión las actuaciones de los mismos.

México dirá presente. Y desde ya como una satisfacción muy grande, el artista Mexicano **Juan Torres** se coloca decididamente entre los nominados para recibir el preciado trofeo "Super Star," en el cual también están incluidos grandes estrellas como Frank Sinatra, Dean Martin, Elvis Presley, y Andy Williams.

Por otro lado, también figuran un buen número de intérpretes y conjuntos de México que se ubican como los posibles premiados con el "Sol de Oro Miami," entre los que se cuentan a **Juan Gabriel**, **Manoella Torres**, **Los Baby's**, **Lucha Villa**, **José Luis Gascón**, **Roberto Jordán**, **Vicente Fernandez**, **Los Sonor's**, **Enrique Cáceres**, **Sola**, **Rosario de Alba**, **Alberto Vazquez**, **Mike Laure**, **Las Hnas Huerta**, **José José**, **Estela Nuñez**, **Los Solitarios**, **Sonora Santanera**, **Socios del Ritmo**, **César Costa**, **Virginia López**, **Los Freddy's**, **Los Muecas**, **Leo Dan**, **Raúl Martí**, **Liliana**, **Armando Manzanero**, **Marco Antonio Muñoz**, **Yolanda del Rio**, **Las Potranquitas del Norte**, **Gerardo Reyes**, **El Conjunto Africa**, **Las Hnas**.

(Continued on page 107)



Juan Torres

Manoella

Juan Gabriel

Vicente Fernandez

Una Muestra De Estabilidad Laboral Dio C.B.S. Con Sus Bodas De Plata Profesionales

By VILO ARIAS SILVA

■ MEXICO—Grande fué la fiesta, y gratas las satisfacciones. CBS de México cumplió 25 años de vida profesional, y también sus principales ejecutivos don **Manuel Villarreal** actual Presidente, y **Armando**

de Llano Vice Presidente, los cuales a través de los años han sabido mantener el privilegiado lugar que hoy en día ostenta CBS de México, tanto a nivel Nacional como en el terreno Internacional.

Con las celebraciones de las Bodas de Plata, el sello naran-

ja también demostró la estabilidad con que cuenta el personal, ya que aparte de los máximos ejecutivos fueron premiados muchos otros colaboradores por sus 25 años de servicios, y en mayor escala el personal que cumplió 20, 15, y 10 años respectivamente.



Manuel Villarreal



Armando De Llano

Musart Consolida Su Catalogo Internacional

By VILO ARIAS SILVA

■ MEXICO—Más de 20 marcas de gran calidad de diferentes partes del mundo, a incorporado Discos Musart para su representación exclusiva en México, robusteciendo definitivamente su catálogo internacional, habiendo sido últimamente muchos los hit's en el mercado mexicano que han derivado precisamente de estos sellos internacionales recientemente incorporados; como son el caso de **Daniel Boone** con su "Domingo Maravilloso," **Juan Carlitos** con "Yo no quiero un hermanito," **Camilo Sesto** con "Algo de mi," y **Peret** con su famoso "Borriquito."

De esta forma y bajo la distribución de Musart en México están: Penny Farthing de Inglaterra que cuenta con **Daniel Boone**; Ariola de España con **Peret** y **Camilo Sesto**; Barclay

de Francia con **Charles Aznavour**; DJM. de Inglaterra con **Elton John**; Riviera de Francia con **R. Lefevré**; JAM. de Inglaterra con **Phillip Goodhand-tait**; Codiscos de Colombia con **Los Graduados**; Asfona de Chile con **Los Cuatro de Chile**; JCV. de Chile con **Juan Carlitos**; Zafiro de España con **Maria Dolores Pradera**; Caracol de Chile con **Los Galos**; Fantasy de USA. con **Credence C.R.**; Mónica de USA. con **Kristian**; Spark Records de Inglaterra con **Iron Cross**; Vaya Records de USA. con **Mongo Santamaría**; ALA Records de USA. con **Ricardito** y **Jimmy Hendrix**; Beegge Records de USA. con **J.J.** Y abarcando también el genero clásico con el prestigiado sello Musidisc de Francia.

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Los Sonor's



Marco Antonio Vazquez



Los Solitarios



Los Freddy's



Conjunto Africa



Los Lobos del Norte



Los Johnny jets



Las Revarez

LOS IDOLOS DE AMERICA Y DEL MUNDO SON Peerless

Record World en Mexico

By VILO ARIAS SILVA

MEXICO—A pesar del silencio informativo que existió en la reciente reunión de la FLAP—Federación Latinoamericana de Productores Fonográficos—en México, y en la que la comunicación oficial brilló por su ausencia de parte de la directiva que preside Néstor Selasco de Argentina; puedo informar que el tema central trató sobre la continuación indismayable la "guerra" que se sigue a las grabaciones "piratas" y la cual tiene su centro de operaciones en la ciudad de Hong Kong; también se tomaron acuerdos en relación a que debe permanecer firme la lucha en contra de todos aquellos productores que defraudan a los intérpretes y compositores. Y por último don Heinz Klinckwort Primer Vice Presidente de la FLAP se mostró en total desacuerdo con la ley que señala "se considera fraude ó copia de una grabación, la copia total de un disco," lo cual es indigno de tomarse en cuenta, ya que los defraudadores utilizan la cara de un lp de México, y la cara de uno de USA.—por citar un ejemplo — burlandose alegremente de la citada ley que resulta totalmente inoperante en este caso, ya que los usurpadores realizan un producto de competencia contra los mismos creadores de la versión original... Muy sentida en el medio musical de México a sido desaparición del notable y caballeroso compositor Tito Rodriguez, que es motivo de muchos homenajes póstumos en su memoria; y por lo que respecta a

sus obras, en México se tiene la grata noticia que tendrán una fuerte divulgación a nivel mundial por parte de la Peer International que tiene a su cuidado su producción musical... Recogiendo las múltiples opiniones de muchos artistas Mexicanos que han pisado recientemente suelo español, solo me cabe decir "La radio, la televisión, y el periodismo especializado de España está obligado a otorgar la misma bondad con que son recibidos la infinidad de artistas españoles que llegan a trabajar en México" y sinó preguntenles a Raphael, Rocío Durcal, Junior, Julio Iglesias, Camilo Sesto, la gran dama Maria Dolores Pradera, Victor Manuel, Juan Manuel Serrat, y muchos más que escapan a mi memoria; que opinan del periodismo hablado y escrito de México, estoy seguro que de sus labios solo saldrán frases de agradecimiento. Por eso insisto, debe haber igual trato con el artista Mexicano que pisa España... Roberto Ledesma y su primer lp para el sello Musart. Diez bellos temas han sido minuciosamente escogidos y se espera con ansiedad esta primera producción... La sorpresa romántica del momento, la constituye la simpática Pina Nevarez, quien ya puso en el mercado su primera producción "Indecisión" y "Tonto," temas que han comenzado a gustar mucho... Pasó fuertemente a ser hit Nacional la versión de Manoella Torres (Continued on page 105)

Todas Las Hermanas



Las Hermanas Huerta llenas de satisfacción exhiben el trofeo "Discometro," que le otorgaron por sus altas ventas. Las acompaña Raúl Bejarano Gerente General de la División discos de CBS de México.



JUAN TORRES

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osé alfredo jiménez



los chicanos



marco antonio muñoz



estela núñez



pedro vargas



sola



maría de lourdes

RCA felicita a sus artistas nominados por *expodisc '73*

para obtener el

“sol de oro de miami”



los lazos



pablo beltrán ruiz



armando manzanero



queta jiménez "la prieta linda"



chucho terrer



manny pérez



los 3 diamantes



yolanda del río



Eduardo Baptista Nuevo Presidente De Amprofon

By VILO ARIAS SILVA

■ MEXICO — Teniendo el apoyo unánime de todos los afiliados a la AMPROFON (Asociación Mexicana de Productores Fonográficos), Don **Eduardo Baptista** Director General de Discos Musart fue elegido nuevo Presidente para el periodo 73-74.

Los antecedentes de don **Eduardo** son ampliamente conocidos. Su honradez y capacidad profesional han sido demostradas y ratificadas internacionalmente; y los resultados de las elecciones internas en la agrupación que lleva los destinos de la industria disquera de México no pudieron ser mas exáctos.

La Presidencia cambió a mejores manos, y la junta directiva está respaldada por otro talentoso y efectivo ejecutivo; conceder a nivel mundial de todos los problemas que aquejan a la industria, y que desde



Eduardo Baptista

tiempo atrás está realizando un cerrada "guerra" a las piraterías de las grabaciones; nos referimos a don **Heinz Klinckwort** Director General de Discos Peerless que ocupa la Vice Presidencia.

En Mexico

(Continued from page 102)

"Te voy a enseñar a querer" la cual se colocó con toda justicia como la mejor de las últimas novedades . . . Muy bueno el número "Un sueño" grabado por **La Tropa Loca**, y por el cual me anticipo a vaticinar que va camino a ser hit . . . Otros temas que entran con muy buen futuro en el auditorio de México son "Dolor" de **Norman Ponce**, y "Te Espero" de **Charles Aznavour** . . . Un nuevo lp. de **Guadalupe Trigo** rindiendo homenaje a notables poetas como **Nicolas Guillén**, **Pablo Neruda**, **León Felipe**, y **Gabriela Mistral**; en donde **Guadalupe** interpreta los aspectos personales y poéticos de

(Continued on page 107)

Completándose la directiva con **Carlos Camacho** de Discos Gamma como Secretario; **John Bush** Director General de Discos Capitol como Tesorero; y **Raúl J. Castro** de Discos Cisne como Vocal.

Jose Luis Gazcon Impone Su Estilo

By VILO ARIAS SILVA

■ MEXICO—Contando en su haber muchos años de experiencia en el medio musical, **José Gazcón** impone su original estilo, y se ubica en lugar preferencial dentro del género de la onda chicana.

Muchos han sido los éxitos últimamente que han venido a cristalizar los sueños del muchacho que se inició dando serenatas en su barrio.

Las jiras por el interior de la República Mexicana son en la actualidad su principal labor, y deja en todas las plazas que visita legiones de admiradoras.

Con su tema "Te Tragio estas flores" comenzó a imponer su estilo, y hoy lo consolida definitivamente con la escuchada versión "Volver, Volver" en la cual el estilo **Gazcón** se introduce plenamente.

DISCOS CAPITOL
de MEXICO, S.A. de C.V.

Felicita calurosamente
a sus artistas

Los Socios del Ritmo
José Luis Gazcón
Raúl Martí y Liliana

por su participación en
EXPODISC'73 y haber sido
nominados por la revista
Record World candidatos a
recibir el trofeo.

No. 1 México

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Nueva Imagen De RCA En Mexico

By VILO ARIAS SILVA

■ MEXICO — Positivos desde todo punto de vista son los resultados que está logrando el antiguo equipo de ejecutivos que hoy en día forman nuevamente la plana mayor de RCA de México.

Louis Couttolenc en la Dirección, Guillermo Infante en Ventas, y Constantino Escobar en Publicidad, unieron una vez más fuerza, tesón, y experiencia cortando la mala racha en que se había enfrascado el prestigiado sello en México; y desde que tomaron el mando los éxitos disqueros que se han visto reflejados en ventas son notorios.

Juan Gabriel con imagen internacional y ventas elevadísimas, Roberto Jordán ubicando constantemente temas en los hits parades, Estela Nuñez acaparando sintonía en las radiodifusoras, José José recobrando su antiguo prestigio; y las recientes apariciones de

Manny Pérez y Yolanda del Río que son ya una agradable realidad.

De esta forma, RCA ha logrado una nueva imagen, altamente positiva, recobrando el prestigio de siempre, claro está debido a la labor del equipo que actualmente lo dirige.



Constantino Escobar Guillermo Infante Louis Couttolenc

Manoella Y Juan Gabriel Dos Gratas Revelaciones

By VILO ARIAS SILVA

■ MEXICO — La bella Manoella y el creador de hits Juan Gabriel, son las dos auténticas revelaciones que ha dado el mercado Mexicano en estos últimos tiempos.

La imagen de estos intérpretes ha ido en un crecimiento veloz. Sus éxitos han traspuesto decididamente los muros fronterizos; y en el caso especial de Juan Gabriel, ya son muchas las copias en diferentes idiomas que han salido a la venta con su tema "No Tengo Dinero."

Monoella Torres, que bajo el sello CBS se dió a conocer con el discutido tema "Ahora que soy libre," se consolida definitivamente con la versión "Te voy a enseñar a querer," lindo número que abarca toda la República Mexicana en popularidad, ubicándose como la versión favorita de todas las radiodifusoras.

Y en cuanto a Juan Gabriel, la RCA de la cual es artista

exclusivo anuncia su próxima producción, un lp conteniendo 10 alegres piezas de su inspiración que pronto estarán en el mercado, como "En Esta Primavera," "Que Divino Amor," "No Quiero," "Todo fué un sueño," "Esta Rosa roja," "Corazón Sediento," "Volvamos otra vez," "Ah Ya sé?," "Ya no puede" y "Nada ni nadie," que vendrán a reforzar sus grandes hits.

APRIL 21, 1973

Mexico

By VILO ARIAS SILVA

1. VOLVER, VOLVER
VICENTE FERNANDEZ—CBS
2. SOLOS OTRA VEZ
GILBERT O'SULLI 'VAN—Peerless
3. TE VOY A ENSEÑAR A QUERER
MANCELLA TORRES—CBS
4. EL CHAMACO MODERNO
MANNY PEREZ—RCA
5. LO NUESTRO FUE UN SUEÑO
CESAR COSTA—Musart
6. PROMESAS DE AMOR
LOS BABY'S—Peerless
7. QUIEN ES
RAFAEL VAZQUEZ—GAS
8. POR ESO TE QUIERO
ESTELA NUNEZ—RCA
9. A TU RECUERDO
LOS ANGELES NEGROS—Capitol
10. INDITA MIA
LOS MUECAS—CBS

En Mexico

(Continued from page 105)

estos personajes . . . También nominados para recibir "El Sol de Oro de Miami" se encuentran los Directores Artísticos de las principales radiodifusoras de México, destacándose los nombres de Gabriel Hernandez — nominado el año pasado por Record World como el más sobresaliente— Enrique Ortíz, y Consuelito Chavez . . . Muy próxima la fecha de inauguración de los estudios de la pujante grabadora REX y GAS que dirigen el Arq. Luis A. Gil, y los hermanos Guillermo y Jorge Acosta, y de la cual estoy seguro que saldrán grandes resultados.
(Continued on page 111)

415 Radiodifusoras Abarca Peerless En Todas Sus Campanas Promocionales



Augustin Hernandez

■ MEXICO — Abarcando 415 radiodifusoras en toda la República Mexicana para sus campañas promocionales, Peerless de México la centrado toda su tención en crear y consolidar nuevos valores, como Fernando Rios (de buena imagen en el Sur de Estados Unidos) Fausto Gonzales, Minerva, Los Gallegos y Los Agraristas, todos ellos jóvenes elementos de gran futuro.

La proyección internacional,

de la grabadora que dirigen don Heinz Klinckwort y Alejandro Saldívar, es en la actualidad una de sus grandes ambiciones, y está basada en la imagen que ya ostentan sus grupos tanto en Estados Unidos como en los países Centro y Sudamericanos, entre los que se encuentran Los Baby's, Los Señor's, Los Solitarios, El Conjunto Africa, Los Freddy's, Y Los Johnny Jets.

Augustín Hernandez, centromotor de la publicidad de todos estos artistas, se declara plenamente satisfecho de los resultados obtenidos, ya que como lo manifiesta "el futuro de la industria musical de México está en manos de los nuevos valores, y definitivamente son los que necesitan el mayor apoyo para su consolidación"; y agrega "soy partidario ciento por ciento de la proyección internacional de un artista, no podemos estacionarnos en el mercado local, hay que cruzar las fronteras é impulsarnos hacia el exterior, abriendo mercados y buscando nuevos hori-

zontes. Nuestros compositores son grandes talentos, y nuestros intérpretes derrochan mucha calidad; por todos estos factores los ejecutivos estamos en la obligación de pensar en la proyección internacional definitivamente."

Musical Mexicano

(Continued from page 99)

Nevarez, Las Jilguerillas, Pablo Beltrán Ruiz, Chucho Ferrer, María de Lourdes, Marco Antonio Vázquez, Carlos Campos, Antonio Aguilar, Pedro Vargas, José Alfredo Jiménez, Flor Silvestre, Enriqueta Jiménez, Carlos Lico, Los Lazos, Los Tres Diamantes, Manny Pérez, Los Panchos, Los Johnny Jets, Carmela y Rafael, y Victor Iturbe.

En fecha posterior, se dará a conocer en forma definitiva la lista final de los triunfadores, según resultados de las encuestas que viene efectuando la agencia "Gondola Advertising In" encargada de la minuciosa selección.

MONEY MUSIC

(Continued from page 94)

realized. Barbara Fairchild on Columbia. Let us give you a little historical perspective in the manner of historian, Arnold Toynbee, who gives you the big picture when he writes about history. There were virtually no crossovers from country to top 40 for about a decade. Then Columbia Records broke the ice and a few other labels such as Paramount and Capitol got in on the goodies. These crossovers are still extraordinarily difficult to achieve. Congratulations once again to WCFL and WOKY who this week walk point and assume their rightful position of leadership of the industry in jumping on this record, just as they did in the r&b crossovers discussed earlier in this column. WOKY reports strong female requests midday. Scott Shannon, WMAK Nashville, flashes the hot whisper that it detonated 27-11 "and is pulling #2 phones." It is on KJR, #28 at KILT, and jumped on the chart at powerhouse record-breaker KEYN Wichita who have broken so many records in the last year.

Rolling Stones. Many stations are slow to believe. As usual, WCFL is taking a strong position of leadership charting it at #40. It is also on WRKO and KILT as an lp cut. It is on KROQ L.A. The following key secondaries have seen the light that Mick Jagger and the Rolling Stones are King Kong even with a 5-year-old record: WKBW, KLIV, WCOL, KTLK, KGW.

Sharp-eared programmers project top 10: Jim Croce. New WFIL!!! On: WBBQ, WIIN, KJRB, KEYN, KOL, WCOL.

Sharp-eared programmers pic: Adrian Smith on MCA, "Wild About My Lovin'." This record has the same opening as the old hit standard "Memphis." We have a feeling some heavy stations will be going on it.

Projection on Alice Cooper. It went on KHJ and CKLW. #36 WIXY, jumped lp to HB KROQ L.A., chart WKBW, exploded 30-16 WIIN and it is the #3 selling album in Atlanta. We predict some heavyweights will go on it in the next few weeks.

Barry White. This r&b smash exploded to #5 CKLW, 26-16 WPGC and 32-10 at key barometer station, KEZY Anaheim, California, which Bill Drake, Bernie Torres, Paul Drew and Betty Breneman watch very closely because it is so close and so much a part of the greater L.A. market. It is charted at: KOL, KJRB, WOKY reports #26 with heavy phone requests from females.

Great single from England: "Cum On Feel The Noize" Slade. Neil McIntyre, sharp P.D. of WPIX New York City says: "The production with the noises is fantastic especially in stereo." They have wisely improved upon the idea that was developed in Chuck Berry's "My Ding-A-Ling."

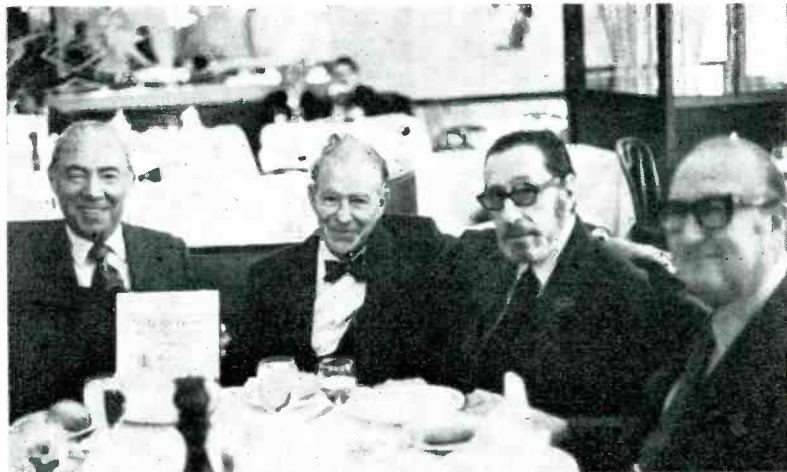
Edward Bear. Starting in Detroit. Rosalie Trombley reports #29 and super phones. KOL confirms top 10 phones. New: KJRB, WPIX and it jumped 32-28 at KJR.

Bell Releases Three in April

■ NEW YORK—Bell Records has scheduled three albums for release in the latter part of April. They include "Love Music" by Sergio Mendes and

Brasil '77, "Home To Myself" by Melissa Manchester and "Crossword Puzzle" by the Partridge Family.

Yippee for Yip



Shown at the ASCAP luncheon celebrating writer member Yip Harburg's 75th birthday on April 8th are (from left) President Stanley Adams of the American Society of Composers, Authors and Publishers, Harburg, Harold Arlen who co-wrote "Over The Rainbow" and the rest of "The Wizard of Oz" songs with Harburg, and ASCAP composer and Board Member Gerald Marks.

McCalla, Clinic Debut on Roulette

■ NEW YORK—Roulette Records has announced the release of the following albums: "Now We're Even" by Clinic and "Fur Coats and Blue Jeans" by Deidre McCalla. Both albums are debut efforts.

McIntire Signs With Elektra

■ LOS ANGELES—Russ Miller, Vice President, a&r, Elektra Records, has signed composer, performer, actor Tim McIntire to a recording contract, with release of McIntire's first album tentatively set for June.

Listening Post

(Continued from page 20)

album of funny fone calls. "Spoonerisms" should contact him at the station.

WMMR-Philadelphia . . . Dennis Wilen has joined the station as Music Director, assisting PD Jerry Stevens in programming and special projects, in addition to producing the live and recorded stereo and quad radio concerts.

KLAC-Los Angeles . . . "Number One Weekend," April 20-22 will showcase the greatest country music records since 1948 and will be hosted by Larry Scott.

WWVA-Wheeling . . . Bob Ward named Program Director at the giant country station.

WTAR/FM-Norfolk-Newport News . . . Thurman W. Worthington, Jr., Sales Manager of the station, has been reelected to serve a full one-year term as a Director at Large on the Board of Directors of the National Association of FM Broadcasters.

KOL-Seattle . . . Joe Fialla has returned to the station to do the 11 pm to 5 am slot. Joe has worked at KGA, KERN, KRYT, KVI, and was PD at KKFM.

KRMH-Austin . . . Art Young who was MD and night jock at KTBC has left there (it's become semi-automated easy listening) and is now doing 2-6 pm at KRMH.

KIIS-Los Angeles . . . Station will be presenting a four part series on "The Divine Miss M" which will feature excerpts from her music and portions of interviews done with her at KIIS.

KHJ-Los Angeles . . . There is a special round-the-clock Hot Line to accept news tips from listeners. Caller with the best news tip each week receives a cash award, with the best tip of 1973 earning a \$1000 prize.

KDKA-Pittsburgh . . . The station recently presented a three hour special entitled "Art Pallan's Pittsburgh People," featuring Pittsburgh people who have gone on to national fame, including such artists as The Jaggerz, Henry Mancini, Lou Christie, Perry Come and Bobby Vinton.

FCC-Washington, D.C. . . . Commissioner H. Rex Lee issued a statement concurring with the Commission action of an inquiry on the effectiveness of present requirements for ascertaining and meeting community problems.

Dialogue

(Continued from page 10)

having a good time making it. We never had to apologize. No. I take that back. Years ago there was a magazine called Music Courier and in it, Pablo Casals wrote a damning article against modern music. At that time I was hot, so I was called upon to reply. So I guess I was a spokesman. I answered him on moral grounds, pointing out that rock and roll never caused people to go out and murder and riot. But that aspect's a dead horse. I also felt, and still feel, that the music was viable aesthetically. I mean, after all, if we have any kind of culture that's native to us, it's gotta be the blues, and rock and roll has its roots in the blues—a more realistic language; this to me meant that it was founded on something much more real than the American pop song.

RW: Wasn't the business at that time filled with more thieves?

Pomus: Well, the music was booming you know, and the thieves found a way of making a quick buck. Instead of getting into a racket, they would go into a legitimate business. There were guys who hung around the clubs I worked and they got into the record business only because they could make a quick buck. Where else could you be a millionaire inside a year in a legitimate business? And that's what brought these kind of people into the business. You must realize that there are no publishers that can sing songs or write music. They're all people who found that this was a good business. And a lot of these people went into the business at that time, not because of the nature of the music, but because of the boom. That's the mistake that most people make, I mean, connecting those type of people with the music, thinking that that's the kind of music these people would appreciate. That was not so. These people were only in it for the money.

RW: Yet you insist that at that time the business was more fun.

Pomus: Well, what I meant was that there was something much less self-conscious about the materials. You see, later on the Beatles added introspection and soul-searching and a high degree of intellectuality, but their imitators fall so far short of what they did; their kind of soul-searching material ruined most songwriters. Because most songwriters really don't have that mush to say. They found a new area in which they could sound profound. The Beatles, though they themselves were great, opened up a high degree of soul-searching and intellectuality that their imitators weren't capable of equaling.

RW: Now, how does that fit in with the nostalgia craze?

Pomus: I don't think it's a conscious thing, this nostalgia. I think that as the generations get more and more hip, more and more knowledgeable, they begin to realize that there's something wrong with what happened after the Beatles. That there's something phony, something superficial going on. These imitators are death. That's the stage we're in now, a kind of stage of imitation, and the people realize it and they're looking for something else, and that's why there's all this nostalgia going around. It's a symptom that something's wrong musically.

"It was vital music and we were all having a good time making it. We never had to apologize."

RW: But you must admit that *at the time* this phase began, rock 'n roll lost its bad reputation and became a highly respected form of music. So, in other words, you lost something, but you gained something too.

Pomus: I would say that it's true, but I don't know, to be frank, if what the music gained made up for what it lost. And I think the proof is in the state of the business today. There's a tremendous vacuum that people are trying to fill with theatricality, witness Alice Cooper, and with nostalgia.

RW: Are you optimistic?

Pomus: Well, I have a basically optimistic nature, anyway, so I have to be. Yes. You watch. In the next few months, maybe in a year or two, there's going to be something that's going to knock people out, with the same impact that the Beatles had. There has to be, because that creative vacuum has to be filled. I feel that it's going to have something to do with jazz, because now the jazz people are no longer looking down their noses at rock and roll and they're bringing a high degree of musical proficiency to the form, without sacrificing roots. I feel that that's where the vacuum

McKendree Springs In



Before beginning their 30-day tour of the South and Midwest, MCA recording artists McKendree Springs dropped by Record World's office in Los Angeles. Pictured (from left) are RW's Spence Berland; Michael Dreyfuss, electric violin, viola, synthesizer; Christopher Bishop, bass guitar, background vocals; Martin Shutsky, lead guitar; Fran McKendree, lead vocals, acoustic guitar; (above) Martin Shutsky, lead guitar; RW's Craig Fisher, and Michele DiGrazia, MCA's Publicity Director.

Rags to Riches

(Continued from page 89)

the Smithsonian Institute's Jazz Heritage Concerts) prompted a&r director John Coveney and producer George Sponhaltz to follow-up and eventually record the group. The recording was made in the Conservatory's wood-paneled Jordan Hall, and the musicians, still keyed up from their Washington concert the day before, played with an unbeatable combination of excitement and relaxed enjoyment.

Though the album is on the Angel label, merchandising strategy is to push through pop channels. Special point of purchase displays, radio spots and national advertising are budgeted, and ads are to appear in the 25 leading college

newspapers. "We expect this will have a big appeal in the college market," says Brad Engel, director of classical merchandising. "Also, the sound of these authentic orchestrations is different from anything the nostalgia buffs have ever heard. They'll really go for it."



Gunther Schuller

filler's going to come from. I mean, music's gotta grow, and right now it isn't. But it will. That creative hole's gonna be filled. And, to be frank, I hope I have something to do with filling it.

RW: How does this vacuum affect songwriting?

Pomus: It affects us greatly, because songwriters, most of them, are reflectors of the times, not leaders, not changers, and if the times are not so exciting musically, well, then, the songwriter has to write down to a level that is not as high as he'd like it to be. Still, though, optimist that I am, I feel that the songwriter can write good songs no matter what the times are. Anybody who blames the times for what he's doing, or not doing, is not a good songwriter.

RW: What about the business of the business? Have you noticed a change in the business atmosphere? It seems much more laid back than it used to be, less filled with what used to be called sharpies.

Pomus: It's a much bigger business now than it ever was. But the same people are in it, and maybe their hair is longer and they offer you a joint instead of a drink when you come up to sell them a song, and it may appear to be more casual, but it's the same. Because the same hustlers are there, and now there's even more money to be made, so they still hustle after that buck we were talking about before. Except now it appears, but only appears, to be more casual, more friendly. The executives are still far away, no matter how close they'd like to appear to be, from the artists and the writers. Let's face it, it's a big business—and they still hustle. Maybe in a different way. But they still do.

ENGLAND

By RON McCREIGHT

U.K. Picks of the Week for U.S.

SINGLE

HELL RAISER—Sweet—
Publisher: Chinnichap/Rak—RCA

SLEEPER

AIN'T THAT LIVIN'—Babe Ruth
Publisher: Tone Music—Harvest

ALBUM

TWICE REMOVED FROM YESTERDAY—Robin Trower—Chrysalis

■ LONDON—A week of widespread speculation in the national press following **Allen Klein's** announcement of ABKCO's split from **Lennon, Harrison, and Starr**. Countless articles have made front page news spreading rumors that the **Beatles** will reunite, an idea emphatically denied by Ringo but considered by **Paul** to be a very vague possibility. The speculation mounted after reports from the west coast of Lennon and Harrison's participation in the new Ringo Starr album and that the relationship between the four is now easier. Meanwhile, McCartney's Wings made an impressive appearance on BBC TV's "Top of the Pops" on which they performed their new smash "My Love."

There is to be no immediate increase on the BBC's present needle time allocation, eighty-two hours per week divided between their four networks, although their present agreement with PPL has now expired, leaving room for negotiation. British commercial stations have been given a fifty per cent allocation of needle time by Phonographic Performance and an increase in BBC's Radio One is considered vital to complete their plans in meeting the forthcoming challenge from the commercial stations.

Intense album activity with EMI releasing **Diana Ross'** Motown album of "The Lady Sings the Blues," coinciding with the opening of the movie here, which she attended, and the lady's feature as Radio Two's "Star of the Week." Vast sales also expected for CBS's **Liza Minnelli**—"Liza with a Z" album and, following her current popularity through "Cabaret," the three London concert dates set for May were immediate sell-outs. CBS should also score with the eagerly awaited third album from **Home**, to be titled "The Alchemist." Other albums to watch come from **Robin Trower** (Chrysalis), **Blackwater Junction** (MCA), **UFO I, UFO II** and **Bruce Spellman** (All Beacon).

New appointments made at: Threshold, joined by former Mike Gill Associates Director **Nick Massey**, as head of publicity; Bell, where **Wendy Hanson** will now act as pr consultant; the new Santa Ponsa label, where **Dennis Berger** will act as label manager after resigning his current post with Jam Records; and B & C, whose joint managing director, **Lee Gopthal**, has appointed **Jenny Bernard** as his personal assistant. Chappell has now completed several realignments, commencing with the return of **Nick Firth** to the UK to head their operation. **Stuart Reid's** Pop Division is already well established and enjoying great success with **Hurricane Smith**, and the standard catalogue is now under the supervision of **Harold Geller**, whose personnel includes **Don Dive**—public relations & promotion manager, and **David Reilly**—special projects manager.

Mervyn Conn has set up an extensive tour for **Jeannie C. Riley**, which opens with her appearance on the Fifth Country Music Festival at the Empire Pool, Wembley over the Easter weekend.

(Continued on page 111)

CANADA

By LARRY LeBLANC



■ TORONTO: CJRT-FM (Toronto) is going off the air due to lack of financing. The Ryerson station is looking for support from the provincial government... WEA President **Ken Middleton** presented **Gordon Lightfoot** with gold record awards for each of his last three albums... New address for Much Productions Ltd. is 2125 Crescent St., 2nd Floor, Montreal 107, Quebec, (514) 284-0334... **Yvan Dufresne** now heads the French product department at

London... People on the coast still talking about **Greenfield's** new rendition of "Sweet America"... **Randy Bachman** and **Bruce Allen** returned from New York City following talks with Mercury concerning Randy's debut on that label. New name for the **Brave Belt** group is **Bachman-Turner Overdrive**... Radio Mutuel ran a 30 minute special with **Joe Dassin** on the strength of his current RCA hit "Le Moustique." An interview with **Michel Jasmin** with Dassin directly from Paris (via telephone) was also featured... GRT has re-released **Moe Koffman's** "The Swingin' Shepherd Blues"... **Pagliari** finally off with a new single on the Much label, titled "Safari." Flip is "The Mighty"... The **Bells'** new single "He Was Me He Was You" has ben re-mixed and all technical problems have been eliminated. New copies are being rush-mailed to replace the original discs... Anybody out there playing the flipside of the new **Five Man Electrical Band** single?... **Robert David** at Egertons in Toronto this week... **Skyhawk** are slated to appear at the Troubadour in Hollywood, April 10-15 along with **Link Wray**... **Lighthouse** has signed with Polydor in the U.S.... MCA's **Andy Kim** sang the closing theme song of the CBS movie, "The Marcus-Nelson Murders," entitled "Don't Give Me A Road. I Can't Walk." The Canadian artist also appeared as a performer and actor in a segment of "Barnaby Jones." The May 20th segment of "McCloud" features **Kim** singing "There You Go"... New **Green & Stagg** single is "Moving Down" produced by **Ben Kaye**... A&M's West Coast promo rep **Bruce Bissell** is happy about the recent showing of **Sonny Terry** and **Brownie McGhee** at a recent one-week stint at the new Egress Club in Vancouver. The A&M artists sold out 2 shows each night... A&A Books and Records Co. of Canada has announced the acquisition of Glenn's Music, a group of five retail stores, two in Calgary, and three in Vancouver. The total A&A chain, with two or more stores to be opened in Montreal and Calgary this month, now consists of 12 stores... **Donald K Donald Productions** has arranged an extensive tour of the East for the **Stamperders**. Other artists included on some of the dates are **Reckless Edd, The Sam Slick Group** and **Patsy Gallant**... **King Biscuit Boy** and **Mainline** are playing as a unit. The group now consists of **Richard Newell, Mike McKenna, Mike Harrison** and **Tony Nolasco**... **Ivan Mogull** in Toronto for a few days to meet with **Anne Murray, Larry Evoy** and **Harold Moon**. He also met with **Gary Salter, Gary Buck, Bob Cook** and **John Bird**.

Mendes, '77 To Tour Japan

■ NEW YORK—Sergio Mendes and Brasil '77 are touring Japan and the far east during the entire month of April, ending in Hong Kong on April 25th. Among the cities in which the group is giving concerts are Tokyo, Kurashiki, Osaka, Kanazawa, Matsuyama, Kokura, Kyoto, and Shizuoka in Japan.

Enterprise in So. Africa Pact

■ LONDON—A three year licensing agreement has been concluded between Enterprise Records and The Record and Tape Co. Ltd., of South Africa. The agreement calls for the release of Enterprise records throughout South Africa and surrounding countries.

ENGLAND'S TOP 10

1. GET DOWN
GILBERT O'SULLIVAN—MAM
2. TIE A YELLOW RIBBON ROUND THE
OLD OAK TREE
DAWN—Bell
3. I AM A CLOWN/SOME KIND OF A
SUMMER
DAVID CASSIDY—Bell
4. 12TH OF NEVER
DONNY OSMOND—MGM
5. HELLO, HELLO, I'M BACK AGAIN
GARRY GLITTER—Bell
6. TWEEDLE DEE
LITTLE JIMMY OSMOND—MGM
7. POWER TO ALL OUR FRIENDS
CLIFF RICHARD—EMI
8. NEVER, NEVER, NEVER
SHIRLEY BASSEY—UA
9. LOVE TRAIN
O'JAYS—CBS
10. PYJAMARAMA
ROXY MUSIC—Island

En Mexico

(Continued from page 107)

dos, dada la calidad profesional de los mismos.

Continua Manny Pérez y su Chamaco Moderno con altos índices de ventas que supera ampliamente todo lo previsto . . . Un número que hay que tener muy en cuenta es la reciente grabación de Los Freddy's, "Es mejor decir Adiós" que acapara audición en forma asombrosa.

Moodies Get
ASCAP Awards

ASCAP recently made its first plaque awards for chart successes in London at a cocktail party hosted by ASCAP composer and Board member Arthur Schwartz (center). Left is Tony Clarke who produced "Nights in White Satin" and right is Justin Hayward of the Moody Blues, who wrote the song.

J5 to Japan

■ LOS ANGELES — The Jackson 5 are scheduled to make their first tour of Japan beginning April 27 with a concert at the Imperial Theatre in Tokyo.

Peer-Southern
Reps Mareno Music

■ NEW YORK — Robert C. Kingston, managing director of Southern Music Publishing Co., Ltd. of London, and Mario Conti, international professional manager, PSO, N.Y., have announced the successful completion of negotiations with Ricci Mareno Enterprises. The agreement calls for long term world representation of the entire Ricci Mareno Enterprises group of publishing companies by the Peer-Southern Organization, exclusive of the USA and Canada.

New Shankar Album

■ NEW YORK — Spark Records released a new Ravi Shankar album, "Transmigration Macabre," on April 1, it was announced by label Vice President Ralph Peer, II.

'Also Sprach'
Cleared For Europe

■ NEW YORK — Herman Bergman, VP Creed Taylor, Inc. and CTI Records, has announced that "Also Sprach Zarathustra" has been cleared for Europe. "All CTI European licenses have been cleared for production of the American hit by Deodato from his current chart album 'Prelude.'" Bergman said. An earlier ban on the record, which had been placed by the heirs of the Richard Strauss estate, has been rescinded.

Sansui to Hawaii

■ NEW YORK — Hiroshi Tada, Vice President and General Manager of Sansui Electronics Corporation, has announced that the company has opened a branch office in Honolulu, Hawaii.

FRANCE

By GILLES PETARD



■ RCA France has been stopped from selling Deodato's version of "Also Sprach Zarathustra." The original CTI record, released by RCA two months ago, was becoming a big success in France, but the publisher objected to having this rock version on the market . . . Michel Berger, the man who discovered and produced Veronique Sanson, has published an album under his own name on the Warner Bros. label . . . Emerson, Lake and Palmer and Led Zep-

pelin, who had concerts scheduled all over France, had to cancel several cities for various reasons, including lack of advance ticket sales . . . Everybody's wearing big smiles at Polydor on account of the sales of Timmy Thomas' "Why Can't We Live Together." Look For Music is celebrating its first anniversary. The diskery-pubbery, which runs its own distribution, is managed by Mr. Evard and his associate, Mr. Synchoviez. The company is located at 40 rue de Belleville, 75020 Paris; Tel. 636-5468. Their production, all local, includes 30 albums of popular and folk music. The latest release is a single by the pop group Atomic Heart, "Who Died In Vain" . . . Harry d'Arc-Auerhaan, who worked for over three years at Editions Tutti, the French filial of Intersong, has been appointed General Manager of Intersong in New York since April 1st, replacing Nick Firth. He is reporting to Norman Wiser. D'Arc-Auerhaan is 23 . . . Philippe Constantin, manager of Editions Pathé-Marconi, signed up the Toneshire catalog, a division of Carlin Music. Toneshire includes all the material written by Pete Brown, as well as most of the releases by West, Bruce and Laing . . . Jane Birkin released here first lp under her own name on Phonogram, titled "SLO"; the music is signed by Jean-Claude Vannier and Serge Gainsbourg . . . France is being invaded by Island, who is sending over four of their groups. On March 26 it was Traffic and Spooky Tooth. On April 9 it was King Crimson and Claire Hammil and on April 30 it will be the turn of Roxy Music . . . Pathé-Marconi, who is distributing Asylum, released the following three albums from the diskery: Jo Jo Gunne, The Byrds and David Blue . . . Kudos for Betty Davis' most exciting lp (music, packaging and all) on Just Sunshine.

NUESTRO RINCON

(Continued from page 98)

Joel Vance's article should be read by everybody involved in the Latin industry. In regard to Livingstone's "A Latin Postscript" I deeply enjoyed it. Well informed, it brings back memories, successes and past efforts. Yours is a very good article that deserves my deepest congratulations. Keep going that way William, you are proving a fact and beautifully.

Vimari's album produced by Ricardo Ray and Bobby Cruz is starting to move . . . Capitol released in Mexico their new singer Marcela with "Adagio Veneciano" b/w "Soy una Mujer" . . . Ricardo Rey, Argentinian singer just released on Gema label in the States and produced by the good friend Ricau in Buenos Aires debuted at Centro Español in Miami. His album carries a great repertoire backed by superb arrangements and ditto orchestrations. Ricardo is a dramatic and talented voice that deserves the best of success . . . And that's it!

England

(Continued from page 110)

Also visiting shortly are all-girl group Birtha, whose itinerary includes Dutch and Belgian TV, several London shows and dates in Germany and Switzerland through May 20. Polydor's superb guitarist, Roy Buchanan, tours the country throughout May and Phonogram has several of their acts on the road during April: Status Quo and the Sensational Alex Harvey Band will both play the Rainbow Theatre while Johnny Dankworth & Cleo Laine follow their Festival Hall date on April 23 with an extensive tour between May 9 and June 10.

RCA has captured Irish Rock Group, Horslips, through a deal with their Oats label and the first lp "Happy To Meet . . . Soon To Part" will be issued at the end of the month. Pye will continue to be distributed by Astor Records in Australia after signing a new long-term agreement recently. Product involved includes albums by Max Bygraves, who has just received two gold records there, the contemporary Dawn label and Nashville International.

Already a huge hit, following his visit here, the David Cassidy "I Am A Clown" single looks like it's getting a new lease on life now that the emphasis is switched to another of the three tracks — "Some Kind of A Summer." "Top of the Pops" and most major Radio One programs are now featuring this title, a Chappell copyright. Bell expect Cassidy to be back in the studios in May to start work on his next solo album.

Columbia Seminars

(Continued from page 30)

those attending will be treated to a performance by a member of the Columbia artist roster. Later, there will be three separate meetings of college people—two for college radio and one for college press and bookers. The radio sessions will be subdivided, so that the group discussion can be more specialized.

"We're trying to find the happy medium that other companies' seminars haven't had," is the way Cenac describes the plans for these meetings. "We want to give them an opportunity to get together and sit down and discuss their problems, and at the same time, present new products and one of our artists."

'Week to Remember'

(Continued from page 3)

come a part of this very special week. Their help enables us to spotlight virtually every kind of music on Columbia."

Begins April 29

"A Week to Remember" will commence Sunday, April 29th with the Mahavishnu Orchestra, Loudon Wainwright and Anthony Newman. Monday's artists are Johnny Nash, Billy Paul, the Staple Singers and the Jackson Sisters. Tuesday brings Dr. Hook and the Medicine Show, the New Riders and Bruce Springsteen. Wednesday's schedule is Miles Davis, Ramsey Lewis and Earth, Wind & Fire. Loggins and Messina, Taj Mahal and Albert Hammond star on Thursday. Fri-

London Release

(Continued from page 3)

Concerto in G."

Terry McEwen, Director of Classical Music at London, offered a rather humorous pre-recorded presentation of the spring classical releases. Included in the release are: "Wagner: Parsifal-Georg Solti"; "Boito: Mefistofele Highlights-Renata Tebaldi, Giuseppe di Stefano, Cesare Siepi"; "Schubert: Schwanengesang-Tom Krause"; "Bruch: Violin Concerto and Scottish Fantasia-Kyung-Wha Chung." John Davidson, producer of the Orphic Egg records added "The Baroque Head" to the innovative classical series. A single "Pachibel: Canon" b/w "Vivaldi: Guitar Concerto" will be pulled from that album. A highlight of the presentation was the live appearance and performance of opera greats Rob-

day focuses on Johnny Mathis, Peter Nero and Maxine Weldon. The concluding Saturday night line-up calls for Johnny Cash, George Jones, Tammy Wynette and Charlie Rich.

All profits from "A Week to Remember," as previously announced, will benefit the Park Century School in Los Angeles, a facility established for children of all colors with learning difficulties. The concerts will be produced by Landers-Roberts.

Tickets are scaled at \$7.50, \$6.50 & \$5.50. Sunday through Thursday evenings, show will begin at 8:00 p.m. Friday and Saturday, the performance starts at 8:30 p.m. Tickets go on sale April 16 at the Music Center box office, Wallich's Music City stores, and all Mutual and Liberty Agencies.

ert Merrill and Richard Tucker whose Carnegie Hall concert will be released in a special bonus-pack double record set shortly.

Walt Maguire, Vice President of A&R, made the pop presentation. New pop albums included: "Body and Soul" by Tom Jones on Parrot; "Jack the Toad" by Savoy Brown on Parrot; "Lancashire Hustler" by Keef Hartley on Deram; "Nowhere Road" by Chris Youlden (late of Savoy Brown) on London; and "Call Me" by the phenomenal Al Green on Willie Mitchell's Hi label.

The UK label presentation was hosted by Don Wardell, general manager of the label in the U.S. He announced that UK was the fourth top singles label in Great Britain last year and stressed the importance of breaking the young company over here. Jonathan King, founder and creative genius behind UK, also spoke, and his wit was a highlight of the presentation. He mentioned forthcoming product which included records by Tina Harvey, Simon Turner, Ricky Wilde and himself.

At the luncheon that followed, Herb Goldfarb introduced some notables at the tables including Tony Randall, Mrs. Robert Merrill and Harry Simmons (manager of Savoy Brown), among others.

Fungus Finder In the Yen



WWRL program director Enoch Gregory might as well have reached across the sea when he reached into the "fungus bag" to draw the winning entry in BASF Records' recent contest to guess the name of its new r&b label—Fungus. Of the many correct guesses, Gregory drew the entry of Yoichi Maeda of Minato-Ku, Tokyo who will receive nearly thirteen thousand Yen, or five hundred American dollars at current exchange rates. With Gregory (from left) Norma Pinelli, music director of WWRL; BASF and Fungus sales and promotion manager Herb Heldt and Mrs. Jerry (Yvonne) Williams, wife of the "Swamp Dog" man who produced the label's initial sides.

CLUB REVIEW

Country Meets City at Max's

■ NEW YORK—In a striking contrast of styles, Garland Jeffreys and John Herald appeared at Max's Kansas City (1). Atlantic recording artist Jeffreys is a city boy all the way. Jeffreys writes good songs, very soulful songs; he sings them in a highly expressive voice.

Since his instrumental work is not his forte, he has seen to it that he is surrounded by two super New York musicians, Alan Friedman on guitar and the redoubtable Richard Davis on bass. His best tune of the night was "She Didn't Lie" which rocked from the very first note and ended hypnotically on a repeated riff that continued for well over five minutes. Jeffreys is a tasty, swinging and soulful singer.

On the other hand, John Herald, recently out with an album on Paramount, is all country, with a country band that featured mandolin and fiddle. Though his back up musicians seemed to be having a little bit of trouble with fast tempos (his fiddler could hardly keep up when they did the virtuoso fiddle tune "Orange Blossom Special."), his band was firmly anchored by bassist Raquin, Rob Rothstein, late of Jake and the Family Jewels, whose two specialties "That's All Right" and "What's Made Milwaukee Famous Has Made a Fool Out of Me" were highlights of Herald's set.

Herald himself sings pleasant country-tinged tunes, best of which were the old-timey "Dry Bones" and his own "Fire Song." His set was generally fun, with a lot of country corn and some good vocals. Herald, once he gets his band squared away, could be a delightful addition to the citybilly country-folk scene.

Allen Levy

Canada's Doug McGowan Dies

■ OTTAWA—Doug McGowan, chief of the radio division in the broadcast programs branch of the Canadian Radio-Television Commission died in Cornwall on April 4 of an apparent heart attack. He was 40. He is survived by his wife Betty-Ann and two children. Funeral services were held on Saturday, April 7 in Ottawa.



Some of the participants in Columbia Records' "Week to Remember" will be (top row, from left) Johnny Cash, Columbia; Billy Paul, Philadelphia International; Anthony Newman, Columbia; (bottom row, from left) Mahavishnu Orchestra, Columbia; Miles Davis, Columbia, and Albert Hammond, Mums.

Grady To 20th



Jim Grady is shown signing an exclusive recording and writing contract with 20th Century Records and 20th Century Music. Grady's song, "Who's For Complainin'?", will be used behind the main and end titles of a new 20th Century Fox film, "Ace Eli and Rodger of the Skies." Shown (from left) are Grady's manager, Norman Ratner; 20th Century Records President, Russ Regan; Grady; 20th Century Music President, Herb Eiseman and Barry Oslander, general professional manager of 20th Century Music.

Harum to Tour U.S.

■ NEW YORK—Procol Harum, Chrysalis Records group, embarks on a lengthy U.S.-Canada concert tour this spring, their first of the season in North America; the tour is in conjunction with the release of their newest album, "Grand Hotel." A massive promotional campaign will be geared toward the Grand Hotel motif, and will be in effect through April, May and June, while the English group is on the road.

Cossette Signs Joni Brooks

■ LOS ANGELES—Pierre Cossette Productions has signed Joni Brooks to an exclusive contract. The artist's first venture is an album to be made in April for release through MGM.

It's in the Cards



Brightening Record World's offices recently was RCA recording artist Taro Meyer. The vivacious singer/writer from Brooklyn brought her debut album, which was produced by Milt Okun of John Denver and Peter, Paul and Mary fame. A single "Stripped Down To My Senses" b/w "Ain't Good For My Body," will be forthcoming. Pictured with Ms. Meyer is RW Music Editor Fred Goodman.

CMA Meeting

(Continued from page 3)

tives, dealers, distributors and representatives of leading Madison Avenue ad agencies. The luncheon was the first meeting of the CMA Board of Directors in New York City.

Tex Ritter acted as Master of Ceremonies for the entertainment following the luncheon. Performing were Danny Davis and the Nashville Brass, Ms. Demetriss Tapp, and Merle Haggard, one of the great country music figures in a rare New York City appearance.

Beatle Prices

(Continued from page 3)

World was a midwestern chain that is charging \$4.99 for each set. "What we're trying to do, according to the chain's buyer, "is shock people into coming into the stores. We're doing a lot of advertising too." After the first week, they reported movement of 750 copies of each set.

A midwest discount center is running TV, newspaper and radio advertisements featuring the album at \$5.55. This chain's buyer's goal is to "... build traffic into the stores. The record business hasn't had a really big record in a long time. And no other album will bring people into the stores like this one can."

Some of the Eastern chains are running \$5.95 sales on the album, but others are resisting. Declares one buyer whose department stores are selling it at \$7.98: "The whole discounting thing is getting ridiculous. How long can you give away the merchandise? I simply can't do it."

Taj Mahal - Natch'l Man, Natch'l Blues

By DAVID GEST

■ LOS ANGELES — The year 1972 has been monumental in the growth of Columbia recording artist Taj Mahal. His most recent accomplishments have included playing his first dramatic role as a minstrel-sharecropper known as Ike in the brilliant production of "Sounder," as well as composing what is the first all country-blues soundtrack for the movie and producing an album of the same name. Taj is a unique individual, for he depends on two avenues of endeavor to fulfill his lifestyle, one being farming and the other being music.

Taj looks like he was raised around the Mississippi Delta and sounds as though he has toiled with the blues all his life. Oddly enough, Taj is not part of any dissolving breed from the old South, for he was born in New York and grew up in the New England countryside. "I found it strange to be raised away from my people," Taj told *Record World* in a recent interview "so I sought out the roots from traditional Negro blues and through music like jazz and big band. While growing up as a kid in New York I tried to hear as much of jazz and the big band sounds as my ears could get a hold of. The blues I had to search for. Through music I was able to learn a lot about my heritage."

Taj's initial appetite to seek out the blues started with artists like Willie Brown, Charlie Patton, Robert Johnson, and

Kid Bailey, but soon names like Jimmy Reed, Bo Diddley, Chuck Berry, Muddy Waters and Howlin' Wolf became as familiar to Taj as the labels Chess and Kent. Chicago Blues opened another new world to Taj's grasp. It was country blues that gave Taj an overall background for the kind of music he was going to perform.

Taj spoke of "Sounder" as "a great and most rewarding experience." Acting has always fascinated Taj and being able to work with such gifted talents as Cecily Tyson and Paul Winfield, as well as Kevin Hooks (whose whole family he has become close with) is an experience he says he won't forget. From the soundtrack of "Sounder" one does not only grasp the feel of traditional blues, but also hears more polished blues-rag tunes like "Corinna," a song off Taj's "Natch'l Blues" album.

Taj has recorded seven albums for Columbia: "Taj Mahal"; "The Natch'l Blues"; "Giant Step"; "The Real Thing"; "Happy Just To Be Like I Am"; "Recycling the Blues . . ."; and "Sounder." In a brief return to his early big band influence, Taj appeared for a time with a ten piece group, including four tubas. Taj gave that up to do what he likes best: sit on his stool, play a national steel bodied guitar, harmonica, banjo, six-holed fife, clap his hands, and most important — sing the blues.

Le Zep D'Or



After their two sell out performances at the Palais des Sports in Paris where they played to more than 15,000 people, WEA-Filipacchi Music presented Led Zeppelin with a gold album, commemorating sales in excess of 150,000 copies of "Led Zeppelin IV" in France. Shown left to right Robert Plant, Benoit Gautier (WEA Filipacchi's int'l promotion mgr.), John Bonham, Jimmy Page, Peter Grant (Led Zeppelin's manager), Dominic Lamblin (WEA Filipacchi's int'l mgr.) and John Paul Jones.

Chicago Plans Heavy Country Product Push

■ CHICAGO — A collective effort toward promoting the sale of country music product here began on Tuesday (10) with a "brainstorming" session attended by radio personnel from WJJD in Chicago, several national promotion representatives of various labels and merchandising executives from Sears and Roebuck. The meeting was the first of several tentatively planned with several other retail store executives in an effort to test the impact of heavy retail store marketing of country products.

Al Greenfield, Sales Manager of WJJD, explained, "We are trying to make the people of Chicago more aware of the world of country music. Greenfield stated his belief that sales are important to radio by adding, "We have an obligation to the listener to help him acquire the records we play on the air." He stated further that "If country music sells heavily, we can sell our time heavily."

The effects of these meetings could provide more advertising from the record companies for the retailer, while the retailer would provide more space for stocking country product. If the marketing tests are conducted, and prove successful, the efforts could be attempted in other markets.

Dave Giometti, national record buyer for Sears, commented that, "Based upon the response of the meeting, there is an interest in generating sales in country music."

Sears is the first national retail store to meet with industry marketing people, in what is hoped to be a concept that can

benefit the entire industry. Giometti added, "Anytime there is a sales potential, Sears is interested." Currently there has not been any working agreement reached; however, the possibility for a reciprocal advertising-stocking agreement is being pursued by both independent and major label executives and is being reviewed by several national retail outlets.

Fan Fair Artists Signed

■ NASHVILLE — More than 100 Country Music stars representing 14 major record labels will perform at the Second International Country Music Fan Fair according to E.W. "Bud" Wendell, Chairman of the Fan Fair Committee and general manager of the Grand Ole Opry.

Some of the artists who will appear include: Bill Anderson & Mary Lou Turner, Loretta Lynn & Conway Twitty, Porter Wagoner & Dolly Parton, Ferlin Husky, Billy "Crash" Craddock, David Rogers, Willie Nelson, Roy Acuff, Don Gibson, Jerry Clower, Bill Monroe, Jim & Jesse, Lester Flatt, Ralph Stanley, Tom T. Hall, Merle Kilgore, Susan Raye, Skeeter Davis, Billy Walker, Bobby Bare, Dottie West, Stu Phillips, George Morgan, Del Reeves, Red Sovine, Jack Greene & Jeannie Seely, Jeanne Pruett, Cal Smith and Barbara Mandrell.

The annual event, to be held June 6-10 in Nashville, Tennessee will honor Country Music fans from around the world.

By RED O'DONNELL



■ Faron Young's jet black hair is turning white at the temples . . . LaCosta Daryl's first recording session is going to be in Nashville . . . She's a sister of Tanya ("Delta Dawn") Tucker . . . Talk around the Capitol corral is that Bobbie Gentry is going to be cast for the Scarlett O'Hara role in musical version of "Gone With the Wind" . . . Wall in Four Star Music veep-g.m. Bob Jennings' office includes framed letter from President Richard M. Nixon.

An incongruity as applied to heretofore mentioned Faron Young: He does TV-radio blurbs for a beer brewed in Texas and for a nationally known headache powder . . . A before-and-after pitchman?

Brenda Lee left Sunday (15) for month's tour of Japan and Far East. The MCA recording artist will do concerts and appear on TV shows in major cities. First of two overseas jaunts on Brenda Baby's 1973 sked. She's booked for personals in England-Europe, Sept. 16-Oct. 13.

A couple of top Nashville singers are set for visits to Dinah Shore's NBC-TV daytimer: Bobby Goldsboro Tuesday (17) and Bill Anderson on May 8. Bill's attractive wife Becky will appear with him.

Boots Randolph, Danny Davis and the Nashville Brass, Jethro Burns, Martha Carson and Jean Chapel booked for Bluegrass Convention Center in Louisville, May 3-4-5 . . . And that's Kentucky Derby weekend! . . . (Center's adjacent to Ramada Inn on I-64 at Hursbourne Lane if you want to catch any of the shows).

Dot Records purchased a master on the American label (Dallas-Fort Worth) titled "The Last Will and Testament (Of A Drinking Man)" by Howard Crockett . . . Eddy Arnold solos with the Jacksonville, Fla. Symphony Orchestra Saturday night, May 19. . . Crystal Gayle (Loretta Lynn's sis) top-billed at Wilmington, N. C.'s Azalea Festival.

Lorene Mann wrote "He Fiddled His Way Into My Heart" for Marcy and Margie, the violin playing Cates Sisters, who are regulars on Jim Ed Brown's show. The single is an MCA release . . . This is "Dave Dudley Month" at Mercury Records.

The late Red Hayes did the fine fiddle work on Howard Vokes' "West of the Yukon" release . . . Peak Records, Minneapolis-based, signed country artist-writer Lee Silverton . . . Thomas Williams named Vice President at Owens-Fair and Associates, public relations firm with offices here and in Dallas.

Birthdaying: Hylo Brown, Carl Belew, Glen Campbell, Ray Griff, Dusty Springfield, Henry Mancini, Bobby Vinton, Johnny Tillotson, Jimmy Osmond.

(Continued on page 116)

COUNTRY PICKS OF THE WEEK

SINGLE



DON WILLIAMS, "COME EARLY MORNING" (Gold Dust, BMI). One of today's brightest new country performers follows his super-sleeper giant "Shelter of Your Eyes" with another Top Ten item. Written by Bob McDill, co-writer of "Catfish John," this gem is down-home style and runs a 3:08 mile! Fits every form of country programming and will sell better than coffee at a truck stop. This disk is a thoroughbred that every jock should ride. There is already a Cowboy on it! JMI 24.

SLEEPER



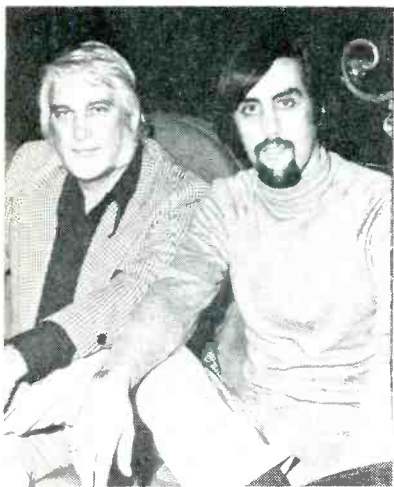
TOMMY ROE, "WORKING CLASS HERO" (Low-Twi, BMI). The veteran pop artist cuts one that makes a lot of sense in the country. Should see its heaviest activity on country radio, as Tommy may find a new home. The self-penned song is a tribute to everyone with a job and will certainly keep him employed! Immediate action is happening as it looks like go for the "Hero." Mike Curb, Don Costa and Tommy produced a groove that lotsa folks will like. MGM South 7013.

ALBUM

CHARLIE RICH, "BEHIND CLOSED DOORS." Two super singles in a row make this album a long awaited blessing. Fresh material creates a lot of possible '45's. "If You Wouldn't Be My Lady" is a strong contender for lp airplay. Other strong grooves are "You Never Really Wanted Me" and "The Most Beautiful Girl." Big sales will come with inclusion of the title tune and previous hit "I Take It On Home." A Rich reward! Epic 32247.



'Door' Opens



Charlie Rich (left) is pictured with John Rudolph of WAKY in Louisville. Rudolph was the first pop disc jockey to play Charlie's current single "Behind Closed Doors."

Walker Radio Show Set

■ NASHVILLE—MGM recording artist Billy Walker has been named host of a 5-minute syndicated radio show sponsored by The American Iron & Steel Institute, according to John P. Roche, president of AISI. The program, to be titled "The Billy Walker Show" is set for broadcast over 219 stations on a 5-day weekly basis. Scheduled air-date has been slated for the first week of May.

Gray Joins AQ Talent

■ NASHVILLE — Quinnie Acuff, President of AQ Talent, has announced the signing of Claude Gray to the AQ roster of talent. Gray has had such past hits as, "I'll Have a Cup of Coffee, Then I'll Go," and "You Take the Tables and I'll Take the Chairs."

'Little David' To MCA



Little David Wilkins (left) and Owen Bradley, Vice President of MCA Records are shown at the recent signing of Little David's new contract with MCA. His new record is "Love In The Back Seat."

Scruggs Filmscore Debut For 'Lilies'

■ LOS ANGELES — Robert B. Radnitz has signed Earl Scruggs to make his motion picture scoring debut with "Where The Lilies Bloom," second project on the Radnitz/Mattel schedule. Scruggs, composer and performer of blues, pop and country music, will create the score for the film and perform it with his ensemble, the Earl Scruggs Revue.

The Scruggs assignment follows a similar film scoring debut on Radnitz/Mattel's first film, "Sounder," for which the music was composed and performed by Taj Mahal.

Scruggs' only previous association with film music was his rendition of one of his all-time record hits, "Foggy Mountain Breakdown," which he composed in 1948 and which was used throughout "Bonnie And Clyde." All of the music for "Lilies" will be original, with the exception of two numbers which he has previously recorded.

Skeedaddle: Progressing

■ NASHVILLE—Archie Campbell, star/host of the Peter Marshall-Bill Armstrong production "Skeedaddle" reports reaction to the initial pilot that was recently taped in Nashville has been most enthusiastic. While sponsorship negotiations are underway, tentative taping schedules for 39 shows are being set for late fall with airing time set to most likely begin in January.

Campbell stated that the show has no intention of using guests from anywhere else until the long list of Nashville talent is exhausted.

Fiddlin' Around



Shown (from left) are producer Buddy Killen, Warner Brothers recording artist Doug Kershaw, and producer Chips Moman, hamming it up prior to Kershaw's recording session at Soundshop Studios on Music Row. Kershaw was completing an lp which is due for release soon.

RECORD WORLD COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

KLAC, Los Angeles (C. Schreiber)	WIRE, Indianapolis (Lee Shannon)
KKXX, San Antonio (Bill Rohde)	KCKC, San Bernardino (B. Mitchell)
WHO, Des Moines (Billy Cole)	WGBG, Greensboro (Tim Rowe)
WBAP, Ft. Worth (Art Davis)	WKDA, Nashville (Joe Lawless)
WUNI, Mobile (Johnny Barr)	KTS, Springfield (Don Paul)
WXCL, Peoria (Lee Ranson)	KENR, Houston (Bruce Nelson)
WDON, Washington (Tom Reeder)	KBUY, Ft. Worth (Jonathan Fricke)
WMNI, Columbus (Ott Moore)	WENO, Nashville (Johnny K.)
WGMA, H'wood, Fla. (Carl Drake)	WUBE, Cincinnati (Jack Reno)
WPOR Portland (Al Diamon)	WCMS, Norfolk (Earle Faulk)
KFDL, Wichita (Don Powell)	KIKK, Houston (Joe Ladd)
WSLC, Roanoke (King Edward IV)	WAME, Charlotte (Edd Robinson)
WWL, New Orleans (C. Douglas)	WRCP, Philadelphia (Jack Gillen)

■ Bloomin' Hit! Continuing in his winning ways, Tommy Overstreet getting beaucoup of bouquets on "Send Me No Roses." Looks like another easy 'run for the roses'!

There's nothing slow about the movement of "Things Are Kinda Slow at the House"! Earl Richards is riding his second heavy for Ace of Hearts, with picks and play practically everywhere!

Elvis Presley sporting a dual-market duo—country play is heaviest on "Fool," but "Steamroller Blues" is also rolling.

"Here Comes The World" coming on strong for Johnny Bush in Peoria, Fort Worth, Houston, Nashville and San Bernardino; fiip "Rain Making Baby" on WIRE's playlist.

After a long quiet spell, Pat Daisy is back on the recording scene with a remake of the Ray Price hit "Lonesomest Lonesome." A winning sound taking off at WENO, WKDA, KCKC, and KTS.

John Wayne has conquered another medium! WWL reports "The Duke" #1 in all categories.

Great reaction to Ferlin Husky's "Between Me and Blue." Could be the blockbuster to re-establish him in the upper reaches of the charts.

Tony Booth maintains an excellent track record with "Loving You." Especially hot in the Midwest and Texas markets.

New talent on the scene prepping for a hit is Bonnie Nelson! Her "Got A Feeling" on United Artists picked at KBUY; moving at WENO and WUBE.

Don Williams has a great follow up to the hit sound of "Shelter of Your Eyes"; "Come Early Morning" picked at WENO, heavy play at WKDA.

Wilma Burgess still looking like a successful 'comeback candidate,' gathering heavy requests for "Feeling Like A Woman Should."

Dot Records has picked up the master on the Fort Worth-Dallas regional hit "Last Will and Testament" by Howard Crockett. They did it with Tony Douglas; looking for a repeat performance!

Steady increases for Dee Mullins' "Circle Me" at KLAC, KENR, WGBG.

Former rock stars Johnny Rivers and Troy Shondell showing their country colors! "Blue Suede Shoes" showing for Rivers at WRCP and WKDA; while Shondell's "This Time" is WGMA's pick.

(Continued on page 116)

Nashboro Signs Gospel Acts

■ NASHVILLE — Nashboro Records has announced the signing of two star gospel acts, J. Robert Bradley and The Stars Of Faith. Shannon Williams, Nashboro's executive gospel producer has already recorded the Stars of Faith prior to their leaving the states for a tour of South America and Europe. Williams, who had two

acts nominated in the finalists for Grammy Awards, soul-gospel division is preparing to record Bradley immediately. Bradley is the official soloist for the huge National Baptist Convention, whose membership exceeds 5 million members. He has also traveled with the Billy Graham Crusades. The Stars of Faith made their solo debut recently in a song-play, "Black Nativity," after working with the late Clara Ward for many years.

NASHVILLE REPORT

(Continued from page 114)

Drummer **Mel Brown** of the Temptations is going to establish residence in Nashville . . . The **Johnny Cash Show** (just back from Australia and New Zealand) plays Dayton, Ohio, Terre Haute, Ind. and Lexington, Ky. next weekend.

Arranger-producer **Bill Justis** moving back to Nashville after several years in Hollywood . . . The Docs must have found out what **Sonny James** was allergic to . . . He's working again . . . CMA board chairman **Joe Talbot** will be one of judges at Tokyo Music Festival's "World Popular Song" contest April 21-29.

Danny Davis and Nashville Brass set for Harrah's in Lake Tahoe Dec. 6-19 and Harrah's in Reno, Dec. 20-Jan. 2 . . . **Ferlin Husky, Johnny Paycheck** and **Joe Stampley** headliners at New York's Philharmonic Hall Wednesday (18).

The **Kitty Wells-Johnny Wright** show broke all attendance records at Baltimore's National Guard Armory Mar. 31 and April 1 . . . More than 40,000 attended five shows.

Comment from **Bob Luman**: "Country music is coming back to what I was doing a long time ago. It's coming back to the rockabilly days with songs like Jerry Lee Lewis and Conway Twitty do."

Del Reeves skedded to leave for tour of England Tuesday (17).

Singer-writer **Bobby Russell** says his song "The Night the Lights Went Out in Georgia"—a big hit for his wife **Vicki Lawrence** of the **Carol Burnett Tver**—was originally pitched to **Cher (Bono)** . . . She was willing to record it but her husband **Sonny** wanted some of the lyrics changed.

"Sonny and I couldn't reach an agreement so I told Vicki's producer **Snuff Garrett**, 'What the heck, Vicki can do it. Did she ever!'"

Bobby recently signed with Columbia and will be in Nashville next weekend for sessions to be produced by **Bob Montgomery**.

The **Nitty Gritty Dirt Band's** new single is "Honky Tonkin" written by the late **Hank Williams** . . . The current issue of Southern Living includes a 7-page feature on Yazoo City's funnyman **Jerry Clower**, the magazine's first-ever such spread on a country oriented music entertainer . . . **Chet Atkins** high (with enthusiasm) on **Perry Como's** locally produced RCA album; release skedded for May.

COUNTRY HOT LINE

(Continued from page 115)

Fresh faces: **Joe Douglas'** "Wild World" picked at KIKK; **Alicia Bridges'** "Just A Little Lovin'" most requested in Mobile; **Frank Myers'** "Sea Cruise" sailing at WBAP; **Durwood Haddock's** "Big City Girls" seeing action in Wichita, and **Guy Shannon's** "Naughty Girl" at WKDA.

Good initial response on **Dottie West's** "Just What I've Been Looking For."

Solid Winners: **Freddy Weller, Bobby Bare, David Rogers, Jim Ed Brown, Barbara Mandrell.**

Correspondent **Jonathan Fricke** making the move to "Bluff City"! He assumes the Program Director post at Memphis' WMC later this month. WWSL's **Bill Mack** leaves his post in Wilmington to become Regional Country Promo Man in the Dallas-Ft. Worth area.

CLUB REVIEW

Country Connie Kills 'Em

■ HOLLYWOOD — Country music has never seen the energy on stage that Miss Conny Van Dyke put into it at Hollywood's Palomino Club. The lively blonde beauty mixes the emotion of country music with the glamour of the old Hollywood glitter to showcase her powerful and distinct vocals. Her graphic motions on stage made her all woman, but her sexy appearance is the kind that doesn't turn off females in her audience.

Perhaps the best quality of her performance, other than her knock-out delivery, is that she speaks intelligently to her audience. She had humor, added satire and a parody on "Almost Persuaded" that took some

thought. She was never afraid the country audience wouldn't understand.

The remarkably high geared performance built continually and was totally under Conny's control. She added blues to "Help Me Make It Through The Night" to finish her show. A sincere demand for an encore brought Conny back for an eight-minute funky, bluesy delivery of "Me and Bobby McGee" that brought the packed house to its feet. A gospel medley, including "Amazing Grace," followed, and when the "Dodge Rebellion Girl" left the stage, she had completely drained the emotions of the west coast country crowd.

Dan Beck

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

APRIL 21, 1973

A SHOULDER TO CRY ON Jack Clement (Blue Book, BMI)	1	NOBODY WINS Owen Bradley (Resaca, BMI)	7
AFTER YOU Jim Vienneau (Chesmont, BMI)	18	ORANGE BLOSSOM SPECIAL Charlie McCoy (MCA, ASCAP)	25
AIN'T IT AMAZING GRACIE Buck Owens (Blue Book, BMI)	29	PRINTER'S ALLEY STARS Steve Stone (Glenwood, ASCAP)	69
BABY'S GONE Owen Bradley (Twitty Bird, BMI)	22	REACH OUT YOUR HAND George Richey (Marson, BMI)	71
BEHIND CLOSED DOORS Billy Sherrill (House of Gold, BMI)	2	RIDE ME DOWN EASY Bobby Bare (Return, BMI)	62
BRING IT ON HOME Norris Wilson (Al Gallico/Algee, BMI)	32	SATIN SHEETS Walter Haynes (Champion, BMI)	38
BRUSH ARBOR MEETING Steve Stone (House of Hits, BMI/A. E. Brumley, SESAC)	40	SAY WHEN Norro Wilson (Al Gallico/Algee, BMI)	24
CHAINED Jerry Bradley (Hall-Clement, BMI)	39	SHE FIGHTS THAT LOVIN' FEELIN' Jerry Kennedy (Ramblin' Rose, ASCAP)	52
CHEATING GAME Buck Owens Production (Blue Book, BMI)	46	SHOW ME HOW Owen Bradley (Sure Fire, BMI)	73
CIRCLE ME Royce Clark (Mamazon, ASCAP)	67	SOMETHING ABOUT YOU I LOVE Sherrill (Jack & Bill, ASCAP)	12
COME LIVE WITH ME Jim Foglesong (House of Bryant, BMI)	9	SOUND OF GOODBYE/THE SONG NOBODY SINGS Joe Johnson (4-Star, BMI)	56
COMING HOME SOLDIER Frank Jones & Billy Sherrill (Feather, BMI)	68	SUPER KIND OF WOMAN Bob Morris (Blue Book, BMI)	6
CRYING OVER YOU Dickey Lee & Allen Reynolds (Milene, ASCAP)	41	SUPERMAN Stan Silver (Prima Donna, BMI)	3
DAISY A DAY Curb-Costa (Cosette/Every Tune, ASCAP)	45	SOUTHERN LOVIN' Bob Ferguson (Chappell, BMI)	74
DAISY MAY Bergen White & Charlie Tallent (Cape May/Banalu, BMI)	47	SWEET COUNTRY WOMAN Billy Sherrill (Chappell & Co., ASCAP)	44
DARLIN' RAISE THE SHADE Bob Ferguson (Al Gallico/Algee, BMI)	72	TAKE TIME TO LOVE HER Jerry Bradley (Jack & Bill, ASCAP)	5
DON'T BE ANGRY Ron Chancey (Acuff-Rose, BMI)	30	TEDDY BEAR SONG Jerry Crutchfield (Duchess, BMI)	19
DREAM ME HOME Rick Hall (Screen Gems-Columbia/Song Painter, BMI)	57	THE FOOL I'VE BEEN TODAY Walter Haynes (Contention, SESAC)	64
DUELING BANJOS Eric Weissberg (Warner/Tamberlane, BMI)	27	THAT'S A WHOLE LOTTA LOVIN' Owen Bradley (Tree, BMI)	59
EMPTIEST ARMS IN THE WORLD Ken Nelson (Shade Tree, BMI)	14	TOO MUCH MONKEY BUSINESS Billy Sherrill (Tree, BMI)	60
FEELING THE WAY A WOMAN SHOULD Mary Reeves (Tuckahoe, BMI)	66	TRUE LOVE Joe Allison (Chappell & Co., ASCAP)	61
GIVE A LITTLE, TAKE A LITTLE Billy Sherrill (Arc, BMI)	60	WALK SOFTLY ON THE BRIGGS Jimmy Peppers (Blue Crest/Hill & Range, BMI)	21
GOOD NEWS Billy Sherrill (Algee, BMI)	26	WALKIN' PIECE OF HEAVEN Marty Robbins (Mariposa, BMI)	15
GOOD THINGS Billy Sherrill (Algee, BMI)	36	WE FOUND IT Bob Ferguson (Dweper, BMI)	23
GO WITH ME Wesley Rose (Acuff-Rose, BMI)	50	WHAT'S YOUR MAMA'S NAME Billy Sherrill (Altam/Blue Crest, BMI)	17
HONKY TONK WINE Walter Haynes (Tree, BMI)	33	WHAT MY WOMAN CAN'T DO Billy Sherrill (Altam/Algee, BMI)	13
I KNEW JESUS Jimmy Bowen (Encino, ASCAP)	55	WHEN LOVE HAS GONE AWAY Jim Vienneau (Dunbar, BMI)	37
I LOVE YOU MORE AND MORE EVERY DAY George Richey (Don Robertson, ASCAP)	4	WHY BECAUSE I LOVE YOU Buddy Alan (Blue Book, BMI)	70
IF YOU CAN LIVE WITH IT Owen Bradley (Stallion, BMI)	10	WHY ME Fred Foster (Resaca, BMI)	58
IF YOU'RE GOING GIRL Wesley Rose (Acuff-Rose, BMI)	28	WORKIN' ON A FEELING Glenn Sutton (Tree, BMI)	48
KEEP ME IN MIND Glenn Sutton (Flagship, BMI)	16	YELLOW RIBBON Ron Chancey (Warner/Tamberlane, BMI)	51
KEEP ON TRUCKIN' Jerry Kennedy (Newkeys, BMI)	20	YOU ALWAYS COME BACK Jerry Kennedy (Hallnote, BMI)	34
KIDS SAY THE DARNDDEST THINGS Billy Sherrill (Algee, BMI)	49	YOU CAN HAVE HER Light (Big Billy/Harvard, BMI)	8
LET'S BUILD A WORLD TOGETHER Billy Sherrill (Algee, BMI)	54	YOU LAY SO EASY ON MY MIND Howard & Beard (Americus, ASCAP)	53
LIZZIE LOU Owen Bradley (House of Bryant, BMI)	75	YOU PUT LOVE BACK IN MY HEART Ricci Mareno	63
MY MIND HANGS ON TO YOU Tall Texan Productions (House of Bryant, BMI)	31	YOU'RE A BELIEVER Earl Ball (Ironside, ASCAP)	43
MY WORLD IS FALLING DOWN McClinton & Strong (East/Memphis, BMI)	35	YOU'VE GOT ME George Richey (Al Gallico/Neely's Bend, BMI)	42
NEITHER ONE OF US Glenn Sutton (Keca, ASCAP)	11		



COUNTRY SINGLE PICKS

JUDY LYNN—Amaret 149

**POUR ME A LITTLE MORE WINE (Trousdale, BMI)
FOOTPRINTS ON THE MOON (Almo, ASCAP)**

A very mellow number that builds to a strong performance for Judy. MOR will play heavily and country will pick it up on the fine lyrics.

GUY SHANNON—Cinnamon 758

**NAUGHTY GIRL (Song Painter, BMI)
PLEASE FORGIVE (Alton Embry Bluffer, BMI)**

This Mac Davis tune looks like a big hit for Guy. Fine beat and story line twist puts this at the top of the list!

TOM T. HALL—Mercury 73377

**RAVISHING RUBY (Hallnote, BMI)
I FLEW OVER OUR HOUSE LAST NIGHT (Hallnote, BMI)**

Culled from "The Rhymer" LP, Tom takes a little different direction. Will hold the old fans and add new ones.

CONNY VAN DYKE—Barnaby 5015

YOU'RE ALL I HAVE GOT (Berwill, BMI)

The energetic young entertainer delivers a soft sound capable of heavy easy listening, pop and MOR action. Progressive cross-country stations will like.

SAMMI SMITH—Mega 615-0109

**I MISS YOU MOST WHEN YOU'RE HERE (Cherry Tree, SESAC)
BILLY JACK (Window, BMI)**

Sammi stays with her successful, tender and emotional style. Will be her biggest since "Help Me Make It."

LEDA RAY—Allied Artists 002

WHICH WAY YOU GOING, BILLY (Gone Fishin', BMI)

This sweetie has the talent to break, and this old hit has the sound to do it. Leda Ray is going the right way!

BILLY C. COLE—Willex 101

**OLD TRUCKERS DON'T DIE (Acoustic, BMI)
EVERLOVIN' BABY (Window, BMI)**

Old D. J.'s don't die, they cut hit records about old truckers who don't die! Billy C. has got a tune that is geared for the cab radio and the boxes where the truckers stop!

HOWARD CROCKETT—Dot 17457

**LAST WILL AND TESTIMONY (Blackfoot/Dime Box, BMI)
HOUSE WHERE MOMMA LIVED (Blackfoot/Dime Box, BMI)**

Dot picks up a Texas hit that knocked 'em dead. Has the quality of a Johnny Cash cut. Howard looks like the Lone Star's biggest hero since Davy Crockett!

LINDA GAYLE HARRIS—Chimneyville 448

YOU'VE MADE A WOMAN OUT OF ME (Malaco, BMI)

The Cummins Diesel Girl creates some smoke for this new label. Fine, emotional stuff that's tough. Linda Gayle will airplay by the pail.

FREDDIE HART—MCA 40011

**BORN A FOOL (Jack O'Diamonds, BMI)
MY ANNA MARIA (Touchdown, BMI)**

Freddie was once on Kapp and this old master is dusted off and set for some strong action.

Tammy & George

(Continued from page 24)

"The Ceremony" (which is as close to camp as country can delightfully get), the new "That's How Much I Need You," the favorite "Let's Build A World Together," and David Houston's moving "My Elusive Dreams." The evening ended with a get happy and uplifting set of spirituals, including "Let's Go Down To The River," "Me and Jesus," and "Just

Someone I Used To Know." For a rousing finale, George put a real sense of fun in a joyous version of Little Richard's "Long Tall Sally."

The back up musicians for Tammy and George were amongst the very best to be heard, particularly Charlie Curtis on pedal steel guitar. The only thing better than this concert would be if Tammy and George came back and did it all over again.

Robert Feiden

Meet Stoney Edwards

He Sings About Life (His & Yours).
Featuring the hit singles, "She's My Rock"
and "You're A Believer"
on Capitol Country records & tapes.
ST-11173





THE COUNTRY ALBUM CHART

APRIL 21, 1973

THIS WK.	LAST WK.		WKS. ON CHART
1	6	MY SECOND ALBUM DONNA FARGO—Dot 26006	7
2	7	ALOHA FROM HAWAII ELVIS PRESLEY—RCA 6089	8
3	4	DO YOU KNOW WHAT IT'S LIKE JERRY WALLACE—MCA 301	10
4	1	DELIVERANCE SOUNDTRACK—Warner Brothers 2683	10
5	2	ROY CLARK LIVE—Dot 26005	19
6	3	WHO'S GONNA PLAY THE OLD PIANO JERRY LEE LEWIS—Mercury 61366	14
7	9	KEEP ME IN MIND LYNN ANDERSON—Columbia 32078	8
8	5	SONGS OF LOVE CHARLEY PRIDE—RCA 4837	13
9	11	SUPER KIND OF WOMAN FREDDIE HART—Capitol 11156	7
10	8	WILL THE CIRCLE BE UNBROKEN NITTY GRITTY DIRT BAND—United Artists 9801	16
11	14	ENTERTAINER OF THE YEAR LORETTA LYNN—MCA 300	6
12	10	COUNTRY SYMPHONIES IN E MAJOR STATLER BROTHERS—Mercury 61374	11
13	16	LET'S BUILD A WORLD TOGETHER GEORGE JONES & TAMMY WYNETTE—Epic 32113	7
14	18	FIRST SONGS BY THE FIRST LADY TAMMY WYNETTE—Epic 30358	7
15	22	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	6
16	13	I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 75382	25
17	21	SOUL SONG JOE STAMPLEY—Dot 26007	6
18	23	SHE NEEDS SOMEONE TO HOLD HER CONWAY TWITTY—MCA 303	5
19	15	WE FOUND IT PORTER WAGONER & DOLLY PARTON—RCA 4841	9
20	27	AMERICA, WHY I LOVE HER JOHN WAYNE—RCA 4828	4
21	12	ANY OLD WIND THAT BLOWS JOHNNY CASH—Columbia 32091	11
22	17	SONNY JAMES SINGS HITS OF '72—Columbia 32029	11
23	20	IT'S NOT LOVE MERLE HAGGARD—Capitol 11127	19
24	33	LONESOME, ON'RY AND MEAN WAYLON JENNINGS—RCA 4854	4
25	30	BRENDA—MCA 305	5
26	19	SEPARATE WAYS ELVIS PRESLEY—RCA 2611	13
27	29	MEL TILLIS ON STAGE—MGM 4889	8
28	28	TWO SIDES OF CRASH CRASH CRADDOCK—ABC 777	8
29	26	GOT THE ALL OVERS FOR YOU FREDDIE HART—Capitol 11107	24
30	48	SHE'S GOT TO BE A SAINT RAY PRICE—Columbia 32033	3
31	24	THIS TIME THE HURTIN'S ON ME FARON YOUNG—Mercury 61376	12
32	35	THE SESSION JERRY LEE LEWIS—Mercury 2-803	4
33	43	HANK WILLIAMS/HANK WILLIAMS JR.—MGM 4865	4
34	34	HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	40
35	25	A PICTURE OF ME GEORGE JONES—Epic 31718	17
36	31	MY MAN TAMMY WYNETTE—Epic 31717	23
37	41	TOAST OF '45 SAMMI SMITH—Mega 31-1021	5
38	32	BOUND FOR OLD MEXICO MARTY ROBBINS—Columbia 31341	9
39	37	BRUSH ARBOR—Capitol 11158	6
40	52	WHEN LOVE HAS GONE AWAY JEANNIE C. RILEY—MGM 4891	3
41	36	WHISKEY RIVER JOHNNY BUSH—RCA 4817	8
42	39	EARL SCRUGGS LIVE AT KANSAS STATE—Columbia 31758	18
43	45	THE TWO OF US TOGETHER DON & SUE—Hickory 168	5
44	49	TRAVELIN' DANNY DAVIS & THE NASHVILLE BRASS—RCA 1-0034	3
45	—	AFTER YOU HANK WILLIAMS, JR.—MGM 4862	1
46	42	THIS IS BOBBY BARE—RCA 6090	8
47	44	MY TENNESSEE MOUNTAIN HOME DOLLY PARTON—RCA 1-033	5
48	55	CATFISH JOHN/CHAINED JOHNNY RUSSELL—RCA 4851	3
49	63	WHEN A MAN LOVES A WOMAN TONY BOOTH—Capitol 11160	2
50	38	HOT A'MIGHTY JERRY REED—RCA 4838	14
51	58	THE BILL ANDERSON STORY—MCA 2-4001	2
52	47	DOIN' SOMETHING RIGHT ROY DRUSKY—Mercury 61377	6
53	40	THIS MUCH A MAN MARTY ROBBINS—Decca 7-5389	20
54	56	BEST OF EDDY ARNOLD—VOL. III—RCA LSP 4844	3
55	54	INT'L AMBASSADOR OF COUNTRY MUSIC GEORGE HAMILTON IV—RCA 4826	5
56	61	A SWEETER LOVE BARBARA FAIRCHILD—Columbia 31720	21
57	46	DON'T SHE LOOK GOOD BILL ANDERSON—Decca 7-5383	16
58	62	FATHER AND SON BILL MONROE & JAMES MONROE—MCA 310	3
59	50	LOVE IS THE LOOK CONNIE SMITH—RCA 4840	9
60	51	IN THE PALM OF YOUR HAND BUCK OWENS—Capitol 11136	12
61	53	LOVE SURE FEELS GOOD SUSAN RAYE—Capitol 11135	12
62	59	BORROWED ANGEL MEL STREET—Metromedia Country 5001	24
63	—	SOMEWHERE MY LOVE RED STEAGALL—Capitol 11162	1
64	60	GREAT HITS FROM TWO DECADES GLASER BROTHERS—MGM 4888	6
65	57	TWO FOR THE SHOW JACK GREENE & JEANNIE SEELY—Decca 7-5392	9
66	65	BEST OF THE BEST OF MERLE HAGGARD—Capitol 11082	30
67	64	CHARLIE McCOY—Monument 31910	24
68	67	GENTLEMAN FROM THE SOUTH SONNY JAMES—Capitol 11144	10
69	68	INCOMPARABLE CHARLEY PRIDE—RCA 2584	18
70	66	HEAVEN IS MY WOMAN'S LOVE TOMMY OVERSTREET—Dot 26003	22
71	71	BURNING LOVE ELVIS PRESLEY—RCA 2595	23
72	69	ALL TIME GREATEST HITS BILLY WALKER—MGM 4887	6
73	73	RAY PRICE'S GREATEST HITS—Columbia 31364	34
74	72	GREATEST HITS, VOL. 1 HANK THOMPSON—Dot 26004	16
75	70	I'M GONNA BE A SWINGER WEBB PIERCE—Decca 7-5393	7

It took no time to climb. Now watch it cross over.

"Take Time to Love Her" ⁷⁴⁻⁰⁸⁷⁹ Nat Stuckey's hit country single - now pulling MOR airplay.

From his new album "Take Time to Love Her/I Used It All on You."



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RCA Records and Tapes



THE COUNTRY SINGLES CHART

THIS LAST WK. WK.

WKS. ON CHART

2	2	A SHOULDER TO CRY ON CHARLEY PRIDE—RCA 74-0884	11
2	4	BEHIND CLOSED DOORS CHARLIE RICH—Epic 5-10950	9
3	3	SUPERMAN DONNA FARGO—Dot 17444	10
4	5	I LOVE YOU MORE AND MORE EVERY DAY SONNY JAMES—Columbia 4-45770	11
5	8	TAKE TIME TO LOVE HER NAT STUCKEY—RCA 74-0879	12
6	1	SUPER KIND OF WOMAN FREDDIE HART—Capitol 3524	11
7	10	NDBODY WINS BRENDA LEE—MCA 40003	10
8	9	YOU CAN HAVE HER WAYLON JENNINGS—RCA 74-0886	9
9	11	COME LIVE WITH ME ROY CLARK—Dot 17449	10
10	12	IF YOU CAN LIVE WITH IT BILL ANDERSON—MCA 40004	10

11	7	NEITHER ONE OF US BOB LUMAN—Epic 5-10943	12
12	15	SOMETHING ABOUT YOU I LOVE JOHNNY PAYCHECK—Epic 5-10947	9
13	16	WHAT MY WOMAN CAN'T DO GEORGE JONES—Epic 5-10959	7
14	17	EMPTIEST ARMS IN THE WORLD MERLE HAGGARD—Capitol 3552	7
15	18	WALKIN' PIECE OF HEAVEN MARTY ROBBINS—MCA 40013	8
16	6	KEEP ME IN MIND LYNN ANDERSON—Columbia 4-45768	14
17	24	WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia 4-45799	5
18	20	AFTER YOU HANK WILLIAMS, JR.—MGM 14486	8
19	14	TEDDY BEAR SONG BARBARA FAIRCHILD—Columbia 4-45743	17
20	23	KEEP ON TRUCKIN' DAVE DUDLEY—Mercury 73367	8
21	28	WALK SOFTLY ON THE BRIDGES MEL STREET—Metromedia Country 906	6
22	33	BABY'S GONE CONWAY TWITTY—MCA 40027	5
23	26	WE FOUND IT PORTER WAGONER & DOLLY PARTON—RCA 74-0893	7
24	29	SAY WHEN DIANA TRASK—Dot 17448	7
25	27	ORANGE BLOSSOM SPECIAL CHARLIE McCOY—Monument 7-8566	6
26	31	GOOD NEWS JODY MILLER—Epic 5-10960	5
27	19	DUELING BANJOS DELIVERANCE SOUNDTRACK—Warner Bros. 7659	12
28	22	IF YOU'RE GOIN' GIRL DON GIBSON—Hickory 45K1661	10
29	35	AIN'T IT AMAZING, GRACIE BUCK OWENS—Capitol 3563	4
30	30	DON'T BE ANGRY BILLY "CRASH" CRADDOCK—ABC 1349	8
31	32	MY MIND HANGS ON TO YOU BILLY WALKER—MGM 14488	8
32	37	BRING IT ON HOME JOE STAMPLEY—Dot 17452	4
33	39	HONKY TONK WINE WAYNE KEMP—MCA 40019	5
34	43	YOU ALWAYS COME BACK JOHNNY RODRIGUEZ—Mercury 73368	4
35	36	MY WHOLE WORLD IS FALLING DOWN O. B. McCLINTON—Enterprise 9062	6
36	13	GOOD THINGS DAVID HOUSTON—Epic 5-10939	16
37	38	WHEN LOVE HAS GONE AWAY JEANNIE C. RILEY—MGM 14495	7
38	49	SATIN SHEETS JEANNIE PRUETT—MCA 40015	6
39	44	CHAINED JOHNNY RUSSELL—RCA 74-0908	4
40	40	BRUSH ARBOR MEETING BRUSH ARBOR—Capitol 3538	7
41	42	CRYING OVER YOU DICKEY LEE—RCA 74-0892	6
42	54	YOU'VE GOT ME CONNIE SMITH—Columbia 4-45816	3
43	47	YOU'RE A BELIEVER STONEY EDWARDS—Capitol 3550	5
44	56	SWEET COUNTRY WOMAN JOHNNY DUNCAN—Columbia 4-45818	3

45	45	DAISY A DAY JUD STRUNK—MGM 14463	9
46	55	CHEATING GAME SUSAN RAY—Capitol 3569	3
47	51	DAISY MAY TERRI LANE—Monument 7-8565	4
48	48	WORKIN' ON A FEELING TOMMY CASH—Epic 5-10964	5
49	59	KIDS SAY THE DARDEST THINGS TAMMY WYNETTE—Epic 5-10969	2
50	53	GO WITH ME DON GIBSON & SUE THOMPSON—Hickory 1665	4
51	60	YELLOW RIBBON JOHNNY CARVER—ABC 11357	3
52	21	SHE FIGHTS THAT LOVIN' FEELING FARON YOUNG—Mercury 73359	12
53	25	YOU LAY SO EASY ON MY MIND BOBBY G. RICE—Metromedia Country 902	19
54	61	LET'S BUILD A WORLD TOGETHER GEORGE JONES & TAMMY WYNETTE—Epic 5-10963	3
55	57	I KNEW JESUS GLEN CAMPBELL—Capitol 3548	4
56	63	SOUND OF GOODBYE/ THE SONG NOBODY SINGS JERRY WALLACE—MCA 40037	2
57	50	DREAM ME HOME MAC DAVIS—Columbia 4-45773	7
58	67	WHY ME KRIS KRISTOFFERSON—Monument 8571	2
59	62	THAT'S A WHOLE LOTTA LOVIN' KENNY STARR—MCA 40023	3
60	—	GIVE A LITTLE, TAKE A LITTLE BARBARA MANDRELL—Columbia 4-45819	1
61	66	TRUE LOVE RED STEAGALL—Capitol 3562	3
62	—	RIDE ME DOWN EASY BOBBY BARE—RCA 74-0918	1
63	64	YOU PUT LOVE BACK IN MY HEART BOBBY LEE TRAMMELL—Souncot 1145	5
64	—	THE FOOL I'VE BEEN TODAY JACK GREENE—MAC 40035	1
65	—	TOO MUCH MONKEY BUSINESS FREDDY WELLER—Columbia 4-45827	1
66	70	FEELING THE WAY A WOMAN SHOULD WILMA BURGESS—Shannon 810	2
67	71	CIRCLE ME DEE MULLINS—Triune 7205	2
68	68	COMING HOME SOLDIER ARLENE HARDEN—Columbia 4-45795	3
69	72	PRINTER'S ALLEY STARS TENNESSEE ERNIE FORD—Capitol 3556	3
70	75	WHY BECAUSE I LOVE YOU BUDDY ALAN—Capitol 3555	2
71	—	REACH OUT YOUR HAND SONNY JAMES—Capitol 3564	1
72	74	DARLIN' RAISE THE SHADE NORRO WILSON—RCA 74-0909	2
73	73	SHOW ME HOW CRYSTAL GAYLE—MCA 40016	3
74	—	SOUTHERN LOVING JIM ED BROWN—RCA 74-0928	1
75	—	LIZZIE LOU OSBORNE BROTHERS—MCA 40028	1

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