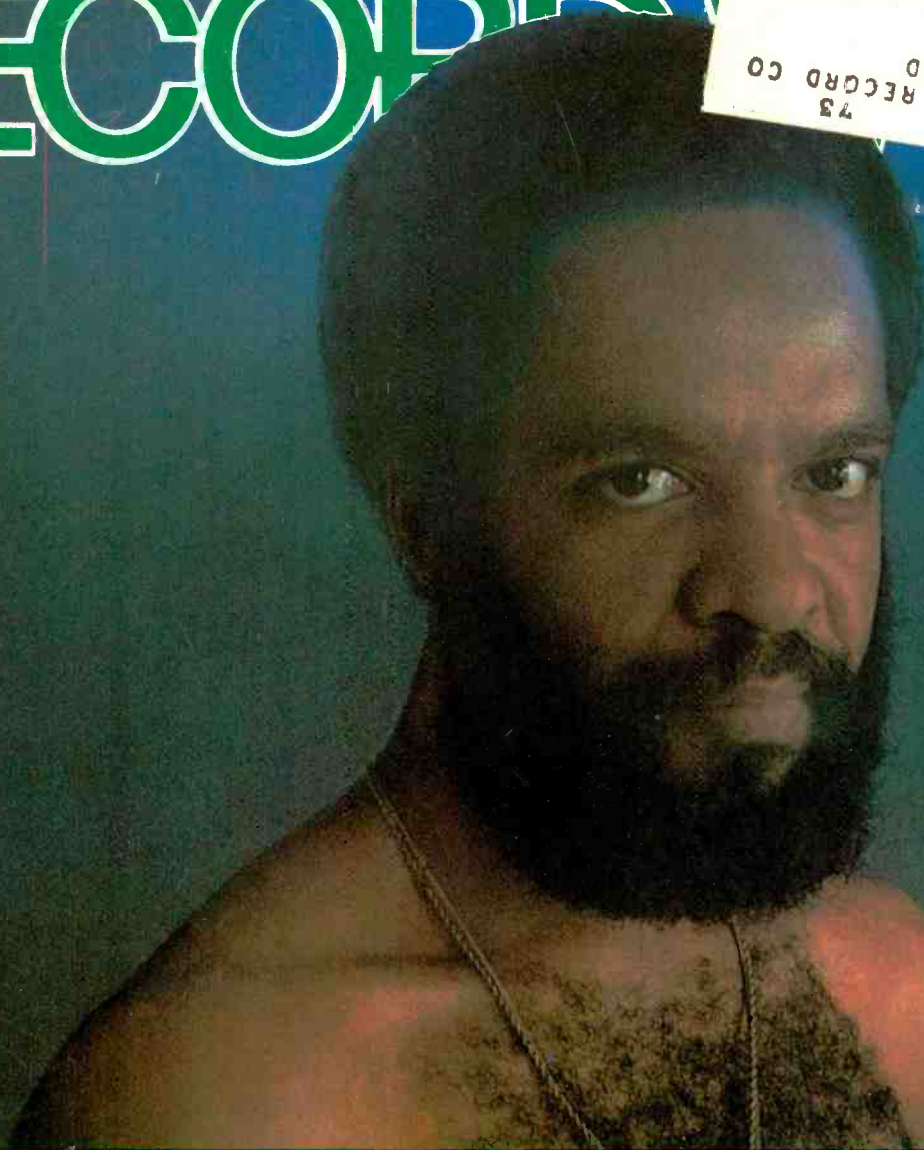


RECORDS WORLD

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Who In The World: Grover Washington Jr.

HITS OF THE WEEK

SINGLES

GRAND FUNK RAILROAD, "TAKE ME" (prod. by Jimmy Ienner) (Brew, BMI). From the group's forthcoming "Born To Die" set comes this scorcher. Jimmy Ienner captures their inherent tension and strength and frames it with an eclectic, irresistible production. This track should take the group to the top once again. A real chugger! Capitol P 4199.

JAY BLACK, "EVERYTIME YOU WALK IN THE ROOM" (prod. by Bob Montgomery) (Metric, BMI). Jackie De Shannon wrote the song for the Searchers in 1964 and the time couldn't be better for a chart resurgence. With a sleek arrangement reminiscent of a couple of Jay & the Americans' biggest hits, Black should go all the way. Private Stock PS 058.

MICHAEL MURPHEY, "RENEGADE" (prod. by Bob Johnston) (Mystery, BMI). Murphey's "Wildfire" single was something of a left field smash last year and has apparently been the impetus to record for a wider audience. Here, he retains his distinct lyrical approach while underlining it with a crisp, scintillating country-rock beat. Epic 8 50184.

TOM SCOTT, "UPTOWN & COUNTRY" (prod. by Tom Scott & Hank Cicalo) (Hollenbeck, BMI). This assembled multitude of crack New York session musicians gets down to the basics with a smooth instrumental. With Scott enjoying perhaps his finest hour, this accessible "New York Connection" track should stir some AM interest. Ode 66118 (A&M).

SLEEPERS

BRIAN AUGER'S OBLIVION EXPRESS, "FOOLISH GIRL" (prod. by Brian Auger) (Blackwood, BMI). Auger's latest Oblivion Express line-up is the most proficient yet. Newest member, bassist Clive Chaman, contributed this track which is in the up-tempo AWB vein. This "Reinforcements" selection is headed for pop and disco action. RCA JB 10534.

ROBERT PALMER, "GIVE ME AN INCH GIRL" (prod. by Steve Smith) (Ackee, ASCAP). Palmer's easy going soulful nonchalance is brought to the fore on this self-penned ballad. Arranger Gene Page's supple strings underpin Palmer's breezy vocal and wrap it all up in a handsome, easily digestible package. An inch goes a long way. Island IS 049.

FRANKIE AVALON, "VENUS" (prod. by Billy Terrell) (Kirshner Songs/Wellbeck, ASCAP). Sounding much like he did almost 17 years ago when beach movies were the thing and Frankie was a chart fixture, this seemingly unlikely combination of Avalon and disco music works extremely well. This one will light up the galaxy. De-Lite 1578.

LES McCANN, "US" (prod. by Bert DeCoteaux, Tony Silvester & Les McCann) (Jana, ASCAP). This fast moving instrumental finds Les paired with the hot production team of Silvester and DeCoteaux. A musician who shows he can change with the times, McCann has his finger on the pulse of today's music and has come up with a winner. Atlantic 3312.

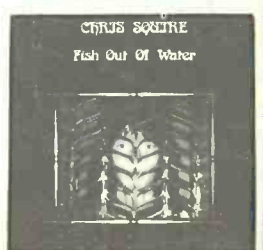
ALBUMS

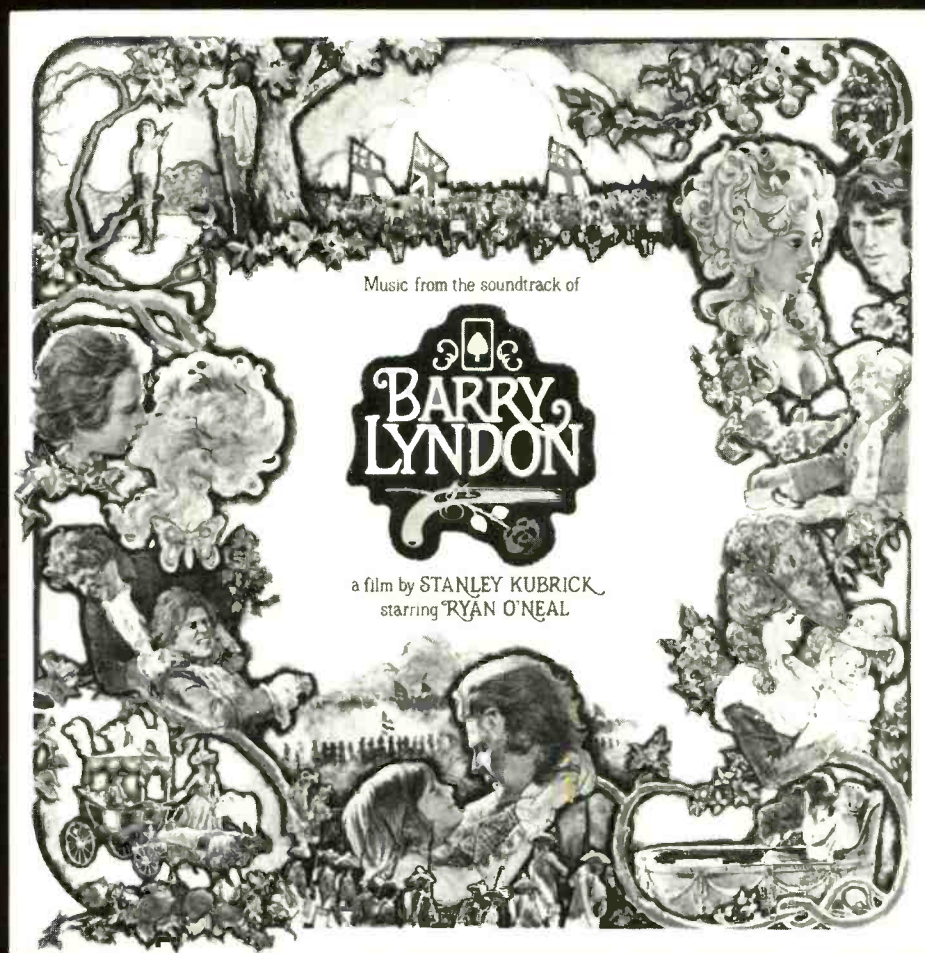
BOB DYLAN, "DESIRE." In the year since "Blood On the Tracks," Dylan has written some highly emotional and complex music, moving for its intensity, commercial in the way that Dylan's work always has an unconventional yet universal appeal. "Sara," "Isis," "Romance In Durango" and "Mozambique" are but small tastes of yet another masterpiece. Columbia PC 33893 (6.98).

JANIS IAN, "AFTERTONES." Ms. Ian is a mature artist with an aesthetic vision that need never be compromised in the name of entertainment. The title track, "Hymn" (with startling vocal arrangements) and "Roses" continue a growth pattern while "I Want to Dance" and "This Must Be Wrong" highlight a lighter side previously reserved for live performances. Columbia PC 33919 (6.98).

ELVIN BISHOP, "STRUTTIN' MY STUFF." Stomping, soulful country music—Elvin Bishop found his niche a short while back and has been comfortably churning out loud, lovable testaments to the South's favorite pasttimes ever since. Elvin doing "My Girl?" With real flash! The same goes for the title track and "Slick Titty Boom." Capricorn CP 0165 (WB) (6.98).

CHRIS SQUIRE, "FISH OUT OF WATER." Yes bassist (and 12-string guitarist/vocalist here) Squire has a grand outlook that employs massive sound (pipe organ, synthesizers, woodwinds, brass, etc.) and avoids pretentiousness by contrasting light and heavy moments and vocals with instrumental fireworks. Try "Silently Falling" and "Hold Out Your Hand." Atlantic 18159 (6.98).





Stanley Kubrick gave us *2001* and *A Clockwork Orange*. Now comes the music from Kubrick's *Barry Lyndon*. Bach. Handel. Schubert. Mozart. Vivaldi. Traditional Irish music by The Chieftains. The soundtrack album. On Warner Bros. records and tapes.

BS 2903 

RECORD WORLD

Winning Welcome



Seen at the party to welcome Joe Smith to Elektra/Asylum hosted by the Eagles, Linda Ronstadt, J. D. Souther, Irving Azoff (president of Front Line Management) and Peter Asher, held at Chasen's, are (from left) Joe Smith, president of Elektra/Asylum; Eagles members Don Henley, Don Felder and newest member Joe Walsh. Also attending the party were Warner Bros. Records chairman of the board Mo Ostin, Warner Bros. VP Bob Regehr, members of the Elektra/Asylum staff, Carly Simon, Andrew Gold, James Taylor and Minnie Riperton.

A&M Names Burton & Hubert VPs

■ LOS ANGELES — Jerry Moss, president, has announced the appointment of A&M executives Jolene Burton and David Hubert to the newly-created positions of vice president of financial affairs, and vice president of international, respectively.

Background

Jolene Burton was the first employee hired by Alpert and Moss. She joined the label in 1963 when A&M Records was located at 8255 Sunset Blvd. Through the years Mrs. Burton has continued her functions as the label's controller, overseeing all aspects of accounting, data processing and personnel. Mrs. Burton was responsible for development of all of A&M's computer systems, including their royalty reporting system. She is currently involved in the design of a new building to house A&M's accounting and data processing facilities and her staff of 40 people. Mrs. Burton will continue to administrate these divisions in her new role as vice president of financial affairs.

David Hubert joined A&M Records in 1966 when Alpert and Moss hired him to help develop their publishing division. Prior to joining A&M, Hubert already had an extensive career in the music business, first through the development and distribution of classical labels (Westminster, Concert Hall, Haydn Society and Caedman) via New Sound Distributors, which he founded, and later by establishing one of the

first pre-recorded tape companies, Omegatape. Hubert established his international contacts by negotiating foreign licenses for release in the United States. Then he expanded into the field of independent production, recording a wide range of artists. Omegatape was eventually sold to create Horizon Records (the label whose name A&M recently purchased for its new jazz series), which helped to discover many well known artists including Hoyt Axton, Barry

(Continued on page 10)

RW Trade/Radio Seminar Set for Denver

■ Record World has announced that the second year of trade/radio seminars will begin in Denver, Colorado on January 17. The seminar, which will be the fifth in a continuing series designed to better intra-industry relationships by facilitating person-to-person discussions about specific marketplaces and industry happenings, will be held at the Hampshire House Hotel at 1000 Grant Street in Denver beginning at 12:30 p.m. There will be a luncheon before the discussion session begins. All dealer and radio station personnel in Denver and surrounding cities are invited and encouraged to ask any questions about the magazine or developments in the industry which they feel are pertinent.

Improved Relationships

The seminars have helped to better the relationships between

Greatest Hits LPs:

Retailers Debate Impact On Catalogue

By DAVID MCGEE

■ NEW YORK — The unprecedented number of Greatest Hits packages released during the fourth quarter has been widely hailed as a boon to business during the holiday season, but now there is a rift developing between those retailers who continue praising the manufacturers' fisdism and those who feel the Hits packages are selling at the expense of the artists' catalogue product.

Survey Results

A Record World survey of retailers reporting to the Retail Report found a virtual 50-50 split on the hinder-or-help question, with only a few retailers taking a neutral position. RW was alerted to this potential problem via the December 26 newsletter from Everybody's Records in Portland, Oregon, in which Michael Reff wrote: "In the push and shove tactics to make a buck, we've seen an onslaught of Greatest Hits albums this Christmas. Unfortunately, they are selling very well. The effect is that they sap sales from new album releases and halt catalogue sales of those Greatest Hits artists. After stocking up on Seals and Crofts during the fall program, their Best Of album has

killed the others. Same with Carly, Lightfoot, Chicago, America..."

Keenan Statement

In an interview with RW, Everybody's owner Tom Keenan decried against the effects of Hits albums on catalogue sales. "There's been a dramatic dropoff in catalogue sales," Keenan said. "We've noticed it most with Warner Brothers product because we took full advantage of their fall program and stocked heavily on Seals and Crofts, America and Gordon Lightfoot. Then they came out with the Greatest Hits packages and it really hurt our catalogue sales. We had to run special sales on what we had in order to get rid of it.

"Carly Simon's catalogue had been deader than a doornail when they shipped 'The Best Of' album. That package has held on here longest of all the Greatest Hits packages, but it hasn't stimulated catalogue sales at all. Ringo's hits hasn't done anything at all and the catalogue isn't selling either. The Lightfoot catalogue damn near stopped selling and we've always done well with his records. Another one we've done well with is America, but their catalogue is selling about a third or fourth of what it was before the 'History' album was released. And this is the time of year the America catalogue should be selling good."

Ken Dobin

At the Waxie Maxie chain, Ken Dobin said the Hits packages have bitten into catalogue sales, and as a result store managers are becoming more cautious when ordering catalogue product. "The last America album was a good one that a store normally would

(Continued on page 24)

England to ABC

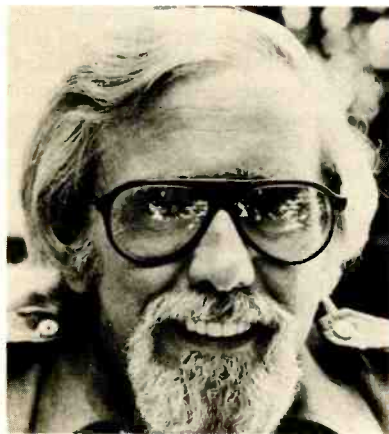
■ NEW YORK—Record World has learned that Don England has resigned his position at Phonodisc here and joined ABC Records as vice president, sales and distribution, effective January 5, 1976. England will operate out of ABC's west coast offices.

(Continued on page 14)

Lathower Named Casablanca VP

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the appointment of Mauri Lathower as vice president of international affairs. Lathower has a diverse background in the record industry, covering sales, promotion, marketing and production, as well as international affairs. He has been functioning as general manager of Casablanca and will continue to assist Bogart on some of those same levels.

Lathower came to Casablanca in September of 1975, after being with Capitol Records for 17 years, most recently as a vice president.



Mauri Lathower

Bicentennial Org. Sets Industry Lunch

■ WASHINGTON, D.C.—John W. Warner, administrator of the American Revolution Bicentennial Administration, has announced that music industry leaders, Congresspersons and White House representatives will be invited to a luncheon at the Hay-Adams Hotel on January 13 in Washington, D.C. to discuss the various ways the American music industry can aid in the celebration of the country's 200th anniversary. Warner stated that at the present time over 15,000 projects and 11,000 events are officially registered for the Bicentennial year.

Handling the preparation and coordination for the music industry will be Russ Gibb, national director of youth and education, ARBA.

ABC Names Four In Publicity Shift

■ LOS ANGELES — Bob Gibson, vice president of ABC Records, has announced a major restructuring of the ABC publicity department.

Ronnie Lippin, formerly senior publicist at MCA Records, has been appointed director of national publicity. Ms. Lippin will operate from ABC's Los Angeles headquarters.

(Continued on page 10)



Ronnie Lippin

Baumgarten Joins Copyright Office

■ WASHINGTON, D. C. — John A. Baumgarten, associate with the N. Y. law firm of Linden and Deutsch, has been appointed general counsel of the U. S. Copyright Office. Baumgarten, 33, replaces Dorothy Schrader, who leaves the Copyright Office to pursue her own again-off again career as a mezzo soprano.

Baumgarten is a leading expert on international copyright and chaired the American Bar Association's subcommittee on foreign copyright law. As well, he is credited with writing the definitive book on US-USSR copyright relations. Linden and Deutsch has served for many years as counsel to the American Guild of Authors & Composers. Baumgarten assumes his new position on January 12 with Register Barbara Ringer.

Ms. Schrader has served as general counsel since Ringer became register three years ago. She is perhaps "the only singing attorney I know," Ringer quipped last week.

MCA Promotes Davis

■ LOS ANGELES—Bob Davis has been promoted to the position of vice president, artist acquisition, of MCA Records, Inc., it was announced by J. K. Maitland, president of MCA Records, Inc. Davis, who will report directly to Maitland, will be responsible for the acquisition and release of all product for the MCA label and the career development of all artists on the label.



Bob Davis

In his most recent position as vice president, business affairs, of MCA Records, Inc., Davis was involved in negotiations and the signings of numerous artists presently on the label. Davis joined MCA Records, Inc. in 1973.

RCA Names Preston Canadian Division GM

■ NEW YORK — The appointment of Edward Preston as general manager, record division, RCA Limited of Canada, has been announced by Robert Summer, division vice president, RCA Records, International.



Edward Preston

Preston joined RCA in 1967, as a promotion and sales representative. In 1969, he was first promoted to branch manager of Ontario, and then to national promotion manager. With the reorganization of record division in Canada to a regional concept, he became operations manager, central and western Canada, in which post he was in full charge of sales, promotion, a&r and studios for Ontario and all western provinces.

Prior to joining RCA, Preston worked at CHML in Hamilton for 17 years. He acquired retail experience with T. Eaton Company of Canada, and worked for three years as a musician in and around the Hamilton area.



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RECORD WORLD JANUARY 10, 1976

Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Rhythm Heritage (ABC) "Theme From S.W.A.T."

Breaking off disco action and heavy sales along the east coast (especially in New York), this disc is now heading for the top with healthy jumps on major stations and a solid sell-through on both r&b and pop levels.

THE HITS OF '76 ARE ON ATLANTIC/ATCO

BEE GEES

"FANNY (BE TENDER WITH MY LOVE)"

SO 519

ROXY MUSIC

"LOVE IS THE DRUG"

7042

**WING AND A PRAYER
FIFE & DRUM CORPS.**

"BABYFACE"

HS 103

PENNY MC LEAN

"LADY BUMP"

7038

SPINNERS

"LOVE OR LEAVE"

3309

**IT ALL STARTED HERE
ON ATLANTIC RECORDS
AND TAPES.** 

Cook Named Managing Director Of RCA Limited, Australia

■ NEW YORK—The appointment of Robert F. Cook as managing director of RCA Limited in Australia has been announced by Robert Summer, division vice president, RCA Records, International.

Cook has been vice president of RCA Limited of Canada and general manager of its record division, in which capacity he achieved a record sales year for the operation during 1975. Replacing him in the position of general manager, record division, RCA Limited of Canada will be Edward Preston.

Cook was named to the Canadian post in January of 1971. In Canada, he presided over the physical move of RCA headquarters from Montreal to Toronto, and the establishment of a separate creative unit that covered the French language market from Montreal. RCA sales growth during Cook's tenure was highlighted by the development of RCA catalogue artists, administration of the ABC-Dunhill license, accomplishment of a major share in sales of originated French material and



Robert F. Cook

successful marketing through intense television campaigns.

Cook went to Canada from RCA Argentina, where he had served as president since 1965, increasing RCA's share of market there each year. From 1968 to 1970, he was a vice president of the Latin American Record Federation, representing the Argentine industry.

Prior to going to Argentina, Cook had joined RCA in the personnel research department in Camden, New Jersey, in 1943. In 1944, he went to Indianapolis and

(Continued on page 37)

Back in the Tank



Country Joe McDonald and Barry "The Fish" Melton have announced the reformation of their band, Country Joe and the Fish, and have signed with Fantasy Records to record an album next summer. The announcement was made by Ralph Kaffel, president of Fantasy Records. Country Joe McDonald now records for Fantasy as a solo artist; his first lp for the label is "Paradise with an Ocean View." Pictured above are, from left: Fantasy general counsel Al Bendich, Fantasy president Ralph Kaffel, Barry Melton and Country Joe McDonald.

Williams To Host Grammy Awards

■ LOS ANGELES—Andy Williams will host the 18th annual Grammy Awards Show, honoring outstanding artistic and technical achievement in the recording industry, based upon votes of the members of the National Academy of Recording Arts and Sciences, Sat-

urday, Feb. 28, on the CBS Television Network.

Live From Hollywood

The 90-minute special event will be broadcast live from the Hollywood Paladium. Celebrity presenters will be announced by the Academy on Jan. 13.

RCA Sales & Promo Meet



RCA Records recent sales and promotion seminar held in Atlanta was a wrap-up to one of the most successful years in the company's history. Seen here (from left) are: Mel Ilberman, division VP, commercial operations, Ken Glancy, president, RCA Records, Nancy Richier, local promotion manager in Seattle, Al Mathias, local promotion manager, Houston, and Mike Berniker, division VP, popular a&r. In the next photo are seen RCA's newest promotion people. They are: Larry Wallingford, local promotion manager in Detroit, Dave Morrell, local promotion manager, New York City, King Ro,

southeast regional r&b promotion manager, Duke DuBois, northeast regional r&b promotion manager, Pat Martine, Los Angeles Local promotion manager and Alan Jacobs, custom labels promotion manager based in Chicago. Overseeing the whole affair were the national people in the last photo: Worthy Patterson, director, promotion, Carl Schultz, manager, national country promotion, John Rosica, division VP, promotion and merchandising, Mike Becce, manager, national singles promotion and Ray Harris, manager, national r&b promotion.

January LP Release Set by MCA

■ LOS ANGELES — Rick Frio, MCA vice president of marketing, has announced the albums scheduled for release in January, 1976.

Tanya Tucker's second MCA lp, "Lovin' And Learnin'," will be among MCA's first releases in the new year. Tanya, includes her single, "Don't Believe My Heart Can Stand Another You" (by Billy Ray Reynolds), in "Lovin' And Learnin'," which was produced by Jerry Crutchfield and was arranged by Bergen White.

"American Graffiti Vol. III" is also set for release in January. This double set is the third in the series of "American Graffiti" re-

ords. Songs included on "American Graffiti Vol. III" are "Surfer Girl" performed by the Beach Boys, "Wake Up Little Susie" by the Everly Brothers, "Poetry In Motion" by Johnny Tillotson, "Allep-Oop" by the Hollywood Argyles, "Rave On" by Buddy Holly, "The Birds And The Bees" by Jewel Atkins and "Donna" by Richie Valens. The favorites included in "American Graffiti Vol. III" were compiled by Bob Davis.

A new MCA artist, Stephen Sinclair, bows with his debut "Sad And Lonely Saturday Night." A native of London, he wrote most of the cuts on his album.

Bill Monroe, "the father of bluegrass," also has an album, "The Weary Traveler," set for January release. The album was produced by Walter Haynes.

These January album releases will be backed with extensive promotion, sales and marketing campaigns. Posters, in-store and window displays are being shipped for use by dealers throughout the country. In addition, time buys have been made for the airing of radio and TV spots in certain markets. Advertisements have been placed in key trade and consumer publications.



THIS IS THE FINAL TEASER AD

The 10th Anniversary Of Midem



(International Record and Music Publishing Market)

January 23-29, 1976
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The music business year begins at MIDEM...
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THE COAST

By BEN EDMONDS



■ "I'LL GET YOU IN THE END"—LENNON & McCARTNEY ("LITTLE GIRL" 1965): —Not wanting to be outdone by Bob Dylan's "Hurricane," Frank Zappa has immortalized the plight of yet another brother behind bars. The subject of Zappa's song tribute is Michael Kenyon, the notorious "Enema Bandit," who admitted to forcing enemas on as many as ten female victims after he'd robbed them at gunpoint. His creativity netted him a six to twelve year prison term for armed robbery. "Ironically,"

notes Zappa, "if he hadn't robbed the ugly ones he probably would've gotten off. There's apparently no law against giving college-educated young women enemas, but he'd rob the ugly ones and only pump up the pretty ones." The song is given a full theatrical treatment in the Mothers' stage act and, at the New York show, Zappa invited any member of the audience to take part in a graphic demonstration. But the woman who responded turned out to be a radiologist whose primary job function is administering barium enemas, and Zappa, acknowledging the presence of a professional, allowed her a segment of the following show in which she did her thing on an underage male volunteer from the audience. Sounds like a natural for a cover version by the Tubes.

BEST OF THE REST: American Flyer, the band composed of Steve Katz (Blues Project, Blood Sweat & Tears producer of Lou Reed and Elliott Murphy), Doug Yule (Velvet Underground), Criag Fuller (from Pure Prairie League; the writer of "Amy") and Eric Kaz (whose excellent songs have been recorded by the likes of Bonnie Raitt and Linda Ronstadt, to name but a few), has signed with UA and are currently considering producers for their first album . . . Alan Crowder, Wings tour manager, reports that at one stop on the band's UK tour, Paul McCartney was beset by no less than 400 "cousins" and 500 "neighbors from next door" and, topping it all off, four old farts who claimed to be his father . . . Robert Stigwood is formulating plans for a television series hosted by the Bee Gees; it's described as a Monty Python kind of song and dance show" but please don't ask us to explain what that means . . . Nils Lofgren is in the studio with producer Al Kooper and a band that includes brother Tommy Lofgren, bassist Paul Stallworth and drummer Jim Gordon . . . The Sweet are set for their first sustained American tour, a three month blitz that commences in late February. There'll be a new studio album released to coincide with the tour; the live album currently on the European charts will most likely never be released in this country . . . Speaking of European tours, there appear once again to be mumbblings on the subject from Phil Spector's general direction . . . If you dare to doubt the historical importance of the now-reformed Country Joe & the Fish, consider this partial list of their accomplishments. They were the first band to 1) bring a psychedelic light show to the savages of New York City, 2) do a stereo radio broadcast (live on KSAN in San Francisco), 3) lead an audience in the chanting of obscenities (the F-U-C-K cheer), 4) be convicted by the Commonwealth of Massachusetts for leading an audience in the chanting of same and 5) be paid \$10,000 by Ed Sullivan NOT to appear on his show. And who knows what history is about to be made . . . When we reported that Earl Slick, David Bowie's guitarist, is doing an album for Capitol, we

(Continued on page 26)

Sweet Tour Set

■ LOS ANGELES — The first American tour by Sweet has been set for the first three months of the new year, according to Ed Leffler of E. L. Management, personal manager for Sweet, and Capitol Records. International Creative Management is booking the national tour.

Sweet's current single release is "Fox on the Run." An album of new material, written and produced by Sweet, is set for release by Capitol to coincide with the national tour, opening January 21 at the Memorial Auditorium in Chattanooga, Tennessee.

The tour is comprised of 42 concerts, as of press time, with shows still being added to the end of the tour.



THIS IS THE FINAL TEASER AD

WEA Winners



WEA salesmen Wayne King, Wayne Thomas, Jim McAuliffe, John Reina, Paul Robertson, Ed Hall, Phil Cohen and Hank Van Husen were all winners in the recent Warner Bros./Capricorn Month merchandising contest. Pictured announcing the winners are (from left): Vic Faraci, VP of marketing WEA; Bob Moering, WEA national product manager; Lou Dennis, WB director of tape operations and David Young, Capricorn's sales manager.

Windsong Releases 3

■ NEW YORK — Windsong Records will release three albums in January, one each by the Starland Vocal Band, Lee Holdridge and Starwood, announced Harold A. Thau, president, and Sal Bonafede, executive vice president, of the John Denver-Jerry Weintraub-Milt Okun label.

Simultaneously, Jack Kiernan, division vice president, marketing, RCA Records, which manufactures and distributes Windsong, announced an extensive marketing, advertising, promotion and publicity campaign which will back the Windsong product.

The albums of the release are "Homebrew" by Starwood, "The Starland Vocal Band" and "Lee Holdridge Conducts the Music of John Denver."

RCA will kick off the Windsong campaign in mid-January when product is released. Double trade ads in four color will showcase the product. Heavy concentration of local marketing will follow in February, which has been designated "Windsong Month."

Concentration of activity will be in local markets where campaigns will feature in-store display and play, print and radio advertising.

Among the marketing aids being used by Windsong are a totem pole display showing new releases, an info pack containing biographies, photos, ad mats and minnies, a Windsong poster and sampler records.

Capitol Signs Hagar

■ LOS ANGELES — Sammy Hagar has signed a long-term, exclusive recording contract with Capitol Records, announced Al Coury, CRI senior a&r vice president. Hagar, formerly lead singer for Montrose, makes his Capitol debut via an album titled "Nine On A Ten Scale." The new lp, produced by Capitol's John Carter, features nine songs and will be released on February 9.

Heider Taps Blohm

■ SAN FRANCISCO — Wally Heider Recording of San Francisco has announced the appointment of Gary Blohm as general manager.

Blohm, formerly west coast manager of a&r administration and recording operations for Columbia Records in Los Angeles, plans a major expansion in business volume at the San Francisco facility through an active diversification program and better use of studio downtime.

The new general manager of the San Francisco operation received his degree in speech and theatre from Northwestern University in 1964. Prior to his four years with Columbia Records, he produced industrial films for such clients as Xerox, American Express and Mobil Oil and worked in TV production for Metromedia and the ABC Network in New York. He is a director of the National Council of Recording Engineers and a member of the National Academy of Recording Arts & Sciences.

Stanley Greenberg Exits Scepter

■ LOS ANGELES—Stanley Greenberg, executive vice president of Scepter Records, has resigned his position, effective December 15, 1975. He has been with the company since 1961. Greenberg started as arranger and staff a&r person, and then became director of a&r, vice president of a&r and in January 1975, executive vice president.

Greenberg, an 18 year veteran of the music business, has been associated with such major recording artists such as the Shirelles, Chuck Jackson, B. J. Thomas, the Kingsmen and Dionne Warwick. He can be reached at his home: 353 South Wetherly Drive, Beverly Hills, Cal. 90211; phone: (213) 550-0765.

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Photo: Terry O'Neill

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ISSUE DATE: January 31, 1976
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Musical Detente



Three prominent Soviet composers recently visited ASCAP's Symphony and Concert Committee in New York. Pictured from left are Marger Zarin, Shalva Mshvelidze, State Department interpreter Frank Megeman, Alexander Flyarkovsky, and ASCAP board members Aaron Copland and Morton Gould. Gould, who chairs the committee, briefed the visitors on ASCAP operations and activities in the classical sphere.

MWPA Formed

■ CHARLOTTE, N.C.—Byron Stevens has announced the formation of the Media Workers Protective Agency, a black radio/television announcers association. According to Stevens, the MWPA, a subsidiary of the Southern Unite Company based here, is offering members various benefits not available in other black announcers associations, including an insurance assistance program, a bail bond service, a job security and job assistance program, hotel, motel and car rental reservations, and a check cashing service. Membership fee for announcers is \$50 per year; for non-announcers is \$75 per year. Each member will receive a membership card with his or her computer account number. The Southern United Company is listed with the Greater Charlotte Business Bureau.

For information and membership applications contact Byron Stevens or Curtis Mobley at the Southern United Company, Media Workers Protective Agency, P.O. Box 285, Charlotte, N.C. 28202.



**THIS IS
THE FINAL
TEASER AD**

ABC Publicity Shift

(Continued from page 4)

Jane Alsobrook, a publicist with ABC since April, 1975, has been promoted to the position of west coast manager of publicity.

Marylou Capes, who has worked with the New York publicity department since June, 1975, has been promoted to the position of east coast manager of publicity.

Jerry Bailey continues as Nashville manager of publicity and will oversee a broadening of Nashville's role in the national publicity picture.

Jack Breschard has been appointed writer of the publicity department and will work in Los Angeles. Formerly an editor with both "Crawdaddy" and "Cash Box" magazines, Breschard's by-line has appeared in many periodicals including "Rolling Stone," "Playgirl" and the "L. A. Free Press."

All offices will coordinate their activities through Ms. Lippin and she will report directly to Bob Gibson, vice president of ABC Records.

Barry Manilow Concert Aids Underprivileged

■ NEW YORK—Arista recording artist Barry Manilow performed a free concert for over 2000 residents of orphanages, schools for the retarded, drug rehabilitations centers and senior citizen homes the afternoon of New Year's eve at the Beacon Theatre. The free concert was arranged with the cooperation of Hospital Audiences Inc. (HAI), a non-profit organization created in 1969 to help fill the cultural needs of people confined to institutions.

At a press conference prior to the free show Manilow said, "I've always wanted to do a free con-

(Continued on page 36)

A&M Names Two VPs

(Continued from page 3)

McGuire, Rod McKuen and Mason Williams. Hubert then founded Davon Music Corporation, which published the songs of these new composers.

After acquiring Davon Music and hiring Hubert, Alpert and Moss soon asked him to develop the label's growing international operations. Under Hubert's direction, the international department at A&M has become a major force in the growth and development of A&M Records throughout the

world with wholly owned subsidiary firms established in England and Canada, and 40 affiliates throughout the world. Hubert will continue to oversee the entire international operation in his new position while living in Europe throughout most of 1976.

Jolene Burton and David Hubert will join A&M's other vice presidents, Harold Childs, Kip Cohen, Bob Fead, and Chuck Kaye, along with senior vice president Gil Friesen.



From left: Herb Alpert, David Hubert, Jolene Burton, Jerry Moss

More Blue Note Re-Issues Set

■ LOS ANGELES — Charlie Lourie, director of merchandising, Blue Note Records, and coordinator of the Blue Note Re-Issue Series, has announced the release of new albums in the on-going Blue Note Re-Issue Series. The albums will be released on December 29.

Featured Artists

The December 29 Blue Note Re-Issue Series release is comprised of albums by Sonny Rollins, Chick Corea, Fats Navarro, the Jazz Crusaders, Herbie Nichols, Paul Horn, Wes Montgomery, Gerry Mulligan and Lee Konitz, bluesman T-Bone Walker and an album of tenor "Blowing Sessions," featuring Johnny Griffin, Hank Mobley and John Coltrane.

The collections feature performances, some long out-of-print, by many of today's influential artists. The Sonny Rollins album, "More From The Vanguard," features recently discovered, unreleased tapes from Rol-

lins' appearances at New York's Village Vanguard; the Chick Corea album, "Circling In," features three previously unreleased sessions featuring the composer-pianist in one of his most exploratory periods, accompanied by such sidemen as Anthony Braxton, Miroslav Vitous, Dave Holland, Roy Haynes and Barry Altschul; the Fats Navarro album, "Prime Source," features the complete Blue Note recordings by the bop innovator and contains appearances by Bud Powell, Sonny Rollins, Milt Jackson, Roy Haynes, Kenny Clarke and others; the Jazz Crusaders album, "The Young Rabbits," features cuts from the group's years with Pacific Jazz, and features appearances by jazz performers Hubert Laws, Joe Pass and others.

The Re-Issue Series is culled from Blue Note's catalogue as well as the archives of other labels which have been acquired by United Artists, Blue Note's parent company. The series features extensive discographies and liner notes.

Mott's Music Maintains Its Magic

By ELIOT SEKULER

■ LOS ANGELES—First and foremost, despite occasional stylistic digressions to the more artsy side of things, Mott The Hoople (R.I.P.) was a rock 'n' roll band, a get-it-on-on-stage British metal outfit that skirted along the borders of punk and glitter. Their most widespread American notoriety was achieved via a Bowie-penned anthem titled "All The Young Dudes," but neither that song nor the similarly titled album on which it can be heard were representative of the true Mott the Hoople. And it might have seemed apparent even a couple of years ago that those little fluctuations in style were in part the reflections of differing personalities in the group, itself. If you had been that perceptive, it would have come as no great surprise when Ian Hunter, a founding member and composer of the majority of Mott the Hoople's songs, split the

CTI Releases Eight

■ NEW YORK — Richie Salvador of CTI Records has announced the release of eight new albums. The albums, by artists George Benson, Hank Crawford, Idris Muhammad, Esther Phillips, Grover Washington, Jr., and Deodato, constitute the most comprehensive release ever to come from the company.

Distribution

Simultaneously, Salvador announced that the company's product will be handled by a network of major independent distributors throughout the country. In conjunction with the new release program, the distributors will receive promotional material, including 60-second radio spots and point-of-purchase materials.

CTI is also in the process of interviewing regional and local sales and promo representatives to aid in the distribution and promotion of the product at the consumer level. People interested should contact Salvador at CTI, (212) 489-6120.

Titles

Included in the new releases, on the CTI label, are a new album by George Benson, Deodato's "Prelude" album and a collection of cuts by various artists under the title "Fire Into Music." The Kudu releases include "I Hear A Symphony" by Hank Crawford, "House Of The Rising Sun" by Idris Muhammad, and a new album by Esther Phillips with Joe Beck. Also included is Grover Washington, Jr., "Soul Box," available as two separate albums.

The albums, which were produced by Creed Taylor, are available simultaneously in the U.S. and in Canada (distributed by CTI Records of Canada), on stereo lp, 8 track and cassette tapes.

group to record, along with Mick Ronson, an album of his—or their—own.

Personnel Change

As history and CBS product managers will record, the surviving three members shed the Hoople from their moniker and after a brief pause to regroup, fanned out in search of new blood; they were out one singer and one guitarist. After a couple of months of combing London's rock clubs and bars, guitarist Ray Major and vocalist Nigel Benjamin were added to the nucleus of veterans: founding members "Overend" Watts and "Buffin" Griffin and keyboardist Morgan Fisher, who had joined the group back in '73. Said Watts of the personnel change: "We've really watched them (the new members) blossom. Neither Ray nor especially Nigel had done very much road work before and it's been great fun to watch them grow in confidence and professionalism. Everything is coming together now."

On Tour

Soon after recording and releasing an album featuring the new line-up, "Drive On," a few months ago, Mott immediately set out for a string of dates in the U.K., followed by an American tour, still in progress, that should last for about three months in total. According to keyboardist Fisher, the audience has been remarkably receptive to the new Mott repertoire. "Sure, they know the older stuff better," he said, "but in a lot of the places we've played they've been singing to the old lyrics. We save most of the older stuff for the end of the act."

Starr — Studded



It was Starr-Time at Record World's Los Angeles offices, as Ruby Starr herself dropped by to pay a visit during a West Coast visit with her band, Grey Ghost, for a series of club, concert and television dates. She advised in passing that the group returns to the studio in January to complete a successor to its debut Capitol lp, "Ruby Starr and Grey Ghost," then readies for a European tour with Black Oak Arkansas. From left: Lenny Beer, Record World's vice president—marketing; Miss Ruby; Spence Berland, RW's vice president and west coast manager.

Their current tour is probably one of the most extensive itinerary that this band or the old Hoople outfit has made in this country, carrying the group to several markets that the band had never played in before. For the most part, they've been second-billed to groups like Aerosmith and ZZ Top, but that doesn't seem to bother the group, which had previously received headline status. "The thought of being a support act was horrible at first," said Watts. "We thought, well, we can't just go back to doing that again. But we realize now that we're not yet ready to headline; it's a new band and we'd never actually played together at all until we did the album. And now we know that we're really not resting on our laurels. Every reaction we get, we know we've earned it."

More Freedom

The change in vocalists has decided benefits in the eyes of three veteran members in that it allows them more freedom to perform various types of material. Hunter's eccentric vocal style, they feel, was distinctive but limiting. "Ian had a great style and was a great lyricist, but in a way it was a

(Continued on page 37)

Eleven LP Release Set by Capitol

■ LOS ANGELES — Capitol Records will release albums in January, announced Don Zimmermann, CRI senior marketing vice president.

Grand Funk Railroad's thirteenth "Born To Die", and Jessi Colter's second album, titled "Jessi," headline the January release.

Paris, a new rock trio, debuts with an album titled "Paris." "We Come To Play" represents the first time out for Bux, while Unicorn appears with a second album, titled "Unicorn 2" (produced by Dave Gilmour of Pink Floyd).

Harvest Records (distributed by Capitol) spotlights Be-Bop Deluxe with their second effort, "Sunburst Finish."

Country product from Capitol features "The Best of Buck Owens Vol. 6," "Ray Griff" by the singer/songwriter of the same name and Susan Raye's "Honey Toast and Sunshine."

Completing the release is an album of new material by the late Cannonball Adderley titled "Music, You All" and "Joan Carol Butler," a debut Capitol album by the 18-year old singer/songwriter.

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NEAL ROSENGARDEN—RCA JH 10537

HOLD ON (TO YOUR MEMORIES) (prod. by Richard Lavsky) (Koto, BMI)

A song that offers some sensible advice and a fresh sound. The tune is beautifully sung and displays some nice rhythm roots. Give it a listen.

WAYLON & WILLIE—RCA JH 10529

GOOD HEARTED WOMAN (prod. by Ray Pennington & Waylon Jennings) (Baron/Willie Nelson, BMI)

This live recording on which Waylon Jennings and Willie Nelson trade vocals will generate pop as well as country play. An easy going groove from this top duo.

DUKE & THE DRIVERS—ABC 12152

ROCK 'N' ROLL HIGH (prod. by Eddie Kramer) (Castle Hill, ASCAP)

This hard-rocking Boston ensemble is a lyrical Aerosmith given to well-packed harmonies and soaring electric streamers. A rockin' high that's tough to top.

J. G. LEWIS—IX Chains NCS 7014

(Mainstream)

LET THE MUSIC PLAY (prod. by Johnny L. Gilliam) (Swope/Brent, BMI)

This number, arranged by the much in demand New York sessionist Richard Tee, has a kind of unforced, natural flowing sound which could connect in a big way.

MAXINE NIGHTINGALE—UA XW752 Y

RIGHT BACK WHERE WE STARTED FROM (prod. by Pierre Tubbs & Vince Edwards) (ATV Universal, BMI)

This songstress injects a lot of energy into a basic handclapping sound. A wholesome arrangement makes this a delightful tune to sing along to.

HOT HONEY—BASF B 12731 (Audio Fidelity)

BEAUTIFUL PERSON (prod. not listed) (Natural/Leeds, ASCAP)

A hot female vocal group whose combined effort owes to the vintage sound of the Supremes—only this disco oriented backing instills a contemporary feel.

THE DRAMATIC EXPERIENCE—

Mainstream MRL 5576

SHO'NUFF GOOD FEELING (prod. by Leonard Joes) (Fratelli/Blackwood, BMI)

The good feeling here is supplied by an electric keyboard groove sounding not unlike Herbie Hancock. The disco oriented sound could also get heavy r&b action.

JOEY WELZ—Disco DGO 302

ROLLERBALLIN (prod. by Earl Cross) (Ursula, BMI)

This instrumental theme inspired by the movie sports an animated "disco-go" sound. Welz bills himself as a "keyboard wizard"—one listen and you'll hear why.

CHUCK MANGIONE—A&M 1773

LISTEN TO THE WIND (prod. by Chuck Mangione) (Gates, BMI)

The flugelhornist/composer/producer is in search of mass acceptance, a likely happening with this kind of instrumental appeal to pop, MOR and jazz-sters.

GABRIEL—ABC 12151

BE MY WOMAN (prod. by Don McKinney) (American Broadcasting, ASCAP)

A tune culled from his "This Star On Every Heel" album which spotlights this newcomer in a setting of gentle vocals and mellotrons over a gutsy rock beat.

MARTY RHONE—Morningstar MST 503

DENIM AND LACE (prod. by Lister/Lyons) (MCA, ASCAP)

This Australian rocker establishes a steady, bopping sound with a sparse production. A percussive track with a strong vocal appeal makes for a charming effort.

JAY AND THE TECHNIQUES—Event EV

228 (Polydor)

NUMBER ONE DERFUL (prod. by Jerry Ross) (Pocket Full of Tunes, BMI)

Making their comeback in time for the latest disco wave is this outfit best remembered for "Apples Peaches Pumpkin Pie" in '67. Soul and vitality.

SONNY MUNRO—Epic 8 50174

OPEN THE DOOR TO YOUR HEART (prod. by Johnny Powers & Clarence Paul) (Hudson Bya, BMI)

This soul man gives a rock steady Stax/Volt arrangement to this Darrell Banks song. Munro's grinding intensity holds it all together superbly.

THE ARMADA ORCHESTRA—Scepter SC 12418

BAND OF GOLD (prod. within Contempo Family) (Gold Forever, BMI)

England's answer to MFSB is this line-up of extraordinary instrumentalists. Freda Payne's smash is given a vibrant, up-tempo workout which should go chartward.

WILLIAM SHAKESPEARE—Morningstar MST 502

MY LITTLE ANGEL (prod. by Harry Vanda & George Young) (E. B. Marks, BMI)

Shakespeare, an Australian who's had several hits Down Under has teamed with Easybeats songwriters Vanda and Young. The result is some straightforward r&r.

DR. HOOK—Capitol P-4171

ONLY SIXTEEN (prod. by Ron Haffkine) (Kags, BMI)

The Sam Cooke paean is pulled from the inimitable Dr. Hook's "Bankrupt" lp and given a 1976 rockin' treatment that could carry it back to the top.

BOBBY BLAND—ABC 12156

TODAY I STARTED LOVING YOU AGAIN (prod. by Don Gant & Ron Chancey) (Blue Book, BMI)

This mid-tempo blueser shows Bobby to be anything but bland. Polished with back up singers and an unobtrusive brass section, he has strong AM possibilities.

RON KEITH—A&M 1780

PARTY MUSIC (prod. by John Florez) (Rumanian Pickleworks, BMI)

A record to liven up any party, this Melissa Manchester tune is given a brisk, up-tempo treatment. A solid r&b number that nobody will be able to resist.

JASON & OMAR—RCA JB 10446

RUBY L'DEUX (prod. by Jason & Omar) (The New York Times, BMI)

A story about a lady from '62 who used to knock 'em dead. This one should knock 'em dead in its own right with its pumping brass and good time flavor.

BROWN SUGAR—Capitol P 4198

THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) (prod. by Vince Montana) ('Bout Time//Missle, BMI)

This latest soul aggregate which comes by way of the Tower has a classy, high voltage sound. The singer has the style of a Diana Ross and is worth a listen.

POWER OF ATTORNEY—NicoTown NT 001

YOU GOT OVER ME (prod. by Theodore Wing) (NicoTown, BMI)

A memorable instrumental workout which places emphasis on the galloping rhythm section. This one should gather some heavy r&b and disco play.

QUICKSILVER MESSENGER SERVICE—

Capitol P 4206

GYPSY LIGHTS (prod. by Quicksilver & John Palladino) (Mobbetta, BMI)

With the Starship making a sizeable comeback last year, '76 could be the year for Quicksilver. Their jaunty sound is appealing and spiced by Kathi McDonald's vocal.

SEAN MORTON DOWNEY—Artists Of America 109

HE PLAYED A YO YO IN NASHVILLE (prod. by Harley Hatcher) (Songwriters Of America, BMI)

The subject of this song is never revealed, but listeners should easily be able to figure it out. An interesting slant with a perky country sound.

BANDIT—ABC 12146

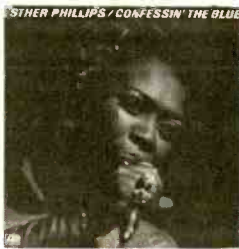
KEEP ON LAUGHIN' (prod. by Bob Monaco) (Portofino/Thieves/Pedal Point, ASCAP)

This Southern-based band just keeps on rocking with their latest track being a healthy cross between Joe Walsh and Little Feat. It works well for them.

CONFESSIN' THE BLUES

ESTHER PHILLIPS—Atlantic SD 1680 (6.98)

With Ms. Phillips enjoying the international recognition long due her, Atlantic has culled some of her finest performances from its vault. All standards given the unique Phillips treatment, "Bye Bye Blackbird," "I Love Paris," a blues medley and "C. C. Rider" are among the jazz vocalist's standouts.



G. T. MOORE

Mercury SRM-1-1065 (6.98)

Material from G. T. Moore's two English albums is combined with several previously unreleased live tracks as an introduction to American audiences. Reggae with a strong rock edge is the order with "Painted Ladies," "Thou Shalt Not Kill," "Running Down the Road" and "Knockin' On Heaven's Door."



BAD LUCK

ATLANTA DISCO BAND—Ariola America ST-50004 (Capitol) (6.98)

A very straight-forward basically instrumental disco album, lushly orchestrated and produced. The occasional vocals serve as a rhythmic undertone for some screaming electric guitar solos and big band horn ensembles. Sample "Bad Luck," "Do What You Feel" and "I Am Trying."



DISCO REGGAE

BYRON LEE AND THE DRAGONAIRES—Mercury SRM-1-1063 (6.98)

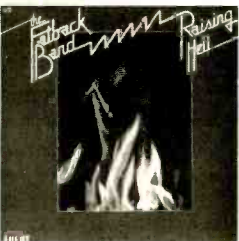
The title gives the aim, but there's considerably more to this good-humored, appealing album—a reggae version of Benny Bell's "Shaving Cream," for example, that's a musical double take. "No Woman No Cry" and "Hold On" also stand out in a well-produced package.



RAISING HELL

THE FATBACK BAND—Event EV 6905 (Polydor) (6.98)

A popular disco band that specializes in a full horn-punctuated sound that will get non-dancers on their feet. Each cut has its own distinctive qualities making for a more diverse disco lp than is the norm. "(Are You Ready) Do The Bus Stop," "Groovy Kind of Day" and "Spanish Hustle" are but three examples.



LEAVE THE REGGAE TO US

GREYHOUND—Mercury SRM-1-1054 (6.98)

The band that played at Mick and Bianca's wedding combines the standard reggae formula with some original and some non-reggae songs and emerges with a pop style all its own. "Dream Lover," the old Bobby Darin tune, and Gary Wright's "Stand For Our Rights" are among the most successful such hybrids. Ride on!



SONGS, BALLADS & FIDDLE TUNES

JAY & LYN—Philo 1023

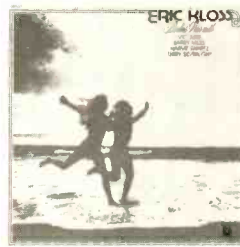
Jay & Lyn are members of the Putnam String County Band, Jay also serving as resident fiddler/mandolinist in David Bromberg's band. Together they have come up with an extraordinarily pleasing collection of mostly traditional music with an emphasis on lilting harmonies and intelligent, unconventional backup.



NEW RAY OF SUNSHINE

DOBIE GRAY—Capricorn CP 0163 (WB) (6.98)

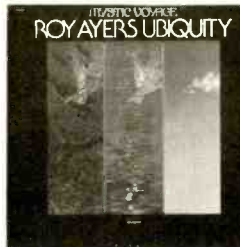
Gray, a songwriter and singer whose previous albums lacked the drive to bring him mass attention, is served well at his new label by the Macon/Muscle Shoals axis. "Drive On, Ride On," "If Love Must Go," "Easy Loving Lady" and "Easy Come, Easy Go" display all facets of Gray's multifarious talents.



BODIES' WARMTH

ERIC KLOSS—Muse MR 5077 (6.98)

Kloss' alto and soprano sax work, supported by Barry Miles' keyboards and a tasty rhythm section, is lightly funky ("Lady"), brightly melodic ("Bodies' Warmth") and frequently bridges early '60s lyricism with latter day avant garde ("Headin' Out," "Mystique") styles. A genuinely superb work.



MYSTIC VOYAGE

ROY AYERS UBIQUITY—Polydor PD-6057 (6.98)

Ayers is attempting to carry his jazz and r&b success into the disco field via such tracks as "Brother Green (The Disco King)" and "Life Is Just A Moment." But his real talents still lie in a progressive jazz frame, represented here by "Mystic Voyage" and "Take All the Time You Need." A voyage to be taken.



THE HINDENBURG

Soundtrack MCA 2090 (6.98)

"There's A Lot To Be Said For the Fuehrer," a short (2:45) comic effort from the pen of "A Chorus Line" lyricist Edward Kleban, stands out in this soundtrack, released in support of the Robert Wise-produced/George C. Scott-starred blimp of a film. Score was composed and conducted by David Shire.



GIT-FIDDLE SHUFFLE

ROY BOOKBINDER & 'FATS' KAPLIN—Blue Goose 2018 (Yazoo)

This (mostly) New York-based duo specializes in traditional blues rendered with simple but technically masterful guitar, banjo and fiddle accompaniment. Pink Anderson ("He's In the Jailhouse Now," "I Got Mine"), Sam McGee ("Franklin Blues") and Bessie Smith ("Lectric Chair Blues") are enthusiastically represented.



JAIL

BIG MAMA THORNTON—Vanguard VSD 79351 (6.98)

Though Big Mama Thornton has not been well in recent years, she has continued some performing and recording endeavors. Recorded at a prison and reformatory in the northwest, Thornton recalls past career highlights "Ball 'n' Chain," "Hound Dog" and "Little Red Rooster."



THE WORLD OF SCOTT JOPLIN, VOL. II

MAX MORATH—Vanguard Everyman SRV 351 SD (3.98)

Morath has been contributing to the revitalization of ragtime since well before "The Sting" made Scott Joplin a household name. Volume II in this series is not exclusively devoted to Joplin, though all the rags included are strongly influenced by him. The performances are invigorating.

RADIO WORLD

WNEW Spreads Xmas Cheer



This year's WNEW SRO benefit concert for cerebral palsy headlined Peter Frampton. Pictured around the Christmas tree piled with gifts for the children are (from left): A&M's director of national FM promotion Rich Totoian; WNEW's Dave Herman; a representative of the Cerebral Palsy Foundation; and WNEW's program director Scott Muni.

WFO Inks Hart

■ LOS ANGELES — WFO Music Group president Steve Bedell has announced the signing of Bobby Hart to a long-term production deal.

Initial Project

Hart's initial project under the new agreement will be producing Stuff & Ramjet's first musical efforts, to be released within a few weeks by WFO. Stuff and Ramjet is Stephanie Spruill and Roger Kenerly-Saint. The pair have appeared in Las Vegas with Helen Reddy, Bill Cosby, Tom Jones and Roberta Flack, and on television specials with Ed Sullivan, Mac Davis and Sonny Bono and on the Midnight Special.

RW Sets Denver Radio Seminar

(Continued from page 3)

tion possible so that the charts will reflect their facts. Further, **Record World** has expanded its list of reporters and is continually improving this list.

• Increased information is now available on the **Record World** FM Airplay Report to reflect the needs of the stations.

• More advance sales information is being mailed to dealers and radio stations around the

NARAS Honors BMI



The NARAS Institute has presented a special award to Broadcast Music, Inc., in recognition of BMI's continuing support to the Institute, whose primary purpose is the establishment of meaningful curriculum seminars and related studies for the benefit of the music industry. Leo Kulka (left) immediate past president of the NARAS Institute, presented the award to BMI's Neil Anderson, vice president, performing rights, San Francisco.

country to give them the earliest possible scoop on chart information.

Scott Kenyon of KIMN in Denver is helping to coordinate the seminar and either he or anyone in the **Record World** research departments in New York or Hollywood can answer any questions that might arise. We are looking forward to meeting everyone in Denver and having yet another successful meeting.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ WMAQ (Chicago) gave a unique gift to all the listeners, fans and record promo folk—every record on the chart last week jumped to number one. There may be a few artists there that got their first #1 record in Chicago . . . **Tommy Charles**, PD and MD of Plough's WSUN (Saint Petersburg, Fla.) is now officially (1/5/76) the regional promotion man for MGM records. He'll be operating out of Dallas. I guess there are many of us who wonder what it's like on the other end of the telephone and Tommy's going to find out. It has always been a little amazing to me how much abuse the record folk take from time to time from some members of the radio fraternity, and then how they are asked, by those same radio folk for all sorts of favors—including "help me find a better job." Strange world.

WHN (New York) is grinning about their new numbers: #2 in women 18-49 in most time periods. It was just a year ago that **Ed Salomon**, then PD of WEEP (Pittsburgh), was smiling over his ARB there.

Speaking of a year ago, lots of happenings in '75, including the WMAQ switch to country in January starting with **Corky Mayberry** coming in with **Lee Sherwood** as PD . . . that same time saw **Craig Scott** elected VP of Plough, replacing **Art Wander**, and in Nashville **Johnny "K"** was upped to PD at WENO . . . **Larry Johnson** was sent to truck drivers school to learn what trucking was all about since he'd be in the all night slot at WMAQ, and then he decided he didn't want to be a part of the station and trucked on down the road . . . **Juanita Rose**, **Jimmy Dallas** and **Jack Reno** were installed as the review board to pass on the lyric content of records aired in the eight "Proud Country" stations . . . January '75 was the month the wheels began to turn to air the first country music show broadcast via satellite.

February saw **Don Day** resign his long-time operation manager post at WBAP (Fort Worth) . . . **Bill Robinson** of WIRE (Indianapolis) took 140 listeners on a tour of the Carribean . . . **Moon Mullins** left Louisville for KSON (San Diego) . . . **Larry Scott** went back into the studio after a seven month remote on KLAC . . . **Bob Mitchell**, then GM of WCKY (Cincinnati) said the station had been sold and the proposed format would be country . . . **Ellie Dylan** was chosen as the female personality on WMAQ.

March and April were a blur for me since we were in the middle of a 50 day, 49 stop remote tour and this column was ably filled by station profile pieces submitted by various stations around the country.

May saw the entire staff of WNCR (Cleveland) tossed out on their collective ears . . . **Don French** surfaced with country at new station KANC (Anchorage) . . . **Billy Cole** went back on the all-night show at WHO (Des Moines) . . . **Chuck Chellman** put together his excellent board of directors and got the Country Music Disc Jockey Hall of Fame on the way to reality . . . **Bobby Wooten** made the tough decision to retire from the industry and vowed to start chicken farming in Arkansas . . . **Tom Allen** showed up at KBOX with a number one Pulse in the Dallas Central Zone . . . **Barry Baskin** did an underwater 14 hour remote at Silver Springs, Fla. over WMOP (Ocala) . . . **Mike Hoyer** was promoted to operations manager at KBUL (Wichita) and **Walt Shaw** was moved into the PD's chair at KRAK (Sacramento, Cal.) . . . All of May was saddened with the passing of long-time friend to everybody, **Sam Wallace**.

June saw **Larry James** with great numbers at WUNI (Mobile) . . . **Bob Mitchell** assumed the agenda chairmanship for the '76 Country Seminar . . . **Billy Parker** of KVOO (Tulsa) was never better in his tribute to **Bob Wills** . . . **Tom Straw** left KSEA (San Diego) and hiked to KSD (St. Louis) . . . **Marcia Herndon**, Ph.D. in Ethnomusicology, began a country music course at the University of Texas using pickers as guest lecturers . . . **Curly Howard** was tapped as the emcee at the national Hollerin' Contest in Spivey's Corner, N.C. . . . **Big Wilson** left WHN . . . **Ben Payton** moved into the PD's chair at KAYO (Seattle) as **Bobby Wooten** made good his threat to become a chicken farmer . . . **Mike Hanes** put WKDA back into the country vein in Nashville . . . **Ed Salomon** moved into N.Y. at WHN . . . **Chris Collier** came into Houston as the KIKK PD . . . **Bob Cole** was giving away Mother Trucker T-shirts at WWOK (Miami) . . . **Moon Mullins** was happy with his num-

(Continued on page 37)

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Henry Stone & Steve Alaimo: Taking TK to the Top

By ROBERTA SKOPP



Henry Stone

Steve Alaimo

■ For over two years now Miami-based TK Records has been strengthening an already potent position in the industry with chart records from artists including George McCrae, Gwen McCrae, KC and the Sunshine Band, Betty Wright, Little Beaver and Clarence Reid, among others. Henry Stone, one of the pioneers of independent distribution, heads the label, with Steve Alaimo, former artist, producer and television show host, assuming vice presidential responsibilities. The two have pooled their knowledge and experience to wield the force of TK, and both discuss their viewpoints in the following Dialogue.

Record World: The formation of TK—how did that all come about?

Henry Stone: TK per se is not that old. TK is about two and a half years old. It was an offshoot of just making records, and we got together and started TK.

RW: Was it an offshoot of Tone in any way?

Stone: Of course, Tone was in existence for quite awhile. I would say it was one of the largest distributors in the country. But I've always had a recording studio in my back pocket, always made records. Always had a "Mashed Potatoes," "Clean Up Woman" or "Funky Nassau." Of course we distributed at the time. We distributed because I was a major distributor and I wasn't ready to be a manufacturer.

Steve Alaimo: We distributed Atlantic, Bell, Warner Brothers, Columbia.

Stone: But mostly with Atlantic. But then the big explosion came in the record industry, with your Warner Brothers and your Atlantics and whatever, going into their branch operations and limiting the independent distribution business. And then TK got stronger and stronger because I gave it a lot more of my time. So we started making a hit record here and there. I guess when TK was just messing around, Steve was also just coming out of a California scene and "Where The Action Is." And he started out and got completely involved with it. Until we all decided at one time—about three years ago—that we had to really get into the record business.

RW: How did you two initially get together?

Alaimo: With a record. I had a band when I was in college and I played for all the dance functions. And so we got involved back about 1958.

RW: Can you describe your relationship now?

Alaimo: We've always had a kind of father-son relationship. He was my manager when I performed. He was the only man that I trusted in the business at that point. He had a distributing business at the same time so it was hard for him to be my full-time manager because I wasn't making enough money for him to throw what he had away. Even when I lived in California—I was out there for three or four years—I would still come back here and see Henry. He was a guy you would go to like a father. He taught me a lot. Where I came from r&b music was Nat King Cole and Sammy Davis, Jr. When I came down here, his influence in r&b music was really big and his background was very strong. So it naturally spilled over onto me. I worked in promotion

when I got out of college because I wanted to get in the business.

RW: Steve, what are your responsibilities?

Alaimo: I just try to keep the producers, the writers and the artists together as much as I can and whatever he can't do I do. We kind of work together. Making sure artists are available and that they are happy. We've got a pretty good stake. Somehow we're doing something right because very few artists ever leave us.

But, it takes a lot of work though. It takes an awful lot of work. For me, I wasn't used to it—being a performer. A performer doesn't work.

Stone: Really, basically, he's coming into the executive end of the business along with me. In this business the most successful companies have teams. It's very difficult. I guess the major corporations can hire a president to do something and when he's not there anymore it makes no difference; they just keep moving. But the successful companies—the ones that have come up—are basically teams. Because you need people, you know. And in this business as you're growing, as this company is growing . . . I mean it's great that we both have the knowledge of all the a&r work, how to make a record and how not to make a record.

RW: Are you training Steve in a way?

Stone: Well, basically it's not a training process. It's a process of association or just working together, and reading each other and reading the difficult things and knowing each other's problems and putting it together. And then keeping it moving. Because I imagine, like any other record company, we're preparing—I hope it never happens—we're preparing because maybe it will get cold.

RW: Do you find that a frightening thought?

Stone: No it's not. You see I've gone through it. A lot of people have been successful in the record business. They haven't gone through the hot and cold periods. I even believe it's something different with the major companies. They just keep moving regardless. They can be cold and nobody would know about it, because of their images, or whatever. But the people that actually sell the records know when a record company is cold. But through the years as a distributor at one stops and things like that, merchandising records, we know and we can hit this cold period and we're trying to prepare for it. It sounds like a very pessimistic attitude.

... the one thing we know how to do
is merchandise product, because we've
done it since the beginning of the inde-
pendent record business.

RW: How many labels are under the TK umbrella?

Stone: About 12 at this point.

RW: Why?

Stone: Different producers. We're trying to build something that's unique. Everyone says "Why don't you just build one big A&M or Atlantic?" But I know one thing—at the end of the year the computers don't know the difference between one record and another. But producers—if you take producers and give them some association with a label—not necessarily categorized as r&b or pop—it's just hit records, that's the name of the game. So if you take your producers and you try to get them to produce for this label—it gives them something to work with, something to build.

This is a people business. And this is a people company at this point. We hope not to change it. And it's very important that people identify.

RW: But while you keep getting hotter and expansion seems imminent, isn't that going to be more and more difficult?

Stone: Not necessarily; it all depends on how you put your head into it—where you're going, what you're trying to do. There's no sense in us trying to do an A&M or Motown or RCA. It's already been done. Not that you can't use a lot of their formula. But it's TK. So TK, when it is and if it is successful, it's going to be for a reason.

RW: Why do you think you became so successful so soon?

(Continued on page 20)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALL BY MYSELF Jimmy Tenner (C.A.M./U.S.A., BMI).....	40
BABY FACE Stephen Schaeffer & Harold Wheeler (Warner Bros., ASCAP).....	44
BACK TO THE ISLAND Denny Cordell & Leon Russell (Skyhill, BMI).....	75
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP).....	81
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI).....	58
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP).....	74
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI).....	21
CHAIN GANG MELODY T. Cashman & T. West (Kags/Conrad, BMI; Unichappell, ASCAP).....	85
CHRISTMAS FOR COWBOYS Milton Okun (Cherry Lane, ASCAP).....	90
CHRISTMAS SONG Gordon Mills (MAM, ASCAP).....	92
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC).....	2
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI).....	25
DEEP PURPLE Mike Curb (Robbins, ASCAP).....	67
DECEMBER, 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP).....	71
DREAM ON Adrian Barber (Frank Connolly & Daksel, BMI).....	77
DON'T CRY JONI Prod. not listed (Twitty Bird, BMI).....	47
DREAM WEAVER Gary Wright (Warners, ASCAP).....	80
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP).....	57
EVIL WOMAN Jeff Lynne (Unhart/Jef, BMI).....	14
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI).....	61
FEELINGS M. Albert (Fermate Intl., ASCAP).....	45
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI).....	19
FIRE ON THE MOUNTAIN Paul Hornsby (No Exit, BMI).....	69
FLY AWAY Milton Okun (Cherry Lane, ASCAP).....	18
FLY, ROBIN, FLY Butterfly Prod./by Michael Kunze (Mid-Song, ASCAP).....	16
FOR A DANCER Mickey Sweeney & Prelude (Benchmark, ASCAP).....	84
FOR THE LOVE OF YOU (PARTS 1 & 2) Isley Bros. (Bovine, ASCAP).....	53
FOOT ON THE RUN Sweet (Sweet Pub. Ltd.).....	5
FULL OF FIRE Mitchell (Jec & Al Green, BMI).....	50
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP).....	59
HE AIN'T HEAVY... HE'S MY BROTHER John Farrer (Harrison/Jenny, ASCAP).....	76
HEAT WAVE Peter Asher (Jobete, ASCAP).....	37
HEMELCOMING Peter Anastasoff (ATV, BMI).....	73
HOME MADE THEATRE Fred Mollin & Andrew Hermant (Almo, ASCAP/Horsefeather, ASCAP).....	95
HURRICANE (PART 1) Don Devito (Ram's Horn, ASCAP).....	82
I BELIEVE IN FATHER'S CHRISTMAS G. Lake & P. Sinfield (Manticore, PRS).....	91
I LOVE MUSIC (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI).....	7
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP).....	68
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP).....	3
I'M ON FIRE Tony Evers (P.R.S., ASCAP).....	41
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP).....	86
ISLAND GIRL Gus Dudgeon (Big Pig/Leeds, ASCAP).....	17
IT'S TIME TO SAY GOODBYE J. C. Phillips (Blue Lick, BMI).....	98
I WANT'N DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Ed, BMI).....	93
JUNK FOOD JUNKIE Randolf Nauert (Peaceable Kingdom, ASCAP).....	72
LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI).....	79
LET IT SHINE John Farrer (Window, BMI).....	96
LET THE MUSIC PLAY Barry White (Savette/January, BMI).....	60
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI).....	12
LET'S LIVE TOGETHER David Kirshenbaum (Landers Roberts, ASCAP).....	38
LITTLE DRUMMER BOY Rick Bleiweis & Bill Stahl (Mills/Korwin, ASCAP).....	94
LOVE HURTS Manny Charlton (House of Bryant, BMI).....	32
LOVE IS A DRUG Chris Thomas (TRO-Cheshire, BMI).....	78
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI).....	37
LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cale Americana, ASCAP).....	11
LOVE MACHINE PART I Freddie Perren (Jobete/Grimore, ASCAP).....	23
LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI).....	6
LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP).....	42
LYIN' EYES Bill Szymczyk (Long Run, ASCAP).....	64
MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI).....	54
MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI).....	34
NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI).....	28
ONCE YOU HIT THE ROAD Thom Bell (Mighty Three/Sacred Pen, BMI).....	97
ONLY 16 Ron Haffkine (Kags, BMI).....	88
OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI).....	100
OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP).....	43
OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP).....	29
PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP).....	31
PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahula, ASCAP).....	39
ROCK & ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP).....	22
SATURDAY NIGHT Bill Martin & Phil Coulter (Welback, ASCAP).....	4
SCHOOL BOY CRUSH Arif Mardin (Average, BMI).....	8
SECRET LOVE Huey P. Maeux (Warner Bros., ASCAP).....	66
SING A SONG M. White & C. Stepany (Sagittfire, BMI).....	10
SKY HIGH Chas. Peate (Dutchess, BMI).....	15
SLOW RIDE Nick Jameson (Knee Trembler, ASCAP).....	46
SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI).....	62
SOS B. Uvvaeus & B. Anderson (Countless, BMI).....	36
SQUEEZE BOX Glyn Johns (Tower, BMI).....	24
SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP).....	63
SWEET THING Rufus (American Broadcasting, ASCAP).....	89
TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP).....	49
THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI).....	9
THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI).....	51
THEME FROM MAGOYAN (DO YOU KNOW WHERE YOU'RE GOING TO) Masseur (Jobete/Screen Gems-Columbia, ASCAP/BMI).....	1
THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgold, BMI).....	26
THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolia, BMI).....	35
THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI).....	87
THEY JUST CAN'T STOP (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Tree, BMI).....	79
THIS OLD MAN Mike Natale (Rallodynom, BMI).....	55
THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP).....	33
TIMES OF YOUR LIFE Bob Scaf (Three Eagles, ASCAP).....	30
TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP).....	83
TURNING POINT Leo Graham (Julio Brian & Content, BMI).....	96
VENUS AND MARS ROCK SHOW Paul McCartney (McCartney/ATV, BMI).....	65
WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI).....	27
WALK AWAY FROM LOVE Van McCoy (Charles Kippis, BMI).....	13
WHO LOVES YOU Bob Gaudio (Seasons/Jobete, ASCAP).....	56
WINNERS AND LOSERS Dan Hamilton, Joe Frank Carolla & Alan Deninson (Sulfire, BMI).....	20
WOMAN TONIGHT George Martin (Warner Bros., ASCAP).....	70
YESTERDAY'S HEROES Vanda & Young (Marks, BMI).....	52
YOU SEXY THING Mickie Most (Finchley, ASCAP).....	8

100 THE SINGLES CHART 150

JANUARY 10, 1976

JAN. 10	JAN. 3	
101	103	FREE RIDE TAVARES—Capitol 4184 (Silver Steed, BMI)
102	105	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255 (Golden Withers, BMI)
103	106	ONE WOMAN BAND CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)
104	113	GOODNIGHT AND GOODMORNING CECILIO & KAPONO—Columbia 3 10233 (Chappell/Young Ideas, ASCAP)
105	114	SINCE I FELL FOR YOU CHARLIE RICH—Epic 8 50182 (Warner Bros., ASCAP)
106	108	GOING DOWN SLOWLY POINTER SISTERS—Blue Thumb BTA 268 (ABC Warner-Tamerlane/Mainsaint, BMI)
107	115	FANNY (BE TENDER WITH MY LOVE) GINO CUNICO—Arista 0162 (Casserole, BMI)
108	112	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507 (Golden Fleece, BMI)
109	110	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOA 17584 Chappell, ASCAP
110	111	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)
111	138	LOVING POWER IMPRESSIONS—Curtom 0110 (WB) (Jay's Enterprises/Chappell, ASCAP)
112	—	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)
113	—	THIS OLD HEART OF MINE ROD STEWART—Warner Bros. WBS 8170 (Jobete, ASCAP)
114	129	LONG HAired RED NECK DAVID ALLEN COE—Columbia 3 10254 (Window/Lotsa, BMI)
115	117	ONE FINE DAY JULIE—Tom Cat 10454 (RCA) (Screen Gems-Col, BMI)
116	116	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 45286 (Luckyu, BMI)
117	141	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431 (Incredible, BMI)
118	119	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T124 (Damit, BMI)
119	120	CHILDREN OF THE RAIN AUSTIN ROBERTS—Private Stock 051 (Strawberry Hills, ASCAP)
120	122	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK—United Artists XW735 Y (Unart/Bobby Womack, BMI)
121	124	BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10299 (Danlean/Easy Nine/Sound Town, BMI)
122	125	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR—DeLite DEP 1575 (Delightful, BMI)
123	126	BABY IT'S YOU MASQUERADERS—Hot Buttered Soul 12141 (ABC) (Dolfi & United Artists, ASCAP)
124	127	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (Maclen, ASCAP)
125	131	IN LOVE FOREVER WHISPERS—Soul Train PB 10430 (RCA) (Spectrum VII, ASCAP)
126	130	WALK RIGHT IN YVONNE ELLMAN—RSO SO 517 (Atlantic) (Peer, BMI)
127	128	THE EYES OF LITTLE CHILDREN LARRY JON WILSON—Monument ZS8 8675 (Col) (Combine, BMI)
128	—	YOU'RE FOOLING YOU DRAMATICS—ABC 12150 (Groovesville, BMI)
129	—	I CHEAT THE HANGMAN DOOBIE BROTHERS—Warner Bros. WBS 8161 (Landowne/Warners, ASCAP)
130	132	A FOOL IN LOVE FRANKIE MILLER BAND—Chrysalis CRS 2108 (WB) (Chrysalis/Ackee, ASCAP)
131	133	FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)
132	134	LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)
133	118	BLUE GUITAR JUSTIN HAYWARD JOHN LODGE—Threshold 67021 (London) (Justunes, ASCAP)
134	136	THE BEST OF A MAN WILSON PICKETT—Wicked 8101 (TK) (Sherlyn, BMI)
135	123	YOU SEE ME CRYIN' AEROSMITH—Columbia 3 10253 (Darksee, BMI)
136	140	DISCO SAX/FOR THE LOVE OF YOU HOUSTON PEARSON—20th Century/West Bound WT 5015 (Bridgeport/Jibaro, BMI/Bovina, ASCAP)
137	—	SOMETIMES JOHNNY LEE—ABC Dot 17603 (Grand Prize, BMI)
138	135	THEY ALL ASK'D FOR YOU THE METERS—Reprise 1338 (Rhinelander/Cabbage Alley, BMI)
139	139	HOLLYWOOD HOT 11TH HOUR—20th Century TC 2215 (Heart's Delight, BMI)
140	137	LOVE HURTS JIM CAPALDI—Island IS 045 (Acuff-Rose, BMI)
141	—	YOUNG LOVE RAY STEVENS—Barnaby B 618 (Lowery, BMI)
142	—	SUNNY YAMBU—Montuna Gringo M 8003 (PIP) (Portable/MRC, BMI)
143	142	VALENTINE LOVE NORMAN CONNORS—Buddah BDA 499 (Elektra Cord, ASCAP)
144	—	BOOGIE FEVER SYLVERS—Capitol 4179 (Perren Vibes/Bullpen, ASCAP/BMI)
145	143	BREAKFAST FOR TWO COUNTRY JOE McDONALD—Fantasy F758 (Alkatray Corner, BMI)
146	144	THE MAN ON PAGE 602 ZOOT FFENSTER—Antique IRDA 106 (Georgene, BMI)
147	145	IT'S ALRIGHT (THIS FEELING) NOTATIONS—Gemigo 0503 (WB) (Jay's Ent./Chappell, ASCAP)
148	146	THE ZIP MFSB—Phila. Intl. ZS8 3578 (Col) (Mighty Three, BMI)
149	—	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303 (Wimot/Sacred Pen, BMI)
150	148	HAVE A CIGAR PINK FLOYD—Columbia 3 10248 (Pink Floyd, BMI)

Gladys Knight & The Pips
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SAS INC.



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	JAN. 10	JAN. 3	WKS. ON CHART
1 2 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS Motown M 1377F			11
2 1 CONVOY C.W. McCALL/MGM 14839			8
3 4 1 I WRITE THE SONGS BARRY MANILOW/Arista 0157			10
4 3 SATURDAY NIGHT BAY CITY ROLLERS /Arista 0149			13
5 6 FOX ON THE RUN SWEET /Capitol 4157			10
6 5 LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734			10
7 7 1 I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)			10
8 10 YOU SEXY THING HOT CHOCOLATE /Big Tree BT 16047 (Atlantic)			12
9 8 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/TK 1015			13
10 14 SING A SONG EARTH, WIND & FIRE/Columbia 3 10251			8
11 15 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)			5
12 9 LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)			13
13 16 WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F			10
14 17 EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/United Artists XW729 Y			8
15 11 SKY HIGH JIGSAW /Chelsea 3022			20
16 12 FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)			14
17 13 ISLAND GIRL ELTON JOHN/MCA 40461			14
18 21 FLY AWAY JOHN DENVER/RCA PB 10517			6
19 30 50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia 3 10270			4
20 24 WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054			8
21 28 BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)			5
22 25 ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850			10
23 27 LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)			9
24 35 SQUEEZE BOX THE WHO/MCA 40475			5
25 26 COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol 4155			10
26 34 THEME FROM S.W.A.T. RHYTHM HERITAGE /ABC 12135			8
27 29 WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)			9
28 18 NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)			15
29 23 OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339			9
30 32 TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y			9
31 38 PALOMA BLANCA THE GEORGE BAKER SELECTION/Warner Bros. WBS 8115			8
32 37 LOVE HURTS NAZARETH/A&M 1671			9
33 22 THIS WILL BE NATALIE COLE/Capitol 4109			23
34 20 MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230			13
35 19 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/A&M 1725			17
36 31 S O S ABBA/Atlantic 3265			22
37 33 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/Asylum 45282			19
38 39 LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285			9
39 36 PART TIME LOVE GLADYS KNIGHT & THE PIPS/Buddah BDA 513			11
40 51 ALL BY MYSELF ERIC CARMEN/Arista 0165			4
41 41 I'M ON FIRE 5000 VOLTS/Mercury 40801			13
42 47 SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)			6
43 40 OUR DAY WILL COME FRANKIE VALLI/Private Stock 043			13
44 49 BABY FACE WING & A PRAYER FIFE & DRUM CORPS./Wing & A Prayer HS 103 (Atlantic)			5
45 44 FEELINGS MORRIS ALBERT/RCA PB 10279			26
46 42 LOW RIDER WAR/United Artists XW706 Y			16
47 50 DON'T CRY JONI CONWAY TWITTY/MCA 40407			5
48 45 SCHOOL BOY CRUSH AWB/Atlantic 3304			9
49 59 TAKE IT TO THE LIMIT EAGLES/Asylum 45293			3



50 43 FULL OF FIRE AL GREEN/Hi 2300 (London)			8
51 46 THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)			10
52 65 YESTERDAY'S HEROS JOHN PAUL YOUNG/Ariola-America P7607 (Capitol)			4
53 63 FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/T-Neck ZS8 2259 (Col)			8
54 52 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)			21
55 53 THIS OLD MAN PURPLE REIGN/Private Stock 052			8
56 54 WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb 8122			21
57 55 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 026			19
58 56 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/Columbia 3 10176			20
59 66 GOLDEN YEARS DAVID BOWIE/RCA PB 10441			4
60 67 LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265			4
61 78 FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)			3
62 64 SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192			6
63 72 SWEET LOVE COMMODORES/Motown M 1381F			4
64 57 LYIN' EYES EAGLES/Asylum 45279			18
65 58 VENUS AND MARS ROCK SHOW WINGS/Capitol P 4175			11
66 60 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585			11
67 70 DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840			4
68 61 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/Columbia 3 10190			21
69 48 FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND/Capricorn CPS 0244 (WB)			9
70 73 WOMAN TONIGHT AMERICA/Warner Bros. 8157			6
71 83 DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/Warner Bros.-Curb WBS 8168			2
72 80 JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165			2
73 76 HOMECOMING HAYGOOD HARDY/Capitol P 4156			4
74 85 BOHEMIAN RHAPSODY QUEEN/Elektra 45297			2
75 84 BACK TO THE ISLAND LEON RUSSELL/Shelter SR 40483 (MCA)			2
76 77 HE AIN'T HEAVY . . . HE'S MY BROTHER/LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495			6
77 86 DREAM ON AEROSMITH/Columbia 3 10278			2
78 81 LOVE IS THE DRUG ROXY MUSIC/Atco 7042			3
79 62 THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 3284			22

CHARTMAKER OF THE WEEK

80 — DREAM WEAVER GARY WRIGHT Warner Bros. WBS 8167		1
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81 89 TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295		2
82 82 HURRICANE (PART I) BOB DYLAN/Columbia 3 10245		6
83 68 BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)		23
84 87 FOR A DANCER PRELUDE/Pye 71045		3
85 — CHAIN GANG MELODY JIM CROCE/Life Song LS 45001		1
86 88 INSEPARABLE NATALIE COLE/Capitol P 4193		4
87 — THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751		1
88 — ONLY 16 DR. HOOK/Capitol 4171		1
89 — SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149		1
90 91 CHRISTMAS FOR COWBOYS JOHN DENVER/RCA PB 10464		3
91 92 I BELIEVE IN FATHER CHRISTMAS GREG LAKE/Atlantic 3305		3
92 93 CHRISTMAS SONG GILBERT O'SULLIVAN/MAM 5N 3645 (London)		3
93 75 I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century TC 2228		18
94 95 LITTLE DRUMMER BOY MOON LION/PIP 6513		3
95 96 HOME MADE THEATRE SANTA JAWS/A&M 1776		2
96 97 TURNING POINT TYRONE/DAVIS/Dakar DK 4550 (Brunswick)		3
97 100 ONCE YOU HIT THE ROAD DIONNE WARWICKE/Warner Bros. WBS 8154		2
98 — IT'S TIME TO SAY GOODBYE JONATHAN CAINE/October 1001		1
99 71 LADY BLUE LEON RUSSELL/Shelter SR 40378 (MCA)		23
100 74 OPERATOR MANHATTAN TRANSFER/Atlantic 3292		15

FLASHMAKER



A NIGHT AT THE OPERA
QUEEN
Elektra

MOST ACTIVE

- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- FACE THE MUSIC—ELO—UA
- FLEETWOOD MAC—Reprise
- STILL CRAZY—Paul Simon—Col

WNEW-FM/NEW YORK

- ADDS:**
BESERKLEY CHARTBUSTERS, VOL. 1—Various Artists—Beserkeley
- HEAVY ACTION (approximate airplay):**
ANGEL—Casablanca
BORN TO RUN—Bruce Springsteen—Col
ERIC CARMEN—Arista
FRAMPTON—Peter Frampton—A&M
HEAD ON—Bachman-Turner Overdrive—Mercury
HORSES—Patti Smith—Arista
NIGHT AT THE OPERA—Queen—Elektra
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
REVERBERIE—PA/USA
STEPHEN STILLS LIVE—Atlantic

WBCN-FM/BOSTON

- ADDS:**
CARRY GO, BRING HOME (single)—Justin Hines & the Dominos—Island
- DISCO REGGAE—Byron Lee & the Dragonaires—Mercury
TEASER—Tommy Bolin—Nemperor
YOU RASCAL YOU (single)—Room Full of Blues—Room-Tone
- HEAVY ACTION (airplay):**
BORN TO RUN—Bruce Springsteen—Col
FACE THE MUSIC—ELO—UA
FLEETWOOD MAC—Reprise
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
NIGHT AT THE OPERA—Queen—Elektra
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SAFETY ZONE—Bobby Womack—UA
SIREN—Roxy Music—Atco

WCMF-FM/ROCHESTER

- ADDS:**
BUTTERFLY BALL—Roger Glover—UK
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury
FISH OUT OF WATER—Chris Squire—Atlantic (Import)
HEAD ON—Bachman-Turner Overdrive—Mercury
NIGHT AT THE OPERA—Queen—Elektra
NILS LOFGREN LIVE—A&M
TIME FOR ANOTHER—Ace—Anchor

- VOYAGE OF THE ACOLYTE—Steve Hackett—Charisma (Import)
HEAVY ACTION (airplay, requests):
AGAINST THE GRAIN—Rory Gallagher—Chrysalis
CRACK THE SKY—Lifesong
CRISIS? WHAT CRISIS?—Supertramp—A&M
DAN HILL—20th Century
EQUINOX—Styx—A&M
KITSCH—Randy Pie—Polydor
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SIREN—Roxy Music—Atco
STEPHEN STILLS LIVE—Atlantic

WOUR-FM/UTICA

- ADDS:**
BAREFOOT JERRY'S GROCERY—Barefoot Jerry—Monument
CHANGER & THE CHANGED—Chris Williamson—Olivia
IN THE PINK—Larry Raspberry & the Highsteppers—Backroom
JAIL—Big Mama Thornton—Vanguard
LEAVE THE REGGAE TO US—Greyhound—Mercury
RAINCOAT—Digalongamacs—ECM (Import)
ROCKING THE WORLD—Earthquake—Beserkeley
RUSTY WIER—20th Century
TEASER—Tommy Bolin—Nemperor
- HEAVY ACTION (airplay, sales, requests—in descending order):**
EYES OF AN ONLY CHILD—Tom Jans—Col
SIREN—Roxy Music—Atco
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
ALL AROUND MY HAT—Steeleye Span—Chrysalis
CRISIS? WHAT CRISIS?—Supertramp—A&M
CRACK THE SKY—Lifesong
PRESSURE DROP—Robert Palmer—Island
LAST RECORD ALBUM—Little Feat—WB
ROYAL BED BOUNCER—Kayak—Janus

WQDR-FM/RALEIGH

- ADDS:**
GRATITUDE—Earth, Wind & Fire—Col
NIGHT AT THE OPERA—Queen—Elektra
TEASER—Tommy Bolin—Nemperor
TIME FOR ANOTHER—Ace—Anchor
TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
- HEAVY ACTION (airplay, sales, requests—in descending order):**
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
ROCK OF THE WESTIES—Elton John—MCA
STILL CRAZY—Paul Simon—Col
NUMBERS—Cat Stevens—A&M
ONE OF THESE NIGHTS—Eagles—Asylum
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
BREAKAWAY—Art Garfunkel—Col
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
WHO BY NUMBERS—The Who—MCA

WNOE-FM/NEW ORLEANS

- ADDS:**
INSIDE—Kenny Rankin—Little David

- NIGHT AT THE OPERA—Queen—Elektra
SCHOOLBOYS IN DISGRACE—Kinks—RCA
HEAVY ACTION (sales, phones, airplay):
FAMILY REUNION—O'Jays—Phila. Intl.
FLEETWOOD MAC—Reprise
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
WHO BY NUMBERS—The Who—MCA
WISH YOU WERE HERE—Pink Floyd—Col

WSDM-FM/CHICAGO

- ADDS:**
DAN HILL—20th Century
FACES I'VE BEEN—Jim Croce—Lifesong
INSIDE—Kenny Rankin—Little David
LET YOUR LOVE FLOW (single)—Bellamy Bros.—WB
RHINESTONES—20th Century
RUFUS FEATURING CHAKA KHAN—ABC
YOU & ME & HER MAKE THREE (single)—Crackers—WB
- HEAVY ACTION (sales, phones, airplay):**
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
FLEETWOOD MAC—Reprise
GRATITUDE—Earth, Wind & Fire—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
LAST RECORD ALBUM—Little Feat—WB
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
SKY HIGH—Jigsaw—Chelsea
TRYIN' TO GET THE FEELING—Barry Manilow—Arista

W-4/DETROIT

- ADDS:**
NONE
- HEAVY ACTION (airplay—in descending order):**
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
SIREN—Roxy Music—Atco
FACE THE MUSIC—ELO—UA
ROCK OF THE WESTIES—Elton John—MCA
TED NUGENT—Epic
FOOL FOR THE CITY—Foghat—Bearsville
MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
ATLANTIC CROSSING—Rod Stewart—WB
WHO BY NUMBERS—The Who—MCA
HORSES—Patti Smith—Arista

KMYR-FM/ALBUQUERQUE

- ADDS:**
NIGHT AT THE OPERA—Queen—Elektra
STEPHEN STILLS LIVE—Atlantic
TIME FOR ANOTHER—Ace—Anchor
- HEAVY ACTION (sales, airplay, requests—in descending order):**
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
ZUMA—Neil Young—Reprise
STILL CRAZY—Paul Simon—Col
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SCHOOLBOYS IN DISGRACE—Kinks—RCA
FACE THE MUSIC—ELO—UA
PARADISE—Country Joe McDonald—Fantasy

- ALL AROUND MY HAT—Steeleye Span—Chrysalis
HOME PLATE—Bonnie Raitt—WB
TIME HONOURED GHOSTS—Barclay James Harvest—Polydor

KBPI-FM/DENVER

- ADDS:**
DAN HILL—20th Century
GRATITUDE—Earth, Wind & Fire—Col
HAIR OF THE DOG—Nazareth—A&M
HEAD ON—Bachman-Turner Overdrive—Mercury
NIGHT AT THE OPERA—Queen—Elektra
SIREN—Roxy Music—Atco
STEPHEN STILLS LIVE—Atlantic
- HEAVY ACTION (sales, airplay, requests—in descending order):**
STILL CRAZY—Paul Simon—Col
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
ZUMA—Neil Young—Reprise
PARADISE—Country Joe McDonald—Fantasy
FLEETWOOD MAC—Reprise

KMET-FM/LOS ANGELES

- ADDS:**
LIVE—Bob Marley & the Wailers—Island
NIGHT AT THE OPERA—Queen—Elektra
RECYCLED—Nektar—Passport
SHORT CUT DRAW BLOOD—Jim Capaldi—Island
SPOONFUL—Jimmy Witherspoon—Blue Note
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
THE MOB—Private Stock
UNFINISHED MASTERPIECE—Eddie Palmieri—Coco
- HEAVY ACTION (airplay, sales):**
BORN TO RUN—Bruce Springsteen—Col
FACE THE MUSIC—ELO—UA
FLEETWOOD MAC—Reprise
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SIREN—Roxy Music—Atco
STEPHEN STILLS LIVE—Atlantic
STILL CRAZY—Paul Simon—Col
WHO BY NUMBERS—The Who—MCA

SLEEPER



TEASER
TOMMY BOLIN
Nemperor

KOME-FM/SAN JOSE

- ADDS:**
CHANGER & THE CHANGED—Chris Williamson—Olivia
DAN HILL—20th Century


- HEAD ON—Bachman-Turner Overdrive—Mercury
KITSCH—Randy Pie—Polydor
LYCURGUS—Peter Lang—Flying Fish
PRESSURE SENSITIVE—Ronnie Laws—Blue Note
RECYCLED—Nektar—Passport
RUSTY WIER—20th Century
- HEAVY ACTION (airplay, sales):**
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
INSIDE—Kenny Rankin—Little David
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
PARADISE—Country Joe McDonald—Fantasy
ROCK OF THE WESTIES—Elton John—MCA
SCHOOLBOYS IN DISGRACE—Kinks—RCA
STILL CRAZY—Paul Simon—Col
ZUMA—Neil Young—Reprise

KZEL-FM/EUGENE, ORE.

- ADDS:**
BUTTERFLY BALL & GRASSHOPPER FEAST—Various Artists—Argo
DREAMBOAT ANNIE—Heart—Mushroom
JAIL—Big Mama Thornton—Vanguard
LEAVE THE REGGAE TO US—Greyhound—Mercury
OLD NUMBER ONE—Guy Clark—RCA
- HEAVY ACTION (airplay, sales):**
FLEETWOOD MAC—Reprise
HANK WILLIAMS, JR. & FRIENDS—MGM
HEAD ON—Bachman-Turner Overdrive—Mercury
HORSES—Patti Smith—Arista
KIM CARNES—A&M
PARADISE—Country Joe McDonald—Fantasy
SEARCHIN' FOR A RAINBOW—Marshall Tucker—Capricorn
STILL CRAZY—Paul Simon—Col

CHUM-FM/TORONTO

- ADDS:**
BEGINNINGS—Steve Howe—CONEY ISLAND BABY—Lou Reed—RCA
HEAD ON—Bachman-Turner Overdrive—Mercury
INSIDE—Kenny Rankin—Little David
MASQUE—Kansas—Kirshner
NEW YORK CONNECTION—Tom Scott—Ode
NIGHT AT THE OPERA—Queen—Elektra
RUSTY WIER—20th Century
STEPHEN STILLS LIVE—Atlantic
TIME FOR ANOTHER—Ace—Anchor
- HEAVY ACTION (sales, airplay):**
CRISIS? WHAT CRISIS?—Supertramp—A&M
EQUINOX—Styx—A&M
FACE THE MUSIC—ELO—UA
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SCHOOLBOYS IN DISGRACE—Kinks—RCA
STEPHEN STILLS LIVE—Atlantic
SWANS AGAINST THE SUN—Michael Murphey—Epic
WIND ON THE WATER—Crosby & Nash—ABC
ZUMA—Neil Young—Reprise



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Who In The World:

Grover Washington, Jr.'s 'Mr. Magic' Spearheads CTI Crossover Success

■ NEW YORK — In the best year since its inception, CTI Records has released a series of crossover albums that have contributed to making it a most successful label in 1975. Spearheading this success, Grover Washington, Jr.'s fourth album for the Kudu label, "Mister Magic," broke all established rules.

Released in February, the album was the number one jazz album for 18 weeks on the **Record World** charts. It reached the number 10 slot on the Album Chart. In June, it turned gold—a first for Washington and for CTI Records—and the album is now approaching platinum status.

'Feels So Good'

The success of "Mister Magic" paved the way for Grover's following album, "Feels So Good." Released in October, it became the number one jazz album three weeks later and has been holding that position ever since. It went to a top 20 position on the Album Chart as well.

Grover Washington's success as one of the first pop/jazz superstars of the seventies was further confirmed by the regularity with which he sells out every concert he headlines. In New York only, two dates at the Felt Forum, in April and in November, proved strong entries in the concert sweepstakes, despite solid competition.

Meanwhile, other CTI artists have enjoyed similar popularity. Bob James, who arranged and conducted both "Mister Magic" and "Feels So Good," performed similar chores for Hubert Laws' "The Chicago Theme" album, which opened the entire disco field to the popular jazz flutist.

Another surprising challenger in that field was Ron Carter, acknowledged as a top bass player, whose rendition of Cole Porter's "Anything Goes" became a big hit.

Another disco hit was Esther Phillips' "What A Difference A Day Made." The album, her fifth for Kudu, was arranged by Joe Beck. It fast became Esther's first pop hit, not only in the U.S., where it further established her reputation as a vocalist, but overseas as well, where it went on to win her various honors, including the French Jazz Academy's 1976 Billie Holiday Prize.

While all these artists were represented on both the pop and the jazz charts, others went straight to the jazz charts, reflecting CTI's deep involvement in both fields. Practically every album released by the company on the CTI, Kudu and Salvation labels enjoyed some chart action, with no less than 10 albums showing up simultaneously at one time on the **Record World** jazz chart.

Among the artists (and their albums) getting the most attention were Bob James ("Two"), George Benson ("Bad Benson"), Joe Farrell ("Canned Funk"), Chet Baker ("She Was Too Good To Me"), Chet Baker & Gerry Mulligan ("In Concert At Carnegie Hall"), Johnny Hammond ("Gambler's Life"), Freddie Hubbard ("Polar AC"), Stanley Turrentine ("The Sugar Man"), Phil Upchurch & Tennyson Stephens ("Upchurch/Tennyson") and Joe Beck ("Beck").

The company's hold was further strengthened when a CTI All-Star package successfully toured the west coast during the summer,

(Continued on page 26)

Horizon Inks Revolutionary Ensemble



A&M/Horizon Records has announced the signing of the Revolutionary Ensemble to the label. The group's first effort for Horizon is due for release in early March. Pictured from left are: A&M/Horizon's director of promotion and sales Mel Fuhrman; Leroy Jenkins, Sironne and Jerome Cooper of the Ensemble; and Horizon's creative director John Snyder.

Horizon Signs Jimmy Owens



A&M/Horizon Records has announced the signing of Jimmy Owens to the label. Owens' first Horizon album is due for release in late February. Pictured from left are: A&M/Horizon's director of promotion and sales Mel Fuhrman; Owens; Horizon's creative director John Snyder; and Owens' manager John Carter.

Dialogue (Continued from page 15)

Stone: Well, there's vast experience behind this company. It wasn't a company that two guys got together two years ago and said "Well, let's make records." This company, experience-wise and knowledge-wise, has as much as A&M, as much as Motown, as much as Atlantic, Private Stock. Even Private Stock—it's a new company but it's not. That's Larry Uttal and Irv Biegel—the same people in it—like the Bell situation. So it's not a new company. The same thing with TK. It's not a new company.

RW: This end of it is for you, isn't it?

Stone: Not really. I've always made records. See, the one thing I have over any basically new company—let's say someone wanted to leave a major company and start a record company and then go into distribution. You see the one thing we know how to do is to merchandise product, because we've done it since the beginning of the independent record business. So we know how to merchandise. We get a hit record, we know exactly what to do with it. We can smell a hit record.

RW: You're going for a particular kind of sound too, right now.

Stone: Yes, but we're not going for it, we just happened to capture the sound. Again it has a lot to do with the people. There is a lot of freedom here—the way they record. We don't go in a studio like major companies do—for three hours. You go in there for three hours, you have to get out because someone has to get in at 4 o'clock. I mean, our producers stay here 'til 5, 6 o'clock in the morning, over weekends. You come here weekends and you see them working.

RW: So Steve is not the sole producer here?

Stone: No. Steve is the executive producer. He keeps the producers together.

Alaimo: I produce some artists on my own. The whole thing that I felt and he felt—what we always wanted to do—was build producers. And what we do is teach a new producer how to run the board and be his own engineer.

RW: Do you have people that have just started producing records?

Alaimo: The easy way to find a producer is to see how much he wants to be a producer. And the best thing to do is to see how long a guy will hang around and watch. It happened with KC and Finch, it happened with Willie Clark. It happened with Clarence Reid. And now I've got a couple of new guys who are doing the same thing. There are a lot of people who come in and say "I want to be a producer." I know if that guy doesn't want to come in and watch me do this and that, then that guy doesn't really want to be a producer. So they kind of do it themselves. I never say no to anyone who want to come in here.

But, if you build a staff of producers and writers—if you can do that then you've got something. Because there's a lot of people who can sing. There's many more people who can sing than can write and produce. So we found the best way to get hit records is to get qualified producers and qualified songs. And then to throw them out there and give them all the equipment they need and not put any drawbacks or limitations on them, and let them go.

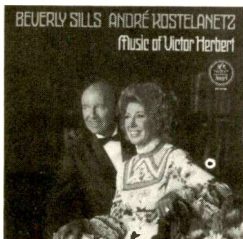
RW: Do you think being based in Miami enables you to have that kind of freedom?

(Continued on page 30)

CLASSICAL RETAIL REPORT

JANUARY 10, 1976

CLASSIC OF THE WEEK



BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT

Angel

BEST SELLERS OF THE WEEK

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

KING KAROL/N.Y.

COPLAND: 75TH ANNIVERSARY—Copland—Columbia

HERRMANN: PSYCHO—Herrmann—Unicorn

SONGS AND ARIAS OF KORNGOLD—Baker—Enr'acte

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

PUCCINI: MESSA DI GLORIA—Corboz—RCA

SCHOENBERG: CABARET SONGS—Nixon—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

STRAUSS, SIBELIUS: SONGS—Nilsson—Bis

TCHAIKOVSKY: PIQUE DAME—Milashkina, Atlantov, Ermler—Columbia/Melodiya

KORVETTES/N.Y.

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

CARLOS BY REQUEST—Columbia

HANDEL: MESSIAH—Davis—Philips

HANDEL: MESSIAH—Ormandy—Columbia

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

THE ESSENTIAL PAUL ROBESON—Vanguard

RENATA SCOTTO SINGS VERDI ARIAS—Columbia

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TCHAIKOVSKY: NUTCRACKER—Previn—Angel

TCHAIKOVSKY: NUTCRACKER—Rozhdestvensky—Columbia/Melodiya

ROSE DISCOUNT/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

CARLOS BY REQUEST—Columbia

DONIZETTI: LUCIA DI LAMMERMOOR—Sutherland, Pavarotti, Bonyngé—London

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

VIVALDI: THE SEASONS—Muenchinger—London

WAGNER: PRELUDES—Haitink—Philips

WORK: CIVIL WAR SONGS—Morris, Bolcom—Nonesuch

CACTUS RECORDS/HOUSTON

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

DVORAK, SMETANA: NEW WORLD SYMPHONY, THE MOLDAU—Karajan—Angel

FASCINATING RHYTHM—Menuhin, Grappelli—Angel

GOUNOD: FAUST—De Los Angeles, Geda, Christoff, Cluytens—Angel

ORFF: CARMINA BURANA—Stokowski—Seraphim

PACHELBEL: KANON—Muenchinger—London

RODRIGO: GUITAR CONCERTO—Romero—Philips

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

DISCOUNT RECORDS/SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

MONTSERATT CABALLE SINGS ARIAS—London

CHOPIN: PRELUDES—De Larrocha—London

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

RAVEL: DAPHNIS ET CHLOE—Martinon—Angel

BEVERLY SILLS SINGS SONG OF VICTOR HERBERT—Angel

SMETANA: MA VLAST—Kubelik—Mercury

STRAUSS: ALSO SPRACH ZARATHUSTRA—Ormandy—RCA

TOMITA: PICTURES AT AN EXHIBITION—RCA

TOWER RECORDS/SAN FRAN.

BAROQUE MUSIC—Jones—London

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

BEETHOVEN: SYMPHONY NO. 3—Ozawa—Philips

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

PERGOLESI: CONCERTI ARMONICI—Muenchinger—London

BEVERLY SILLS SINGS SONG OF VICTOR HERBERT—Angel

SMETANA: MA VLAST—Kubelik—Mercury

TCHAIKOVSKY: EUGENE ONEGIN—Kubiak, Weikl, Burrows, Solti—London

TCHAIKOVSKY: PIQUE DAME—Milashkina, Atlantov, Ermler—Columbia/Melodiya

WEBER: EURYANTHE—Norman, Hunter, Gedda, Janowski—Angel

Familiar Favorites and a New Pianist

By SPEIGHT JENKINS

■ NEW YORK — Any work that has 21 stereo versions in the Schwann catalogue seems hardly in need of another one, but the twenty-second "Four Seasons" by Vivaldi under Karl Muenchinger, has made this far-from-Vivaldiphile sit up and take notice. Truth is, the only reason the recording found its way onto my turntable was because of the strong recommendation of such a knowledgeable listener as Rick Schonberg at Rose Discount in Chicago. His suggestion is one that might be followed generally.

Muenchinger makes the familiar work into something vibrant and electric; two seconds into the recording one is aware that this is not the normal baroque reading. The Stuttgart Chamber Orchestra bites into the melody; each of the Seasons has a different character; Konstany Kulka plays the violin role with a beautiful tone; and the whole is a stimulating experience. It should certainly do as well in the stores as Muenchinger's excellent treatment of Pachel-

bel's wierdly popular Kanon.

Another thrice familiar work is Beethoven's Eroica (Symphony No. 3 in E-flat, Opus 55), currently available in about 30 versions. Still, Seiji Ozawa and his San Francisco Symphony have something to say in their new Philips release. It is one of those pulsing, emotional interpretations by Ozawa, and it is more romantic than some would want for Beethoven. To this listener, however, it has a vigor and youthful drive that characterizes freshly Beethoven's painting of a hero.

The team of Pinchas Zukerman and Daniel Barenboim has made some wonderful music together. A recent column discussed the Brahms Violin Sonatas of the two on DG, and now with the London Philharmonic they have united for Deutsche Grammophon for the Sibelius Concerto and two Beethoven Romances (Opus 40 and 50). The Sibelius has never had a more romantic or slower reading, yet it is the kind of music that Baren-

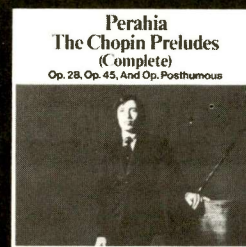
(Continued on page 38)

CLASSICAL PICKS FROM COLUMBIA

4 GREAT YOUNG PIANISTS FOR JANUARY



M2-33928



M-33507



M-33927



M-33889



Claus Pause



Chrysalis Records president Terry Ellis added to the holiday season by playing Santa Claus to all the Warner Bros. Records' employees. Ellis gave all the WB people copies of Jethro Tull's "The Best Of Tull" and the new Mandala band album. Ellis' stops included visits with WB president and chairman of the board Mo Ostin (left) and VP of artist development Bob Regehr.

Grover Washington

(Continued from page 20)

concluding with a sold-out performance at New York's Schaefer Music Festival.

Creed Taylor

Recently released CTI and Kudu albums follow the trend-setting pattern of producer Creed Taylor. Among those albums are Idris Muhammad's "House of the Rising Sun" and Hank Crawford's "I Hear A Symphony," both arranged and conducted by David Matthews.

Forthcoming Product

At present, the company is preparing additional releases that will include new product by George Benson and Esther Phillips, among others.

The Coast (Continued from page 8)

neglected to tell you that Bowie was producing it. Now you know . . . Our humanitarian tip of the cap goes this week to **Fabian Wentworth** on the formation of "Furry Friends Ltd.," an organization that will attempt to rehabilitate animals cruelly disfigured in laboratory experimentation, by getting them into show business. "There's absolutely no reason," Mr. Wentworth asserts, "why these troubled creatures can't serve some useful purpose. It's up to the entertainment community to lead the way by providing them with work in TV commercials, print ads and the like." Wentworth further speculated that such action would most certainly *not* irrevocably damage the careers of professional animals currently filling those positions, claiming that the owners of most of them already live in Beverly Hills. "It's time to start thinking in terms of who needs the work," he said . . . The best new band with the unlikeliest name award goes to **The Big Wha-Koo**, a group that counts among its members **David Palmer** (the original **Steely Dan** vocalist and a co-writer of several songs with **Carole King**, among them "Jazzman"), songwriter **Danny Duma**, ex-**Linda Ronstadt** drummer and stand-out harmony singer **Don Francisco**, ex-**Savoy Brown** bassist **Andy Sylvester**, ex-**Delaney Bramlett** guitarist **Nick Van Maarth** and a couple of refugees from the New York session circuit, drummer **Claude Pepper** and keyboard man **Joey Carbone**. They've been showcasing at a club in the Valley called the Sop-with Camel, and record company response is said to be uniformly favorable . . . On December 19th, **Ronnie Van Zant** of **Lynyrd Skynyrd** was arrested for the fifth time in 1975, thereby topping the record of four he'd established for himself in 1974. The coming of the new year means that Ronnie can wipe his slate clean and get down to the business of smashing that record in 1976. We'll bring you all the play-by-play action . . . Let's all join together in hoping that the news your columnist had to work with this week proves to be nothing more than the lull before the storm.

'Family Song Book' Set for Publication

■ NEW YORK—Better Homes and Gardens Books, a division of Meredith Corporation, has announced the publication of the Better Homes and Gardens "Family Song Book." Written by Dick Broderick, the collection gathers 122 popular songs, with a foreword by Kate Smith.

The titles are drawn from all areas of American music, including Broadway, films, religion and country. Fifty of the songs feature piano and guitar arrangements; the remaining 72 are represented only in lyrics. Illustrated introductions relate the circumstances surrounding the creation of many of the songs, many of which were chosen for their historical interest.

Quatro on the Coast



It was a gala evening as UA's rock keyboard star Michael Quatro recently appeared at Los Angeles's Starwood, the first time Quatro's band had ever played on the west coast. Celebrating backstage after Quatro's performance are, from left: Ron Sunshine, Quatro's manager; Allen Levy, UA's director of publicity; Quatro's companion Lynn Kishkon; Michael Quatro; and Jerry Thomas, UA's vice president of international division. While Quatro was in Los Angeles he recorded tracks for his upcoming UA album.

Peter Nero: In Touch with the Trends

■ NEW YORK — With more than 30 albums to his credit, in addition to two Grammy awards and several nominations, Peter Nero has proven himself a consistent hitmaker, always in touch with popular musical trends. His piano virtuosity has gained him respect and recognition on a worldwide level, and his ability to bridge musical gaps (going from classical to jazz to pop) has helped maintain his influence within the art form.

An upcoming January 14 appearance at New York's Avery Fisher Hall will surely draw this city's numerous Nero fans. In a recent **Record World** interview, Nero said, "The main thing that I've tried to do is maintain my

current audience and keep that growing. I always try to keep in touch with what's going on musically. For example, when I recorded 'Summer of '42,' that was done with a minimum of ideas and a maximum of feelings . . . It was an album of music to make love by. 'The First Time Ever I Saw Your Face' was simply music to do something by," Nero continued. "When it comes to records I will make anything that sells." Nero explained that his particular approach to making albums is much different than his concert methodology. "The pacing is quite different in a concert. And, the idea behind that philosophy is that in concert an audience's attention must be sustained. In concert the audience is not aware of stylism, but rather the trick is not to be predictable," he added.

Nero reported that the concert business, as far as he's concerned, is better than ever. He has been doing over a hundred one-nighters each year and travels with just a rhythm section, despite the fact that one night may find him conducting a major symphony orchestra and the next evening he may be playing an intimate jazz/pop concert. At the moment, Nero is "taking it slow" so that he might find the right chemistry in making a record deal. "With live appearances I'm able to see that there's record potential and demand, so when the right thing comes along, that's where I'll be," he said in conclusion.

Roberta Skopp

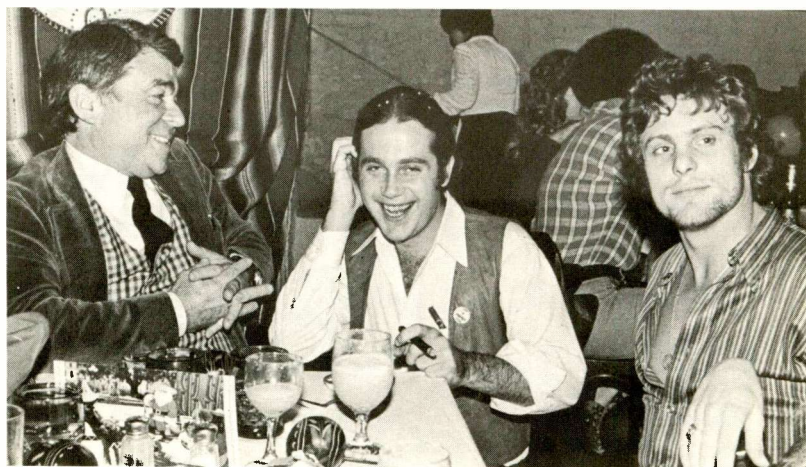
Owens Tours Europe

■ LOS ANGELES — Buck Owens, Capitol Records country artist, will open a major concert tour of Europe in Cork, Ireland.

Owens will spend the remainder of the month doing one-nighters, before returning home to Bakersfield to begin work on his next album.

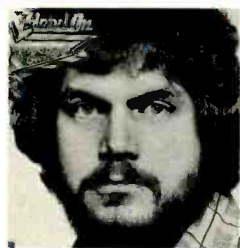
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Birthday Bash



Pure Prairie League's Michael Connor had a double celebration recently. The first was the completion of the group's fourth RCA Records album, "If The Shoe Fits," scheduled for mid-January release. The second was his birthday. Seen here are (from left) Jack Daley, PPL's manager and throwee of the party, Connor and RW's Eliot Sekuler.

SALESMAKER OF THE WEEK



HEAD ON BACHMAN-TURNER OVERDRIVE Mercury

TOP RETAIL SALES THIS WEEK

- HEAD ON—Bachman-Turner Overdrive—Mercury
A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C. W. McCall—MGM
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col

CAMELOT/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C. W. McCall—MGM
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
HISTORY—America—WB
HORSES—Patti Smith—Arista
THE BEST OF CARLY SIMON—Elektra

KORVETTES/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
BEGINNINGS—Steve Howe—Atlantic
FACE THE MUSIC—Electric Light Orchestra—UA
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
WHO LOVES YOU—Four Seasons—WB
YELLOW FEVER—Hot Tuna—Grunt

MUSICLAND/NATIONAL

- CRISIS? WHAT CRISIS?—Supertramp—A&M
ERIC CARMEN—Arista
FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds—Playboy
HAIR OF THE DOG—Nazareth—A&M
MOVIN' ON—Commodores—Motown
NUMBERS—Cat Stevens—A&M
RATTLESNAKE—Ohio Players—Westbound
SWANS AGAINST THE SUN—Michael Murphey—Epic
THAT NIGGER'S CRAZY—Richard Pryor—Reprise
TOYS IN THE ATTIC—Aerosmith—Col

RECORD BAR/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C. W. McCall—MGM
CLEARLY LOVE—Olivia Newton-John—MCA
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HELEN REDDY'S GREATEST HITS—Capitol
K-TEL MUSIC EXPRESS—K-Tel
NUMBERS—Cat Stevens—A&M

REDHEADED STRANGER—Willie Nelson—MCA
TRYIN' TO GET THE FEELING—Barry Manilow—Arista

KING KAROL/NEW YORK

- A NIGHT AT THE OPERA—Queen—Elektra
BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C. W. McCall—MGM
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HELEN REDDY'S GREATEST HITS—Capitol
LOUIS BELLSON EXPLOSION—Pablo
TIMES OF YOUR LIFE—Paul Anka—UA
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
WHEN LOVE IS NEW—Billy Paul—Phila. Intl.

RECORD WORLD-TSS STORES/LONG ISLAND

- A NIGHT AT THE OPERA—Queen—Elektra
BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C. W. McCall—MGM
BUTTERFLY BALL—Roger Glover & Guests—UK
COME TASTE THE BAND—Deep Purple—WB
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HORSES—Patti Smith—Arista
MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
BAY CITY ROLLERS—Arista
BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C. W. McCall—MGM
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
REVERBERIE—PA/USA
STEPHEN STILLS LIVE—Atlantic
THE BEST OF CARLY SIMON—Elektra
TIMES OF YOUR LIFE—Paul Anka—UA

TWO GUYS/EAST COAST

- BAY CITY ROLLERS—Arista
BLACK BEAR ROAD—C. W. McCall—MGM
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HISTORY—America—WB
THE BEST OF CARLY SIMON—Elektra
TIMES OF YOUR LIFE—Paul Anka—UA
TRYIN' TO GET THE FEELING—Barry Manilow—Arista
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
WHO I AM—David Ruffin—Motown

GARY'S/RICHMOND

- FAMILY REUNION—O'Jays—Phila. Intl.
FEELS SO GOOD—Grover Washington, Jr.—Kudu
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
GREATEST HITS—Seals & Crofts—WB
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
THE ROAD GOES ON FOREVER—Allman Brothers Band—Capricorn
TRYIN' TO GET THE FEELING—Barry Manilow—Arista
ZUMA—Neil Young—Reprise

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- CHIEFTAINS 5—Island
GREATEST HITS—Chicago—Col

HELEN REDDY'S GREATEST HITS—Capitol
HOME PLATE—Bonnie Raitt—WB
MILES OF AISLES—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SCHOOLBOYS IN DISGRACE—Kinks—RCA
STILL CRAZY—Paul Simon—Col
THE BEST OF CARLY SIMON—Elektra
THE WHO BY NUMBERS—The Who—MCA

FOR THE RECORD/BALTIMORE

- BOHANNON—Hamilton Bohannon—Dakar
CITY LIFE—Blackbyrds—Fantasy
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
MYSTIC VOYAGE—Roy Ayers—Folydor
RUFUS FEATURING CHAKA KHAN—ABC
SPINNERS LIVE—Atlantic
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
WHO I AM—David Ruffin—Motown
YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

WAXIE MAXIE/WASH., D.C.

- BEGINNINGS—Steve Howe—Atlantic
BOHANNON—Hamilton Bohannon—Dakar
FIRST CUCKOO—Deodato—MCA
GRATITUDE—Earth, Wind & Fire—Col
HELEN REDDY'S GREATEST HITS—Capitol
RATTLESNAKE—Ohio Players—Westbound
RUFUS FEATURING CHAKA KHAN—ABC
SPINNERS LIVE—Atlantic—Symphonic Soul—Henry Mancini—RCA
YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

NATL. RECORD MART/MIDWEST

- BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C. W. McCall—MGM
CRACK THE SKY—Lifesong
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
NUMBERS—Cat Stevens—A&M
SPINNERS LIVE—Atlantic

HANDLEMAN/DETROIT

- A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C. W. McCall—MGM
GRATITUDE—Earth, Wind & Fire—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
TED NUGENT—Epic
THE BEST OF CARLY SIMON—Elektra
TOYS IN THE ATTIC—Aerosmith—Col
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

RECORD REVOLUTION/CLEVELAND

- CRACK THE SKY—Lifesong
ERIC CARMEN—Arista
HEAD ON—Bachman-Turner Overdrive—Mercury
HORSES—Patti Smith—Arista
I LOVE THE BLUES—George Duke—BASF
MALPRACTICE—Dr. Feelgood—UA (Import)
OMMADAWN—Mike Oldfield—Virgin

SIREN—Roxy Music—Atco
SKYHOOKS—Mercury
TRIDENT—McCoy Tyner—Milestone

ONE OCTAVE HIGHER/CHICAGO

- BAY CITY ROLLERS—Arista
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
JOURNEY TO LOVE—Stanley Clarke—Nemperor
KISS ALIVE—Kiss—Casablanca
LOVE TO LOVE YOU BABY—Donna Summer—Oasis
NUMBERS—Cat Stevens—A&M
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
RUFUS FEATURING CHAKA KHAN—ABC
THE LAST RECORD ALBUM—Little Feat—WB

ROSE DISCOUNT/CHICAGO

- BLACK BEAR ROAD—C.W. McCall—MGM
BLAST FROM YOUR PAST—Ringo Starr—Apple
FAMILY REUNION—O'Jays—Phila. Intl.
FEELINGS—Morris Albert—RCA
HEAD ON—Bachman-Turner Overdrive—Mercury
HELEN REDDY'S GREATEST HITS—Capitol
LOVE TO LOVE YOU BABY—Donna Summer—Oasis
SAVE ME—Silver Convention—Midland Intl.
SPINNERS LIVE—Atlantic
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

PEACHES/FT. LAUDERDALE

- A NIGHT AT THE OPERA—Queen—Elektra
FAMILY REUNION—O'Jays—Phila. Intl.
MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
PHILADELPHIA FREEDOM—MFSB—Phila. Intl.
SIREN—Roxy Music—Atco
SPINNERS LIVE—Atlantic
STEPHEN STILLS LIVE—Atlantic
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn

POPLAR TUNES/MEMPHIS

- BEGINNINGS—Steve Howe—Atlantic
ERIC CARMEN—Arista
EQUINOX—Styx—A&M
HEAD ON—Bachman-Turner Overdrive—Mercury
HORSES—Patti Smith—Arista
KISS ALIVE—Kiss—Casablanca
MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
RUFUS FEATURING CHAKA KHAN—ABC
STEPHENS STILLS LIVE—Atlantic
TED NUGENT—Epic

SPEC'S MUSIC/FLORIDA

- ERIC CARMEN—Arista
HEAD ON—Bachman-Turner Overdrive—Mercury
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
IT'S ONLY LOVE—Rita Coolidge—A&M
MASQUE—Kansas—Kirshner
MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
RUFUS FEATURING CHAKA KHAN—ABC
STEPHEN STILLS LIVE—Atlantic
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

MUSHROOM/NEW ORLEANS

- A NIGHT AT THE OPERA—Queen—Elektra
COME TASTE THE BAND—Deep Purple—WB

CRACK THE SKY—Lifesong
CRISIS? WHAT CRISIS?—Supertramp—A&M
ERIC CARMEN—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SIREN—Roxy Music—Atco
TEASER—Tommy Bolin—Nemperor

INDEPENDENT RECORDS/DENVER

- A NIGHT AT THE OPERA—Queen—Elektra
CRISIS? WHAT CRISIS?—Supertramp—A&M
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
PLANET END—Larry Coryell—Vanguard
SCHOOLBOYS IN DISGRACE—Kinks—RCA
STEPHEN STILLS LIVE—Atlantic
TEASER—Tommy Bolin—Nemperor
TIME FOR ANOTHER—Ace—Anchor

CIRCLES/ARIZONA

- BLACK BEAR ROAD—C.W. McCall—MGM
FOUR SEASONS STORY—Private Stock
GRATITUDE—Earth, Wind & Fire—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HORSES—Patti Smith—Arista
MUSIC OF VICTOR HERBERT—Sills/Kostelanetz—Angel
SALSOU ORCHESTRA—Salsoul
SPINNERS LIVE—Atlantic
STEPHEN STILLS LIVE—Atlantic
TIME FOR ANOTHER—Ace—Anchor

WHEREHOUSE/CALIFORNIA

- A NIGHT AT THE OPERA—Queen—Elektra
BARRY LYNDON—WB (Soundtrack)
BELLAVIA—Chuck Mangione—A&M
BLACK BEAR ROAD—C.W. McCall—MGM
DISCO CONNECTION—Isaac Hayes—Hot Buttered Soul
HOT CHOCOLATE—Big Tree
ONE FLEW OVER THE CUCKOO'S NEST—Fantasy (Soundtrack)
SYLVERS—Capitol
TED NUGENT—Epic
YELLOW FEVER—Hot Tuna—Grunt

LICORICE PIZZA/LOS ANGELES

- A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C.W. McCall—MGM
CRISIS? WHAT CRISIS?—Supertramp—A&M
GRATITUDE—Earth, Wind & Fire—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HELEN REDDY'S GREATEST HITS—Capitol
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
TED NUGENT—Epic
THE BEST OF CARLY SIMON—Elektra
TRYIN' TO GET THE FEELING—Barry Manilow—Arista

EVERYBODY'S RECORDS/NORTHWEST

- BEGINNINGS—Steve Howe—Atlantic
GRATITUDE—Earth, Wind & Fire—Col
KISS ALIVE—Kiss—Casablanca
STEPHEN STILLS LIVE—Atlantic
TEASER—Tommy Bolin—Nemperor
THE HOBBIT—Argo (Import)
TOM & TERESA—Oregon
TOUCH—John Klemmer—ABC
TRYIN' TO GET THE FEELING—Barry Manilow—Arista



THE ALBUM CHART

PRICE CODE

E — 5.98 H — 9.98
 G — 7.98 J — 12.98
 I — 11.98 F — 6.98

TITLE, ARTIST, Label, Number (Distributing Label)

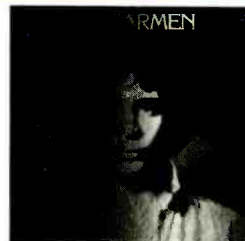
JAN. 10	JAN. 3	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1	1	CHICAGO'S GREATEST HITS CHICAGO Columbia PC 33900 (6th Week)	7 F
2	2	HISTORY/AMERICA'S GREATEST HITS /Warner Bros BS 2894	8 F
3	3	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	6 G
4	4	WINDSONG JOHN DENVER/RCA APL1 1183	15 F
5	5	THE HISSING OF SUMMER LAWN S JONI MITCHELL/ Asylum 7E 1051	6 F
6	6	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	10 F
7	7	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/ RCA APL1 1201	8 F
8	11	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	12 F
9	13	HELEN REDDY'S GREATEST HITS /Capitol ST 11467	6 F
10	10	KISS ALIVE KISS/Casablanca NBLP 7020	14 G
11	9	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	9 F
12	12	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	7 F
13	16	THE BEST OF CARLY SIMON /Elektra 7E 1048	6 F
14	15	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	10 F
15	18	NUMBERS CAT STEVENS/A&M SP 4555	6 F
16	8	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	26 F
17	14	KC AND THE SUNSHINE BAND /TK 603	23 F
18	17	FLEETWOOD MAC /Reprise MS 2225	24 F
19	20	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	7 F
20	22	BAY CITY ROLLERS /Arista 4049	14 F
21	24	NORTHERN LIGHTS—SOUTHERN CROSS THE BAND/Capitol ST 11440	5 F
22	27	BLACK BEAR ROAD C. W. McCALL/MGM M3G 5008	5 F
23	19	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	29 F
24	21	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	32 F
25	25	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	11 F
26	31	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	40 F
27	28	GREATEST HITS ELTON JOHN/MCA 2128	60 F
28	23	FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 24S1 (Motown)	10 F
29	29	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	25 F
30	38	SPINNERS LIVE /Atlantic SD2 910	4 I
31	36	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUE NOTES/Phila. Intl. PZ 33808 (Col)	6 F
32	34	THE WHO BY NUMBERS THE WHO/MCA 2161	12 F
33	33	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	14 F
34	26	HONEY OHIO PLAYERS /Mercury SRM 1 1038	4 F
35	30	ZUMA NEIL YOUNG/Reprise MS 2242	7 F
36	39	FOUR SEASONS STORY /Private Stock PS 7000	5 G
37	37	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	16 F
38	32	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	14 F
39	35	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	15 F
40	47	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	3 F
41	40	HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)	8 F
42	41	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	16 F
43	45	MOVIN' ON COMMODORES/Motown M6 848S1	10 F
44	51	SCHOOLBOYS IN DISGRACE KINKS/RCA LPL1 5102	6 F
45	60	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	3 F
46	43	GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237	7 H
47	54	BEGINNINGS STEVE HOWE/Atlantic SD 18154	3 F
48	48	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)	9 F
49	44	JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	109 F
50	58	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	5 F



51	55	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/Capricorn 2CP 0164 (WB)	4 H
52	52	FANDANGO ZZ TOP/London PS 656	35 F
53	53	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	71 F
54	57	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	12 F
55	56	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	21 F
56	89	HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	2 F
57	68	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	37 F
58	59	SIREN ROXY MUSIC/Atco SD 36127	6 F
59	46	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	18 F
60	62	GREATEST HITS CAT STEVENS/A&M SP 4519	27 F
61	66	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851	5 F
62	78	STEPHEN STILLS LIVE /Atlantic SD 18156	3 F
63	63	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	30 F
64	72	WHO I AM DAVID RUFFIN/Motown M6 849S1	7 F
65	42	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	19 F
66	69	BLAST FROM YOUR PAST RINGO STARR/Apple SW 3422	4 F
67	70	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	26 F
68	50	MAHOGANY (SOUNDTRACK) /Motown M6 858S1	8 F
69	61	CITY LIFE BLACKBYRDS/Fantasy F 9490	5 F
70	64	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	35 F
71	71	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	53 F
72	80	HORSES PATTI SMITH/Arista 4066	4 F
73	83	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	3 F
74	74	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	10 E
75	73	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)	9 F
76	49	BARRY WHITE'S GREATEST HITS /20th Century T 493	8 F
77	65	LAZY AFTERNOON BARBRA STREISAND/Columbia PC 33815	11 F
78	67	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884	9 F
79	81	COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895	4 F
80	75	SHAVED FISH JOHN LENNON/Apple SW 3421	10 F
81	77	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	23 F

CHARTMAKER OF THE WEEK

82 113 ERIC CARMEN
Arista 4057



83	92	TED NUGENT /Epic PE 33692	2 F
84	84	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227	22 F
85	85	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	14 F
86	87	VENUS AND MARS WINGS/Capitol SMAS 11419	31 F
87	79	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)	17 F
88	86	YELLOW FEVER HOT TUNA/Grunt BFL1 1238 (RCA)	5 F
89	82	FEELINGS MORRIS ALBERT/RCA APL1 1018	11 F
90	88	INSEPARABLE NATALIE COLE/Capitol ST 11429	19 F
91	90	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	31 F
92	93	PHILADELPHIA FREEDOM MFSB/Phila. Intl. PZ 33845 (Col)	4 F
93	76	JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433 (Atlantic)	11 F
94	91	MIDNIGHT LIGHTNING JIMI HENDRIX/Reprise MS 2229	6 F
95	96	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900	10 H
96	102	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)	1 F
97	115	RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)	1 F
98	94	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA 441F	27 F
99	99	HEARTS AMERICA /Warner Bros. BS 2852	40 F
100	100	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	44 F

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Daylight" — Bobby Womack (United Artists). From Womack's latest lp, "Safety Zone," this album cut would be excellent for this artist's next single.

DEDE'S DITTIES TO WATCH: "You" — Aretha Franklin (Atlantic); "I'm Gonna Chop Down That Oak Tree" — Billy Proctor and Love System (Epic); "Today I Started Loving You" — Bobby Bland (ABC).

On December 24th, in Memphis, Tenn., a court hearing was held in Federal Bankruptcy Court with Judge Leffler presiding. Stax Records objected to receiver Benton Leman, an employee of Crisis Management Corp., an Atlanta business consulting firm which was hired by Union Planters Holding Co. president William H. Matthews, Jr. Stax attorney Michael Pleasants argued during a four hour hearing that this particular receiver poses a conflict of interest because of his association with the bank (Union Planters Bank). A second receiver was appointed, Otis Higgs, a former criminal attorney and judge in Memphis.

Al Bell's statement in reference to the involuntary bankruptcy petition is as follows:

"Contrary to the beliefs of some, it should be obvious now that the 'aid' for Stax is a facade. For a corporation that is the size of Stax to be faced with involuntary bankruptcy petition by three creditors whose total indebtedness is less than \$3,000 does not make sense and leads us to believe that there is a great deal of deceit involved in bringing the petition. We have conducted our business in a responsible manner, attempting at all times to protect our creditors. We have based our beliefs on honesty and integrity, attempting to honor our corporate responsibility. The present action that has been taken against us does not allow us to fulfill that responsibility, which we are capable of doing, given the opportunity. It does, however, diminish the possibility for creditors of a corporation to receive complete payment of debts consistent with the normal cash flow of a corporation. This troubles us. Our suspicion of deceit increases with the knowledge that the receiver appointed by the court is an employee of Union Planters Bank. For the management of the Union Planters Bank to permit this to happen is evidence of irresponsibility and complete disrespect for other human being's constitutional rights. At this point it is improper to say what steps will be taken to preserve the assets and good reputation of Stax that we have built. However, whatever we do we will do with dignity. We wish to be proud of Memphis and have Memphis proud of us."

(Continued on page 36)

Gold Convention



Bob Reno (fourth from left), president of Midland International Records, presents a gold record to Silver Convention for their single, "Fly, Robin, Fly," at a press party in Munich Germany's Sheraton Hotel. With Reno (from left) are: Helmar Kunte of Jupiter Records, the group's German label; producer Michael Kunze; group members Penny McLean, Ramona Wolf, Linda Thompson, and composer/arranger Silvester Levay; and Ralph Siegel of Siegel Music.

Dialogue (Continued from page 20)

Alaimo: In what respect?

RW: Perhaps, in that the pressures aren't as strong as they might be if you were based in New York or Los Angeles or Nashville.

Alaimo: The only pressure that you get is finding hit songs. I would say that there are more hit songs floating around New York City or L.A. than there are here. I think we're fortunate that we can develop writers. You don't know when somebody is a great writer. We didn't know that KC was going to be a great writer and Clarence Reid was going to be a great writer. We give them a chance, we give them an opportunity and all of a sudden they come up with something. We all can remember KC trying to get some of these artists to record his songs.

RW: I heard that KC was working in the warehouse at one time.

Alaimo: I worked in the warehouse.

Stone: Clarence Reid worked there. I mean they just didn't walk in off the street, per se. You read stories like that. Most people have worked their way in there and they believed in what they tried to do. And they saw what we were trying to do. Especially when we got into it.

RW: Do people start in the warehouse in the hopes of moving up?

Alaimo: Brad Shapiro—he's a pretty big producer right now. He was my grade school friend and was driving a truck and he came down to Miami when he got out of the army and he didn't know what to do, so I went to Henry, and this time I was doing television in California. I said, "Henry, listen can you give my friend Brad Shapiro a job?" And he knew Brad because he worked in my band originally. So Brad loaded boxes and then he got into promotion. And then he built the studio upstairs—the little studio—and started production. That time was when I started producing with Brad on my breaks from the television show. And from there he got the job at Atlantic and then he went out and made some hits and went back with us again with

(Continued on page 33)

R&B PICKS OF THE WEEK

SINGLE

BEN E. KING, "I HAD LOVE" (Nick-O-Val Music, ASCAP). Smooth sailing is in store with Nick Ashford and Valerie Simpson at the helm aiding King on this follow-up to his last smash. Glide along with the waltz-like spice laced with the touch of the two well-known producers. Melody line is a sure winner and should garner much chart action. Soulfully handled with gospel background vocals. Atlantic 45-3308.



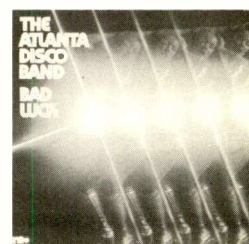
SLEEPER

FOUR TOPS, "MAMA YOU'RE ALL RIGHT WITH ME" (ABC/Dunhill Music & One Of A Kind Music Co., BMI). This extraction from their newest lp, "Night Lights Harmony," plays on your memory. It is the sound of the Tops of old with Levi in the lead. Lambert and Potter wrote it with Steve Barri and Lawrence Payton, Jr. handling production. This multi-talented crew has laid out a ditty bound to hit the charts immediately. ABC-12155.



ALBUM

THE ATLANTA DISCO BAND, "BAD LUCK." A successful single for Harold Melvin & The Blue Notes could become gold for this Atlanta group. Executive producer Dave Crawford handles the melody tracks with great care. "Do What You Feel" contains instrumentals flavored with vocals, "My Soul Is Satisfied" is a fast mover, "Let It Ride" swiftly moves on with heavy drum participation and "Buckhead" is filled with electricity. Ariola America ST 50004 (Capitol).





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And Dakar**

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2

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8 TRACK D86917 / CASSETTE DC6917

TYRONE DAVIS

“Turning Point”

8 TRACK D86918 / CASSETTE DC6918

CHECK WITH YOUR LOCAL DISTRIBUTOR

Dialogue (Continued from page 30)

his own label. So there were people like that who weren't Julliard graduates who walked in and said "I'm a musician, and I want to make a record."

RW: Now you run the label, you book, you publish and you manage. Can you describe the structure that enables you to do all of that?

Stone: It's a lot of experience. Let's say we guide. The important things are that we make records and produce and publish. Then we guide our acts. Of course, as you can see, everyone of our acts is self-made at this point. But everything that's come out of TK so far—Betty Wright, KC, George McCrae, Gwen McCrae, Latimore, Little Beaver, you name them—all the chart people have all been created right here. So what happens with these people is that they have to be guided to some degree. You can call it management.

Alaimo: It's direction. Being a performer, I know what pitfalls we get into it. So it gives me an insight into an artist.

Stone: At least we guide them. You advise them. You say, "Hey, you've got a shot, this is what you have to do with it."

RW: What do you think about the independent label in today's market?

Stone: We're kind of a super independent freak at this point. I would say I was one of the first independent persons. Because I got in the independent business in 1945. The reason I got in is I went for a job to RCA or Columbia when I got out of the army in California and whatever their reasons were they didn't, at that point, have any need for anybody, because the record business was nothing. So then I turned to the independents. My first shot at getting into the independent business was in 1945. And I saw that there was a market for r&b records that everybody ignored.

I still believe in our type of business; we have a lot of talented people and you can't hold them back. Because, again, we're coming into 1976, and in '75 I see that there's a lot of new people. A lot of people are tied in with the major companies and they are going to have to get away from them, because their product is not being released. If you're not a superstar with the majors, you're dead. And the independents can do it, they really can. And they are going to do it. It's going to get stronger in '76.

There's a place at this point for the majors. But there's also a tremendous place for the independents. Now I know a lot of people are watching me. I'm not doing it to satisfy a lot of people, only myself. But there are a lot of people watching me.

Motown is coming back strong; A&M, of course, has always been pretty strong. And then you've got Arista coming on, Larry Uttal's Private Stock, you've got 20th Century. You start naming these companies, you'll see the independents are slowly but surely hanging in, getting stronger, and there are going to be new ones, and newer ones. I would say that in '76 it's going to be a year for independents. I don't say it's going to come back the way it was, but it might.

RW: How do you divide your time and energies between TK and Tone?

Stone: There's no division of time between TK and Tone.

RW: Why was Alston Records distributed by Atlantic in the '60s?

Hammersmith Slides By



Phonogram/Mercury group Hammersmith visited Record World recently while in Los Angeles for their Starwood engagement. Shown from left are: Hammersmith's James Llewellyn, Don Lowe and road manager Gary Bouchard; RW VP Spence Berland; Susanna Rogers, Phonogram/Mercury's west coast publicity director; group members Royden Morice, Doran Beattie, Jeff Boyne; and RW's Eliot Sekuler.

Stone: Well, that came about because I was basically a distributor and I didn't have the time.

RW: But you wanted the label so you went over to Atlantic?

Stone: Yes. We were pretty close with the Atlantic people at that time. And the type of music I was recording—it fit.

Alaimo: That was the first label that Sam & Dave appeared on.

RW: Were you ever involved with Criterion Studios?

Stone: No, we do some work over there once in a while.

RW: What effect do you feel independent labels have on the industry in general?

Stone: I don't feel we would have a record industry if we didn't have independent labels at this point, or at any point in the last 20 years. I think you would have a record industry but a very, very, laid-back, no new talent industry. Because the majors would control it. This way you have four or five major labels who have 10 or 15 records out a week, or a month, whatever their release schedules are. And you would have no new talent. Because basically when you really analyze it, all the new talent in the last 10, 12 or 15 years is from independent record companies. Atlantic was an independent. Warners was an independent record company. To me major record companies are RCA, Columbia, MCA or Decca. Those were the majors—I guess Capitol—those were the four major record companies. I remember the time as an independent, say 15 years ago, where I had 96 records in the top 100 between all the labels.

Alaimo: That's when I was doing promotion for him.

Stone: But I think by the end of '76, it's going to be a 50-50 thing. I think the majors are going to have to share the charts with independents.

RW: Your strength lies in a funky kind of disco sound. Do you expect that trend to hang on?

Stone: If it changes, we'll change with it later. You see, our records are not cut for disco, basically. They just happen to be cut in a funky, dancing way—this is the way we produce records. And for whatever the reasons they happen to do very, very well in discos. Now companies I know are just cutting records for discos. I don't know if that's the answer.

RW: From your viewpoint, do you think it's going to hang on for a while?

Alaimo: Yes. People like to dance. They've already gone through that whole drug scene and that whole just sit and listen to music; they want to dance now. People are happy when they're dancing. Music is an escape and now they need even more of an escape.

Stone: The '70s could be the year of dancing-discos.

RW: Where do you see it going from there?

Alaimo: Well, if you go back—let's go back to last thing, because everything repeats itself, right? The last major thing that happened was probably the Twist, which was a great thing. Everybody of all ages was going in to do the Twist. Now it's discos—all over again. To say how long it's going to last is saying how long is dancing going to last? When people get tired.

RW: Can you differentiate the Miami sound from other music that's coming out?

Stone: It's becoming a definite sound. This is the only place where basically hit records are coming out. Criterion is doing a different thing. They're recording major acts—major acts like Rod Stewart or Eric Clapton. They've got their complete own thing. They bring everything in and they can do it at Criterion, they can do it at Denver.

Alaimo: It's probably the best facility in the world.

Stone: It's a very good facility.

Alaimo: Plus the sunshine. People like to come down. Especially from England. You asked about the sound. The sound is basically bass and drums and the rhythm section sound. The sweetening is not the major thing. The Philadelphia sound has 25 violins on top of kettle drums and that is that. Stax had their Memphis sound. But ours is mostly rhythm section and songs. And we do sing-a-long songs. Songs that are just hit songs that sound good and feel good. Dance records—we don't make disco records—but we want to dance to them. Somewhere there's a groove to all the records. We use a lot of the same musicians on a lot of our records. All of our artists plays on each other's records and in background of records. I don't think that happens with very many other acts except the super groups. Where you get Eric Clapton, Jimmy Page—and all these people get into super sessions. Well we have a kind of a small time super session. We have Latimore play piano for Betty Wright and Little Beaver on guitar, etc., and all do background on Latimore's record. So that is again, the family thing. ☺

Record World en España

By FERNANDO MORENO

■ Gran lanzamiento anuncia RCA para **Alberto Bourbon** y **Juan Erasmo Mochi** con dos L. P. titulados "Estoy Aquí" y "La Palabra," de los cuales han salido un single con los temas que dan los títulos a los elepes. Lo bonito de esto es que este single lleva en una cara el tema de uno y la otra lleva el otro . . . Felicidades a **Cecilia** por el segundo puesto en el Festival OTI . . . El boom de **Lolita** (CBS) es cada vez mayor, esperándose excelentes resultados más adelante . . . Notas Mágicas está de enhorabuena con la adquisición de tres nuevos catalogos editoriales, Elbomo Music Inc., Tomeja Music Inc., y Ganga Publishing B. U., controlando las obras de **Gloria Gaynor**, **Don Coan**, **George Harrison** y **Ravi Shankar**. ¡Felicidades! . . . April Musical pega fuerte editorialmente con obras tales como "A ti Mujer" de **Juan Camacho** y **Juan Pardo**, "Vuelvo a casa" de **Los Chorbos**, "Amor, Amor" de **Lolita**, "Un Millón de amigos de **Roberto Carlos**," etc . . . Por fin relaciones formalizadas con Fonogram,

Polydor y EMI. Gracias a los Sres. **Maget** y **Niederleytner** que han solucionado ciertas diferencias . . . Buena voz la de **Miguel Gallardo**. Su canción "Hoy Tengo Ganas de Ti" merece atención especial . . . Renunció a su posición ejecutiva en CBS Don **Manual Diaz Pallares** . . . **Julio Iglesias** triunfando a lo grande con "Abrázame" y se anuncia su próximo extraordinario. ¿Dónde?, ¿Cuándo? . . . Por fin en Superventas "Feliz Cumpleaños, querida" de **Nelson Ned** (Columbia) . . . Nos visitó **Elizabeth Garcia**, hija de nuestro compañero en labores en Nueva York y en la actualidad secretaria de otro compañero, **Olavo A. Bianco**, de Copacabana, Brasil. Le auguramos un brillante porvenir en la tierra del samba . . . Y vá de discos, para esta semana con los siguientes: Single de **Benito de Paula** (Columbia) con "Charlie Brown," le deseamos éxito . . . **Sergio y Estivaliz** con "La Llamada" y "Música, Música, Música" . . . "Sapin" de **Manolo Gas** y **The Tinto Band** (Continued on page 36)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Quedó** muy lucido el Gran Concierto que se efectuó en el Parque Colón de Aguadilla, Puerto Rico en honor a **Rafael Hernández**. La Orquesta de Conciertos **Arturo Somohano** brindó respaldo a los intérpretes que tomaron parte. **Ruth Fernández**, **Myrta Silva**, **Las Imperiales**, **Hector López**, **Alejandro** (Chali) **Hernández** y **Lydia Sosa**. Presidió el Concierto en honor al gran compositor boricua la Sra. **Monique I. Peer**, de Peer Southern, quien recibió pergamino honorífico de manos de la Sra. **Igartua de Suárez**, Alcaldesa de la ciudad. La empresa Peer celebró, aprovechando la visita de la Sra. Peer, una cena conmemorando el Aniversario de Plata del buen amigo **Angel I. Ponfrias** con la empresa . . . **Ray Barretto** viajará a Los Angeles en los primeros días de Enero para grabar un album con **José Feliciano**.

Se celebrará en Marzo del próximo año, el "Segundo Festival Centroamericano y del Caribe" en Panamá en organización de los **Hermanos Rigual** . . . Firmó **Lola Flores** con CBS de España. Su contrato con Belter finaliza en Enero, fecha en la cual comenzará sus grabaciones con el nuevo sello. Su jira por América ha resultado en extremo exitosa. Le acompaña un extenso séquito. Su esposo, **Antonio "El Pescadilla"**, comparte sus honores estelares . . . Se ha consagrado en Argentina el cantante español **José Luis Perales** con "Y te Vas." Al mismo tiempo, comienza a recibir fuerte promoción con este número en varias áreas latinoamericanas.



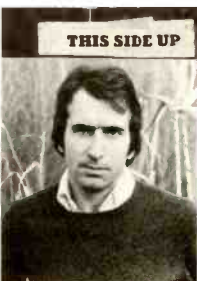
Ray Barretto

Bobby Rodríguez y **La Compañía** hicieron presentaciones en vivo durante el "Cocktail party" que Fania ofreció a sus relacionados en el disco en Nuevo York. **Bobby Rodríguez** y **La Compañía** disfrutaron de una muy favorable reacción. Un álbum por estos intérpretes será próximamente lanzado bajo el título "Lead to that Beautiful Band," en el cual se incluirá su éxito actual "La Moral" . . . La nueva grabación en Español de **Captain and Tennille** titulada "Como yo quiero Sentirte" (Toni Tennille) en A&M Records, va disfrutando de gran promoción a través de las emisoras latinas y norteamericanas en Estados Unidos. ¡Felicitaciones a ellos y su productor **Morgan Cavett!**



Lola Flores

Quiero agradecer y reciprocamente saludos navideños de **Fred Weinberg**, Nueva York, (Gracias por tan hermoso mensaje) **Alberto Maraví** de Industria Fonográfica Peruana S.A., **Bob Austin** y **Sid Parnes** de **Record World**, **Joe Cain** de Mericana Records, N.Y., **Victor Gallo** de Fania Records, **Emy Arias** de Brasil, Discos Orbe, Colombia, **Eduardo Luján** de Lea Magazine, **John Sturdivant** de **Record World**, Nashville, **Harriet Wasser**, N.Y., Discolando Records, **Pedro Fuentes**, Discos Fuentes, Colombia, **Claudio Fabbri**, Perú, **Javier García Muñoz**, Discos Fuentes, Colombia, Peer International de Puerto Rico, **Mercy Lopez** de Caytronics Corp., **Art Kapper**, Miami, **Emilio García** de **Record World**, N.Y., Ultra Records y Discos Modiner, Miami, **Enrique M. Gareia**, Discos Columbia, España, **Harvey Averde**, Coco Records, **Leeroy Kitson Hubbard Joseph** de Radio Onda Popular, Panamá, **Miguel Estivil** de Alhambra Records, Miami, **Elizabeth García** (Continued on page 35)



Jose Luis Perales



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LATIN AMERICAN HIT PARADE

Albums

Mexico

By VILO ARIAS SILVA

1. **TE TENDRE QUE OLVIDAR**
RIGO TOVAR—Melody
2. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA
3. **MENTIRA MENTIRA**
ROSALBA—Melody
4. **SIEMPRE ESTOY PENSANDO EN TI**
LUCIA MENDEZ—RCA
5. **LAGRIMAS DE COCODRILO (VOL. 24)**
JUAN TORRES—Musart
6. **COMO DE DUENDE**
LOS BABY'S—Peerless
7. **POR QUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Polydor
DAVE McLEAN—RCA
8. **LAGRIMAS Y LLUVIA**
ESTELA NUNEZ—RCA
JUAN GABRIEL—RCA
9. **REFLEXION**
LOS FREDDY'S—Peerless
10. **NOSOTROS**
CARMELA Y RAFAEL—Musart

Brazil

By OLAVO A. BIANCO

1. **CLARIDADE**
CLARA NUNES—Odeon
2. **BRAVO "INTERNATIONAL"**
"CLASSICOS"
TRILHA DE NIVELA—Som Livre
3. **MARAVILHA DE CENARIO**
MARTINHO DA VILA—RCA
4. **VIAGEM ENCANTADA**
JORGINHO DO IMPERIO—Polydor/
Philips
5. **CHICO E BETHANIA "AO VIVO"**
BETHANIA & CHICO—Philips
6. **CHICO ANISIO "AO VIVO"**
CHICO ANISIO—Som Livre
7. **VOLTE PRA MIM (VIAGEM)**
ODAIR JOSE—Polydor/Philips
8. **SUCESOS DE OURO VOL. 8**
DIVERSOS—Philips/Polydor
9. **BRASIL "SOM 75"**
BENITO E SEUS CONVIDADOS—
Copacabana
10. **18 SUPER HITS**
DIVERSOS—Philips

Nuestro Rincon (Continued from page 34)

de Copacabana, Brazil, **Mauricio Brenner**, Fermata Argentina, **Al Santiago**, Montuno Records, N.Y., **Sonia Figari L.** de Industria de Radio y Television, Chile, **Rinel Sousa** de Caytronics Corp., **Angelo Máximo**, Brasil, **Alicia Bruni** y **Reinaldo Cámara**, **Valdir Pires** y **Douglas Monteiro de Carvalho** de Copacabana, Brasil, **Diego Verdaguer** y **Antonio Marra** de Argentina, **Trina** y **Joe Cayre** de Caytronics Corp., **Pancho Cristal** de All Art Music Corp., N.Y., **Herman** y **Tati Glass** de Ansonia Records, N.Y. y **Fono Industrias de C.A.**, Guatemala . . . Y ahora . . . ¡Hasta la próxima!

Mrs. **Monique I. Peer** presided at a Grand Concert offered in memory of the late Puerto Rican composer **Rafael Hernandez** in Parque Colon, Aguadilla, Puerto Rico. Concert orchestra **Arturo Somohano** backed the famous performers **Ruth Hernandez**, **Myrta Silva**, **Las Imperiales**, **Hector Lopez**, **Alejandro** (Chali) **Hernandez** and **Lydia Sosa**. Mrs. Peer was honored by the Mayor of Aguadilla, Mrs. **Igartua de Suarez**, with a wall plaque. Peer Southern also offered a gala dinner celebrating the Silver Anniversary of the manager of their branch in Puerto Rico, **Angel I. Fonfrias**. Congratulations to all! . . . **Ray Barretto** will make a trip to California the first week of January to record an album with **José Feliciano** . . . Segundo Festival Centroamericano y del Caribe (Second Festival of the Song of Central American and the Caribbean) will take place in March in Panama. The event will be organized by **Hermanos Rigual** . . . **Lola Flores**, previously with Belter from Spain for many years, was signed as an exclusive artist with CBS Spain. Her contract with Belter runs till early January. CBS will immediately record her first for the label. Lola is a very famous Spanish singer and showwoman currently touring Latin America and the States, accompanied by a group of dancers and performers. Her husband and also talented guitarist, **Antonio**, has also signed with CBS . . . **José Luís Perales** from Spain is enjoying great popularity in Argentina via "Y te Vas." Almost all licensees for Hispavox product in Latin America are rushing out this theme.

Los Joao are starting to move nicely in Mexico with their performance of "Tanto Tiempo sin tu Amor" on Musart . . . Also on Musart is a new lp by **Carmela and Rafael**, containing, among others, "Obsesión," "Nosotros," "Ya me Voy" and "La Ultima Noche." The Mexican label is planning a heavy promotional campaign in favor of this duo from January . . . **Bobby Rodriguez y la Compañía** appeared live at Fania's party for all Record Pool members at Record Pool headquarters in New York on December 8. Reaction was sizzling. The celebration, hosted by Fania, was a Salsa gala . . . **Bobby Rodriguez and la Compañía's** new album, "Lead me to that Beautiful Band," will be shortly released. The single, "La Moral," is being heavily promoted . . . A&M is promoting, among Latin and American radio stations, a new single by **Captain & Tennille** containing "Como yo quiero Sentirte," from their album, "Por amor Viviremos." Our congratulations to them and their producer, **Morgan Cavett**.

And now, I wish to express my deep appreciation for all Holiday cards that I received from all the good friends mentioned in my Spanish column . . . And that's it for the time being.

Singles

San Jose, Cal.

By KEGL (ALFREDO RODRIGUEZ)

1. **MEXICO ES**
LOS DIABLOS—Latin
2. **TE PROPONGO MATRIMONIO**
JUAN GABRIEL—Arcano
3. **SIEMPRE JUNTOS MI PRIMER AMOR**
SABU—International
4. **SE TE QUEMO LA CASA**
WILLIE COLON Y MON RIVERA—Vaya
5. **DESESPERADAMENTE**
GITANO—Caytronics
6. **EL ALADRAN**
LA PANDILLA—Alhambra
7. **PRECIOSA**
VICENTE FERNANDEZ—Caytronics
8. **BESAME MORENITA**
LOS SONORS—Peerless
9. **FALTAN 5 PARA LAS 12**
KING CLAVE—Orfeon
10. **MUJER DIVINA**
LOS CLARK'S—Feeling

Los Angeles

By KALI (JUAN R. MEONO)

1. **SANGRE CALIENTE**
VALENTINA LEYVA—Caytronics
2. **MI MEXICO**
SONORA SANTANERA—Caytronics
3. **MEXICO ES**
LOS DIABLOS DE L.A.—Latin
4. **FALTAN 5 PARA LAS 12**
KING CLAVE—Orfeon
5. **MUCHO AMOR**
HECTOR LAVOE—Fania
6. **ME VOY A PASEAR CON MI HIJO**
ANTONIO ZAMORA—Capitol
7. **MANUELA**
JULIO IGLESIAS—Alhambra
8. **MI POBRE QUERE**
ALBERTO PINO—Musmiex
9. **NO ES BONITA**
LOS STRWCK—Melody
10. **TE LLEVO CONMIGO**
LOLANDITA MONGE—Coco

New York

By EMILIO GARCIA

1. **DIME/FEELINGS**
MORRIS ALBERT—Audio Latino
2. **LA PICAZON**
LOS MELODICIO—Discolando
3. **ABRASAME**
JULIO IGLESIAS—Alhambra
4. **LA MUERTE DE MI HERMANO**
ELADEO ROMERO SANTOS—Almendra
5. **LLEVAME CONTIGO**
VICTOR IRIZARRI—Teca
6. **POR CULPA DE LA MELENA**
DANIEL SANTOS—West Side Latino
7. **NO PUEDO VIVIR**
CAUNEDO—Gema
8. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—Arcano
9. **UNA CARTA**
LOS TERRICULAS—Discolor
10. **NO ME EMPUJEN**
LOS VICTUOSOS—Discolor

Spain

By FERNANDO MORENO

1. **THE HUSTLE**
VAN McCOY—Columbia
2. **DIME (FEELINGS)**
MORRIS ALBERT—Columbia
3. **AMOR, AMOR**
LOLITA—CBS
4. **UNA PALOMA BLANCA**
GEORGE BAKER SELECTION—Hispavox
5. **MELINA**
CAMILO SESTO—Ariola
6. **SACA EL GUIQUI CHELI**
DESMADRE 75—Movieplay
7. **ATI MUJER**
JUAN CAMACHO—CBS
8. **SECRETARIA**
MOCEADES—Zafiro
9. **FELIZ CUMPLEANOS, QUERIDA**
NELSON NED—Columbia
10. **DEJALO VOLVER**
BRAULIO—Belter

Record World en Texas

By GUILLERMO LOZANO

■ Hace al gunos días que estamos ausentes de las columnas de **Record World**, más no por falta de ganas sino por falta de tiempo. El precioso tiempo que a veces nos es insuficiente para desarrollar todas las actividades que quisiéramos o para alcanzar el ritmo de la vida de esta era de computadoras, o simplemente para pensar. Y eso último me robó la mayor parte de mi tiempo, el pensar en la decisión de colgar los hábitos como locutor de radio después de más de 26 años. Al fin decidí dejar la cabina de una estación de radio, KCOR, en la que laboré mas de 21 años, y ocupar la gerencia de los Cines México. Se extraña el microfono, muchísimo, pero creo que es saludable un cambio cuando alcanza uno los cuarentas. De todas maneras parece que el ambiente es casi igual, artistas, oropel, exageraciones, y esas cosas. Bueno, pero a la mejor ni le interesa esto. Vamos a ver, qué hay en le ambiente artístico de San Antonio. Hace unos días tuvimos la visita de **Fernando Allende** (Musart) que vino a San Antonio acompañado de otros artistas a trabajar en una fotonovela, se presentó en el Cine México a firmar autógrafos donde las

chicas lo aclamaron, pero el productor de la telenovela le exigió que dejara con un palmo de narices a su público y materialmente lo obligó a abandonar el lugar. Mucha falta de carácter del actor y poco tacto del productor.

Gilberto Puente

Lorenzo de Monteclaro nos visitó también de paso a Chicago en donde fué a cumplir un contrato . . . El guitarrista **Gilberto Puente** (RCA Victor) dió un recital en la sala **Manuel M. Ponce**, de Bellas Artes. ¡Felicitaciones! Se habla de su próxima presentación en Carnegie Hall de Nueva York. ¡Buena Suerte!

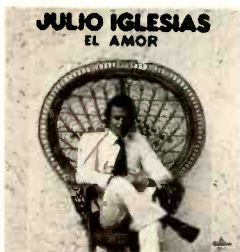
Manuel Lopez Ochoa estuvo en San Antonio con el más grande de los éxitos. Llenó las salas del Cine México en todas sus presentaciones. Sus películas y la radio novela sobre la vidal de **Chucho el Roto** siguen siendo un cañonazo. Ojo directores de programas. A todos los amigos quiero deseárselos desde ahora una muy feliz Navidad y un mejor 1976 y me pongo a sus órdenes en mi nueva chambera: Cine México, 427 Barclay St. San Antonio Texas 78207. ¡Buena suerte y hasta la próxima!



TIEMPO Y DESTIEMPO
MARCO ANTONIO MUNIZ—Arcano DKL1 3316

Interpreta Marco Antonio Muñoz magistralmente "Equivocado" (M. Arturo-F. Gil), "De Nuevo Frente a Frente" (R. Monclova), "Eso es Imposible" (Ray Tico) y "Tiempo" en esta grabación con arreglos de Chucho Ferrer, Magallanes y Enrique Orozco.

■ Marco Antonio stays at the top. Outstanding package! "Más que ayer" (Puchi Balseiro), "Asi quisiera ser" (R. Fuentes-Molina Montes) and "Como un lunar" (Alvaro Carrillo).



EL AMOR
JULIO IGLESIAS—Alhambra ALS 23

Hermosamente estudiado repertorio en el cual Julio Iglesias luce su onda romántica. Arreglos de Rafael Ferro y J.L. Navarro en "Minueto" (Iglesias-R. Ruíz). Encabeza como éxito "El Amor" (Ferriere-Guichard-Carli-Iglesias). Le siguen "Abrazame" (Iglesias-Ferro), "A veces tú, a veces Yo" (Iglesias-Cecilia) y "Quiero" (Iglesias-Ferro-Cecilia).

■ A superb production with arrangements by R. Ferro and J.L. Navarro in which Julio Iglesias shows his romantic performances. Sweet and mellow! "Candilejas" (Chaplin-Parsons-Iglesias), "Quien" (Iglesias-Ferro), "El Amor" and "De jala" (Iglesias-Ferro).



RITMO DE OCHO!
LOS 8 DE COLOMBIA—CBS 14515

Vuelven los 8 de Colombia a la carga en ritmo y sabor colombiano. Se destacan febrilmente en "Ritmo de Ocho" (E. Palmieri), "Parece que va a Llover" (A. Mata), "Que te Vaya Bien" (F. Baena) y "Bogotana" (Nelson Alizo).

■ Los 8 de Colombia are back, full of Colombian rhythm and flavor. Spicy! "Ritmo de Ocho," "Mosaico," "Cumbia y Sudor" (G. Barreto) and "Tierra Bella" (J. Lara-Catalino Parra).



MEMORIES (RECUERDOS)
JIMMY EDWARD—GCP GCLP 119

Grabación bilingüe que está obteniendo altas cifras de ventas en Texas. "16 años," "I Know (Yo sé)," "If You Need Me (Si me Quieres, Dime)," "Every Beat of My Heart (Palpitaciones)" y "My Dearest Darling (Amada Mía)." Lamentablemente no se acreditan autores en la etiqueta.

■ Bilingual package that is selling big in Texas. Jimmy Edwards sounds excellent in both languages, English and Spanish. "I Miss You So," "A Casual Kiss," "Talk to Me," "Memories" and "I Know." Authors are not mentioned on the label.

En Espana (Continued from page 34)

Bang (Polydor) . . . Tony Cruz con "Ella se fué" (Phillips) . . . Los Gemelos (Zafiro) con "El Pegao" y "Ternura". Los arreglos de Javier Iturralde son lo mejor del misco.

Orella Vanoni (Zafiro) con un L. P. y single titulados "Canta, Canta", donde esta señora de la canción italiana le canta a tres brasileños, Chico Buarque, Martinho da Vila y Morris Albert . . .

oje Dassin (CBS) con el single "Verano Indio" (Africa) . . . Juan Carlos Calderón con "Mafioso." Simon & Garfunkel

Un gran single de Simon & Garfunkel (CBS) con "Mi Pueblo", que después de la separación han creado . . . Single y L. P. de un nuevo dúo muy a tener en cuenta, Don Francisco y José Lujs. Pueden y deben hacer grandes cosas.

CANADA

By LARRY LeBLANC



■ TORONTO—Legend Record's Trooper have begun to work on the second lp with BTO's Randy Bachman producing . . . WEA has announced the formation of a separate Toronto sales-warehouse branch to be located at 1970 Ellesmere Road, Scarborough. The firm has appointed Andy Abbate as Ontario branch manager . . . Wednesday returns with a new label (Skyline) and a 1968 Elton John/Bernie Taupin copyright, "Loving You Baby." Single is due to be released Stateside by Quality

Records of America. Producer is John Driscoll . . . Quality Records has released first Bryan Way single, "Test Of Time," produced by John Capek. Way is a discovery of Ed Cowan, who heads up Thunder Sound studio.

GRT has issued the first Shooter lp, produced by Ralph Murphy, and a new single, Neil Sedaka's "Standing On The Inside" . . . First release in some time from Smile Records is "Lazy Love" by New City Jam Band. Single was produced by Ralph Murphy . . . Mel Shaw, producer and manager of The Stampeders, has started a new label named Cornerstone. First releases for the label, distributed by Quality Records, are the "First Visit" lp by Christenson, with a single, "Loner," and "Disco Santa" by Winston Hewitt. Shaw produced all records.

Mark Hodes has been named to the newly-created post of regional promotion manager, Western Canada, for Polydor Records. His territory will include the entire western region. He will continue to report to Allan Katz, director, promotion and advertising, Montreal head office . . . Record Week, Canada's weekly trade paper, has relocated to 216 Carleton St., Toronto, Ontario M5A 2L1; phone: (416) 925-3121 or telex MCQ Recwk-Tor 06-23751. The paper has also opened up a Montreal office, manned by freelancer Martin Melhuish, at 1180 St. Antoine St., Suite 502, Montreal H3C 1B4.

Bobby Lunden and Country Fever have signed with Pyramid Records and released "Sing A Little Louder" . . . Three-piece Thunderbug is now self-managed . . . Harry Hinde is now producing Stephanie Taylor for RCA with a single, titled "Standing Room Only," to be issued in January . . . Careton Showband has been recording at RCA with Jack Feeney producing . . . Also recording at RCA these days was Al Cherney, who laid down four tracks of a concept lp being produced by Jim Perri . . . CBC-TV variety chief Jack McAndrew has been coordinating a seven city U.S. tour for Canadian performers in honor of U.S. bi-centennial celebration . . . New Ronnie Prophert single is "Shine On."

Soul Truth (Continued from page 30)

A couple of months ago Jackie Wilson suffered from a serious heart attack and slipped into a coma, with much doubt that the entertainer would pull through. This editor has found out that Wilson is out of the coma. There were no further details given.

Billy Bass has moved on to become vice president of Bewlay Bros., David Bowie's organization. Bass is in charge of promotion for this concern.

Moving from Philadelphia was Chris Turner, who many have not heard from, but as of Jan. 5th, Turner becomes assistant to the president of WAMM-AM (Flint, Mich.). His duties will include all programming and total involvement with the FCC.

Stevie Wonder has signed his contract with Motown, after much controversy.

Manilow Conference

(Continued from page 10)

cert. This year has been fantastic to me and since my success has come from pop-AM radio I figured the audience who would get off most on what I do would be an AM audience, older folks and kids." Manilow also thanked Hospital Audiences Inc. for its invaluable help in arranging the show.

Zafiro ha tenido muy buena vista con este fichaje. Don Francisco es Paco, la voz solista de Formula V, grupo ya desaparecido . . . L. P. del "Pequeño Gigante de la Canción," Nelson Ned titulado "Feliz Cumpleaños, querida."

Long playing de Claudina y Alberto Gambino (CFE) titulado "Ensayos sobre Georges Brases."

Country Radio (Continued from page 14)

bers after returning to WINN (Louisville) . . . **Lee Ranson** reported dominant numbers at WXCL (Peoria) and **Jim Clemens** had 45,000 people show up at a WPLO Appreciation Week.

In July, three biggies left KSON (San Diego) and walked across the street to KOZN . . . **Barry Richards** went back to KZIP (Amarillo) . . . **Jim Christofferson** moved into KFOX as the PD . . . **Jay Diamond** became the MD at WZAP (Bristol, Va.) . . . **Earl Faulk** of WCMS (Norfolk), honored by the Mid-Atlantic States Country Music Assn. . . **Phil Irwin** took on a half hour of country on worldwide short wave Voice of America . . . **Nancy Turner** checked in as PD/MD at WJVA (South Bend) . . . **Bob Ward** walked WWVA as PD . . . **Dave Donohue** left WHK (Cleveland) with no reasons given. **Ron Jones** took his chair.

In August, **Bob Pittman** promoted to OM at WMAQ . . . **Johnny Gray** delighted over his ARB numbers at WYDE (Birmingham) . . . **Jimmy Rabbit** moved to KGBS-FM (L.A.) . . . **Tom Miller** split from WBT (Charlotte) . . . **Doug McCain** went into the AM drive at WYDE . . . **Corky Mayberry** showed up on the 6-midnight show at KFOX . . . **Bob Coker** left WIRE in Indy for the Mutual Network . . . There were dozens of contests biting the air built around "Jaws" . . . **Ross Sisk** left WKOA after more than 15 years and went across the street to WHOP (Hopkinsville, Ky.).

In September, **Len Larsen** split KOB and headed back to KID (Idaho Falls) . . . **Bob Thomas**, KVOO newsman, felled by a heart attack and hospitalized while on vacation . . . WBRD (Bradenton, Fla.) took the country route . . . KKOK (Lompoc, Cal.) did the same and covered their 14 hour broadcast day with two men on seven hour shifts . . . **Cliff Haines** became the PD at KNEW and his replacement at KJJJ (Phoenix) was **Larry Barwick** . . . **Larry James** left WUNI for the all-night show at WBT (Charlotte).

In October, **Dave Donohue** came up for air in the PD chair at KHAK (Cedar Rapids, Iowa) . . . **Randy Blake**, **Eddy Hill**, **Grant Turner**, **Nelson King**, **Lowell Blanchard** and "**Hal**" **Horton** nominated for the Country Music Disc Jockey Hall Of Fame . . . **Webb Pierce** bought his fifth country station . . . **Bill Bailey**, an absolute fixture at KIKK, moved over to KENR . . . KBIS (Bakersfield) went country . . . **Tom McCall** moved back to Texas at KYAL (Plano) . . . Funniest rumors of the month: WJJD will go black disco; KQV will go country; KIKK will go MOR—none of which happened . . . **Eddie Hill** and **Grant Turner** were elected to the DJ Hall Of Fame in the living category and **Nelson King** in the deceased category—and the Hall Of Fame is established . . . CMA DJ of the Year Awards went to **Billy Cole** (WHO), **Skip Nelson** (KWMT) and **Hairl Hensley** (WSM) . . . **Billy Parker** (KVOO) was elected to the CMA board in the disc jockey category and **Ric Libby** (KENR) in the radio-TV category . . . **Herb Hunt** blew into WDON (Wheaton, Md.) as PD and **Davie Lee** moved into p.m. drive at WIL.

In November, **Tom "Cat" Reeder** left WDON after 13 years, and went to WKCW (Warrenton, Va.) as PD . . . **Bill Anderson** joins the ranks of station owners by agreeing to buy his first facility . . . **Jim Brady** upped to MD at WHK . . . **Doug Dillon** moves into KIXX (Provo, Utah) as PD . . . **John Reed** PD'ing at KAYQ (K.C.) . . . **Moon Taylor**

joins the staff full-time at KNEW (Oakland) . . . **Ray Otis** walks WHN and is replaced by **Jessie**, female type . . . the CMDJ Hall of Fame found a permanent home within the ASCAP building in Nashville . . . **Jim Taylor** moves to KORA (Bryan, Texas) . . . **Stoney Edwards** gets raves but careful airplay with "Blackbirds" . . . **Lonnie Bell** occupies the PD office at KOYN (Billings) . . . **Jim Fitzgerald** made it to Guinness Book of Records with 236 hours, 42 minutes and 30 seconds on the air.

December and the season to be jolly: **Gary Hightower** starts a duo show with Ms. **Jody Carter** at KBUL (Wichita) . . . **Tom Miller**, PD at WCAW (Charleston, W. Va.), looking forward to the move to 50 kw . . . **Mike Montgomery** moves into the all-night slot at KTWO (Casper, Wyo.) . . . WPOC offers Baltimore a three hour block of bluegrass on Sunday evenings . . . **Larry Scott** splits KLAC for personal reasons and shows up as PD at KFDI (Wichita) . . . **Doug Boles** is the new owner of KPBA (Pine Bluff) . . . **Nancy Turner** returns to WJVA (South Bend) . . . **Hiram Higsby**, country broadcaster for 51 years, passed away in Faribault, Minn. . . **Terry Jones** joins KFDI, coming from KBUY (Ft. Worth) . . . **Ron Thompson** leaves WWVA with an empty PD chair . . . WSUN went union—and egg nog fogs the mind.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

CONCERT REVIEW

BOC Rock Their Socks Off

■ LOS ANGELES — You don't expect subtleties from a group that puts out albums entitled "Tyranny and Mutation" and "On Your Feet Or On Your Knees," so you can hardly claim to be disappointed when these heavy-metal rockers attempt to blow you out of your socks in the concert hall.

And if it wasn't for a somewhat muddy sound system at BOC's latest coast appearance, the Long Beach Arena — on the day after — might well have resembled a bombed-out hosiery factory.

As it happened, though, many lives — if not eardrums — were spared. Blue Oyster Cult (Columbia) were in fine form as they paced themselves unmercifully through the blood and guts rock that is "Buck's Boogie" and "ME 262."

At one point, everyone in the band was wearing a guitar, with Buck Dharma and company laying down an impressive mix of tonal textures as they drove themselves onward.

Encores Plus

The clouds of dry ice were only beginning to dissipate when BOC broke into "Hot Rails To Hell," a longstanding concert favorite. Afterwards, there were many who had still not had enough—and the encores continued.

Kansas (Kirshner) is a band that knows how to rock — while at the same time, they infuse their music with a lofty classical feel through the imaginative use of synthesizers.

The keyboard work, which was high-minded without being heavy-handed, worked especially well on the suite-like "Song For America," from their second lp. Also striking was "Icarus/Borne On Wings Of Steel," from their current album, "Masque."

Ted Nugent (Epic), who recent-

ly survived a concert encounter with a gun-toting fan (Nugent wasn't hurt; the "fan" was arrested), arrived at the Arena in an Army tank — an ingeniously apt publicity stunt.

Ted, a rocker from Detroit — formerly of the under-appreciated Amboy Dukes — is a flashy and adept rock guitarist who never skimps on the essentials: lots of hard-nosed rock 'n' roll.

Mike Harris

Mott

(Continued from page 11)

drawback because we couldn't do certain kinds of songs. Ian wrote for his voice, so the stuff he wrote he could do, but it was frustrating having good songs around that we couldn't do. Nigel's really in a different class as a singer; he's very versatile," said Fisher.

Since the departure of Hunter, the band's members discovered a new-found prolificity in their writing and each of them now turns in his own songs. According to Watts: "We've got enough material to do another album right now. There's been no problem with writing songs at all."

Mott is expected to return to the studio in late winter with a new Columbia lp planned for release in early spring.

RCA Promotes Cook

(Continued from page 6)

held a number of positions at the RCA Records factory there, ending in 1955 as manager of manufacturing. He became manager of manufacturing and engineering for all RCA subsidiary companies overseas that same year. In 1964, shortly before he was appointed to his Argentinian position, Cook added the responsibility of record merchandising for overseas operations.

'Knight' Time



Cledus Maggard, Mercury recording artist whose single, "The White Knight," is currently climbing both country and pop charts was the "back door" (last vehicle) of an eight-mile long Citizen's Band radio convoy sponsored by WPLO in Atlanta, Ga. Pictured prior to the recent trek through Georgia are Mercury's Doyle McCollum, Maggard and his wife Edy.

ENGLAND

By RON McCREIGHT

■ LONDON—After a three month period during which CBS marketing director **Clive Selwood** has introduced several changes in the company's marketing division, he now steps down to be replaced by former sales manager **Jack Florey**. Selwood was hired on a consultancy basis via his own Sherwood Management Company in September to help launch campaigns for **Bruce Springsteen**, **David Essex**, **Paul Simon**, **Art Garfunkel** and **Sailor**. Having achieved three no. 1 singles during this period, Selwood will now concentrate on other marketing accounts as well as the management of his clients which include, **Clifford T. Ward**, **Richard Hewson** and DJ **John Peel**.

Starting the new year afresh are **Peter Knight**, formerly Private Stock general manager, who joins Nems as managing director of their record division; **Glenn Simmons**, who joins A&M as financial director after parting company with Motown; **Alan Firth** who also joins A&M as special consultant in singles sales; and **Judd Lander** who leaves Charisma to work on Epic promotion.

Rod Stewart's "Atlantic Crossing" has been certified platinum for sales exceeding £1,000,000 in the UK. The album has also gone gold in Holland, Germany, Australia, New Zealand, South Africa, Sweden, Switzerland and Austria. Gold record here too for **Mike Oldfield's** "Ommadawn," which CBS will issue in the U.S. with a \$100 thousand promotional campaign. This follows CBS securing a three year licensing deal with **Richard Branson's** Virgin Records, for the U.S.A.

Oldies still dominate most company's release schedules and indeed the charts. Hoping to accompany the revived "Let's Twist Again" (**Chubby Checker** and **John Asher**), "Itchycoo Park" (**Small Faces**), "Love Hurts" (**Jim Capaldi**), "Green Green Grass Of Home" (**Elvis**) and "This Old Heart of Mine" (**Rod Stewart**) are the **Marcells** with "Blue Moon," issued on the same single with **Big Dee Irwin's** "Swinging On A Star" (Pye), **Gladys Knight** with "Silent Night" (Buddah) and the **Real McCoy's** with "Twist and Shout" (Route). Even **Ringo's** new album consists of his own "Blasts from Your Past" (Apple). Best new singles of the week are **Smokie's** "Something's Been Making Me Blue" (Rak), **The Who's** "Squeeze Box" (Polydor) and the **Chieftains'** "Women Of Ireland" (Island).

Bell has an impressive line-up for their new signing **Slik**, who come from the management team behind **Billy Connolly** (the Scots sensation of 1975), Unicorn Artists and are produced by top indie producers/song writers **Bill Martin** and **Phil Coulter**. The group hails from Roller land and promotes its first Bell single, "Forever And Ever," on two major TV shows this month—"Supersonic" and "Saturday Scene."

Familiar Favorites (Continued from page 25)

boim can make work. His tempos seem more and more to encompass the degree of tension necessary for their expansiveness. It is not all slow, of course, but sections of the opening Allegro and the whole Adagio are much more sustained than normal in this concerto. Zukerman plays with the silky assurance that is his trademark. His harmonics are not those of Heifetz in the master's great recording on Seraphim, but they are quite special. It is a beautiful record to own and to play frequently. As with their other collaboration, this is expressive romanticism at its best.

The Connoisseur Society has in the past turned up some extremely interesting musicians. Last year in **RW's** critics' awards Antonio Barbosa won one of the piano

prizes for his version of Beethoven's Waldstein Sonata on that label. Now Allen and Rosanna Silver are presenting a French pianist to the American public: Jean-Phillipe Collard. A 27-year-old prize winner, Collard has played in the U. S. only with the San Francisco Symphony under Ozawa. Connoisseur presents him in three full albums: Faure's 13 Nocturnes and Theme and Variations in C minor; the composer's 13 Barcarolles; and Schumann's F minor Sonata ("the concerto without orchestra") and Impromptus.

The last recording is of unusual interest: Vladimir Horowitz gave the piece one of its infrequent New York performances last November at Carnegie Hall, and his version is sure to appear on RCA in the near future. Even with Hor-

owitz' interpretation still fresh in the mind, the young pianist stacks up well. It is a different version because Collard plays the second or 1853 edition which eliminates either one or two movements and is a bit simpler, particularly in the last movement (though there is argument on that score). The whole still is formidable, and Collard shows that he is unafraid of the fireworks and can make the diffuse sonata hold together. In all the other selections heard (the Faure Barcarolles and the Impromptus of Schumann) he disclosed a striking sensitivity of touch and a depth of feeling about the music. Dynamics are consistently interesting; the pianistic ability is high; but more than this can be found a knack of being coloristic without



By PAUL SIEGEL

■ BERLIN — American born artist **Tony Moore** is residing and working in Europe. Moore is married to a German girl and has two children in his family. He is covering all musical fronts as a composer, author and recording artist. His single "When Will I" is released on RCA Germany in English and Metronome Germany in German. New York music publisher **Richard M. Volter** president of Shapiro, Bernstein & Co., Inc. has pacted the publishing rights for English speaking countries. French publisher **Jean-Jacques Tilche**, head of Intersong Tutti in Paris, is very interested in the song due to its strong showing in Italy, Holland and Austria. Congratulations, Tony!

Curt Jurgens, the international motion picture star, has come up with a hit record on Polydor called "60 Jahre Und Klein Bischen Weise" ("60 Years and Not a Bit Wiser") . . . Heading the charts is **Penny McLean's** "Lady Bump" on Jupiter/Ariola Records . . . RCA may have a hit record with **George McCrae's** new single, "I Ain't Lyin'" . . . **The Bay City Rollers** are scoring again with "Money Honey" on (Bell) EMI-Electrola.

Saxophone soloist **Pete Tex's** album on BASF is selling very well, which pleases producer **Badenia Music** . . . K-Tel's "20 Original Power Hits" with artists such as **Barry White**, **Suzie Quatro** and **Bachman-Turner Overdrive** shows strong sales . . . Actor **Theo Linggen**, from Austria has come up with a very original album called "Oft Kopiert-Nie Erreicht" ("Often Copied, Never Reached") on Polydor. It's produced by **Fred Weyrich** . . . Teldec is hot with "Disco Bump" . . . Another good album is "I'm Arolling" by the **Golden Gate Quartet** on EMI-Electrola.

One of Germany's few women publishers, **Ernie Bilkenroth** is more active than ever heading the Edition Marbot pubbery in Hamburg as well as discovering new talent for the Tiffany Records label. Some of her discoveries are **Maik Sander**, **Rolf Bremer** and **Helmut Weimann** . . . Sorry to learn of the death of **Patrick Collins** of **Deep Purple** in an elevator accident in Djarkarta . . . Holland's Radio Veronica is broadcasting again as of December 28. **John de Mol** has been appointed radio/TV program director . . . **Hans-Otto Grunefeldt**, head of Germany's entry for the coming "Grand Prix Eurovision 1976" is aiming at placing high in 1976 with the German entry . . . **Gerd Dornieden**, Ariola's radio PR man in Hamburg, is promoting some very popular records including "I Santo California" by Italy's **Tornero**, **Silver Convention** with "Fly, Robin, Fly" and "Wenn Du Denkst Du Denkst" by **Juliane Werding** . . .

seeming mannered. This is subtle piano playing, and the Silvers have done a good turn in making Collard's work available generally. One looks forward to his appearances in recital in this city and with more major U. S. symphony orchestras.

■ In **Record World's** Year End Issue, the section devoted to DG discusses the reissue by the German company of the recording of *The Ballad of Baby Doe* starring Beverly Sills. Alison Ames, the alert publicity director of DG in this country, pointed out an inadvertent mistake: the opera is not by Carlisle Floyd but by the late Douglas More. Floyd deserves his inning as well; someone ought to record *Susannah* for the bicentennial as well as *Baby Doe*.

Bradley Moves

■ NASHVILLE—Owen Bradley has vacated his office in the MCA building on 16th Ave. S. and is now working out of The Barn, his studio in Mt. Juliet, Tennessee, it has been learned by **Record World**. Informed sources say that he will be doing independent production in the future, still producing a number of MCA artists.

CMA Board Meeting Set for San Juan

■ NASHVILLE — On January 15-16 the Country Music Association's board of directors will hold its first 1976 quarterly meeting at the Americana Hotel in San Juan, Puerto Rico. In addition, various CMA committees will meet on January 14 to formulate their specific goals for the year.

After evaluating 1975's activities, the board will discuss CMA plans for 1976. Of major interest will be the Fifth Annual Country Music Fan Fair scheduled for June 9-13 in Nashville. CMA's numerous Country Music Month events, such as the Awards Show, Talent Buyers Seminar, DJ Awards, International Country Music Show and Music City Pro-Celebrity Golf Tournament will also be reviewed.

Other items on the agenda include television programs and specials for the year, a report on the Country Music Foundation, record merchandising plans, membership activities and anti-piracy developments.

LS Inks Daniel

■ NASHVILLE — Recording artist Daniel has signed an exclusive recording contract with LS Records, it has been announced by Lee Stoller, president of the label.

Daniel, who is from Washington, D.C., will have his first release, "Pretend," ready the first of January.

NASHVILLE REPORT

By RED O'DONNELL



■ When did the recording business—which begot the songwriting, the talent agencies and other phases of the music industry—begin in Nashville? **Jim Bulleit**, generally recognized as Nashville's first independent record company owner, says the first session was Dec. 29, 1945.

"The artist," recalls Jim, now in the candy bar sales (wholesale) business, "was **Sheb Wooley**. It was in Studio B of WSM's radio station downtown. **Aaron Shelton** and **Carl Jenkins** were the engineers.

"I was the producer—my first attempt," Bulleit says. "I don't remember what songs were cut. I do know the record—on my label, called **Bullet**—didn't sell too many copies.

"The labels for the recordings did not fit the hole—they were about 1/16th of an inch too large. That should tell you how green we were then about the commercial recording business in Nashville."

Jim later hit pay dirt with singles of "Near You" and "Beg Your Pardon" on **Bullet** by the late Nashville orchestra leader-pianist **Francis Craig**. "Near You" was the first million selling single cut in what is now Music City, U.S.A. And where a lot has happened music-wise in the past 30 years.

Nashville and its music-entertainment will rate additional national exposure Friday, Feb. 13 when NBC-TV's Today show originates here . . . **Freddy Fender** sings "Wasted Days & Wasted Nights" when he appears on the Midnight Special TVer Friday, Jan. 9 . . . **Tammy Wynette**, her parents and her four children, vacationing in Acapulco (Continued on page 40)

ACE Honors 'Pioneers'



Vic Willis (fourth from left), executive director of the Association of Country Entertainers (ACE), made the presentation of ACE's first "Pioneer Awards" during the recent Opry Golden Anniversary Celebration. Awards went to Alcyone Bate Beasley and Burt Hutcherson, both of whom performed on the first Opry Show in October, 1925, and eight other "old timers." In making the presentations, Willis stated ". . . their talent, determination and sacrifice forged country music into the giant it has become." The award was, in part, the conception of the late George Morgan, first president of ACE. Shown above are (from left) Mrs. George Morgan, Mrs. Beasley, Hutcherson, Willis, Louis Crook, Hubert Gregory, Herman Crook, Golden Stuart and Kirk McGee.

20th, Melodyland Close N'ville Offices

■ NASHVILLE—Due to economic cutbacks, country divisions of two major record companies will no longer be in business in Nashville when 1976 begins. 20th Century and Melodyland, a division of Motown, are both closing shop and dropping their Nashville office personnel to cut back on their expenses.

20th Century, headed by Jim Vienneau, is winding up their final business here in country music in Nashville. Artists on the label include Margo Smith, Ben Reece, Billy Thundercloud and the Chieftones and Lois Johnson. Informed sources have stated that these artists will be released to Vienneau and are free to shop for other labels.

Melodyland, headed by John Fischer, is also closing shop in Nashville after only a year in the country market. T. G. Sheppard will reportedly remain with the label for the near future, according to inside reports. Other artists on the label included Ronnie Dove, Pat Boone and Kenny Serratt.

Don Cusic

Harding Joins Canaan

■ NASHVILLE—Marvin Norcross, vice president of Word, Inc. and director of a&r for Canaan Records, has announced the appointment of Ken Harding to the newly-created position of assistant a&r director of Canaan.

Harding, currently production manager of Superior Studios and Records in Hendersonville, Tenn., will assume his new position January 5, at the firm's home office in Waco, Tex. Canaan Records is the gospel division of Word, Inc.

Norcross will continue to personally produce all the present Canaan Records artists. However, new artists will be signed and developed under Harding's direction. He will also be concentrating on the production end of the sessions and working closely with the art department on the design and graphics of the album jackets.

COUNTRY PICKS OF THE WEEK

SINGLE **ROY CLARK**, "IF I HAD TO DO IT ALL OVER AGAIN" (House of Gold, BMI). "IT SURE LOOKS GOOD ON YOU" (Ricci Mareno, SESAC). A beautiful message with a honeymoon feeling in it—"if I had to do it all over again, I'd do it with you." Roy will have no trouble at all taking this double-sided jewel to the top. ABC/Dot DOA 17605.

SLEEPER **JOE BROCK**, "I HAVEN'T HAD A GOOD NIGHT SINCE SHE'S GONE" (Memory, BMI/Golden Horn, ASCAP). Stone country number that'll garner a lot of requests and airplay. Soulful voice and moving lyric make this definitely one to watch for, as the singer captures the feeling that'll work on every juke box in town. Ronnie IRDA 165.

ALBUM **JOHNNY RODRIGUEZ**, "LOVE PUT A SONG IN MY HEART." There's no one around that can sing country like Johnny Rodriguez—he's got a voice as rich as Texas oil. Best cuts are "I Couldn't Be Me Without You," "Candy In The Window," "I Can't Get Used to Sleeping Without You" and "Take Back It's Over." Mercury SRM-1-1057.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Merle Haggard has one of his best yet in "The Roots of My Raising." A top spinner and seller to start the New Year right for the Hag!

Tom T. Hall continues to add to the long list of stations on "Faster Horses." Among those are KIKK, KCKC, WWOK, WMC, WKDA, WITL, WUBE, KYAL,

KSOP and KTOW.

LP Interest: Playing like a single at WMQM and WKDA, Jerry Lee Lewis' album cut, "Don't Boogie Woogie When You Say Your Prayers At Night," looks like a sure choice for his next single release.

The trend on the Bobby G. Rice record is now moving strongly toward "Pick Me Up On Your Way Down." Moving with it are WMNI, WMQM, WITL, WAME and WJQS.

Gary Sergeants is showing well at WEET and WMNI with "Foolish Pleasure."

Freddy Fender continues to spread "Wild Side of Life;" adding it this week are KIKK, WHOO, KSOP, WITL, WJQS and WUBE.



Bobby G. Rice

Instrumentally speaking, the Bill Black Combo offers a driving version of "Fire On The Bayou" that's already catching on in Memphis.

Album Picks: "Living Proof" from the Hank Williams, Jr. & Friends lp gets the nod at WMC; "Rhythm of the Road" by Michael Murphey with Willie Nelson is drawing attention at WMQM.



Bluefield

Bluefield is seeing some split action; KKYX and KLAK are moving with "I Can See Clearly Now;" Mike Burger at WHOO is opting for "Rolling On Down To Texas."

Melba Montgomery's "Love Was The Wind" continues to blow strong, now moving into national chart status.

Super Heavy: Willie Nelson, Ray Stevens, Linda Ronstadt & Emmylou Harris.

LEFT FIELDERS

Gary Sergeants — "Foolish Pleasure"
Larry Groce — "Junk Food Junkie"
John Wesley Ryles — "Tell It Like It Is"

AREA ACTION

Johnny Chenault — "How Long Has It Been" (WMQM)
Ronnie Reno — "There's Been A Lot of Tears" (KTOW)
Marilyn Sellars — "The Door I Used To Close" (KSOP)
Jim Croce — "Chain Gang Medley" (WUBE)
Dennis Payne — "Remembering You" (KLAK)

HOTLINE CHECKLIST

KBUL, Wichita	KYAL, Plano/Dallas	WKDA, Nashville
KCKC, San Bernardino	WAME, Charlotte	WMC, Memphis
KGFX, Pierre	WEET, Richmond	WMNI, Columbus
KIKK, Houston	WENO, Nashville	WMQM, Memphis
KLAK, Denver	WHOO, Orlando	WPLO, Atlanta
KSOP, Salt Lake City	WITL, Lansing	WTHI, Terre Haute
KTOW, Tulsa	WJQS, Jackson	WUBE, Cincinnati

IRDA To Open West Coast Office

■ NASHVILLE — Hank Levine, president of IRDA, has announced plans for a major expansion move to the west coast.

"In the 18 months IRDA has been in business, we have had numerous west coast clients; in order to service them better and more effectively, we will be opening our L.A. office in February," said Levine.

Ross Burdick has been named vice president of IRDA west coast operations. In that capacity, he will administrate the Los Angeles office and coordinate all promotional and distribution functions with the home office, which will remain in Nashville.

Burdick is a 25 year veteran of the record industry, who was previously national sales and promotion manager for Claridge Records. Burdick has also been west coast sales manager for Famous Music Corp., account executive for Viewlex Inc., director of artist relations, Paramount, and executive vice president of Hart Distributors.

The International Record Distributing Associates offices will be located in Suite 1407, Sunset-Vine Tower, 6290 Sunset Blvd., Hollywood, California.

4-Star Names Barba Professional Manager

■ NASHVILLE — Gus Barba, formerly associated with the Tom T. Hall-Johnny Rodriguez organizations and Owens-Fair and Associates, has joined 4-Star Music in the new position of professional manager.

The appointment was announced by Joe Johnson, president of 4-Star. Barba will be working closely with the 4-Star catalogue in an administrative capacity.

Background

Barba comes to the 4-Star business with a background in publicity, management and public relations. While he was with the Hall-Rodriguez organizations, he served in a musician-management capacity, and was account executive with Owens-Fair. More recently, he has been involved in various independent projects within the music industry.

The appointment became effective immediately. Barba's office is located in the 4-Star Building, 901 17th Avenue South, Suite 600, Nashville, Tenn. 37203.

Col Pictures Pub. Sets Country Folios

■ NEW YORK — Columbia Pictures Publications, is rush-releasing personality songbooks from three progressive country performers—Waylon Jennings, Willie Nelson and Jessi Colter.

The three folios contain selections of the artists' hit singles, album cuts from their best-selling records, and pictorial feature sections with personal information about their careers.

Charlie Feldman, Nashville representative for the division, is coordinating production on the projects.

Mitchell's Magic



Pictured during their year-end session at Woodland Sound Studios are GRT's Price Mitchell, producer Dick Heard and Nelson Larkin. Mitchell recently recorded "Seems Like I Can't Live With You (But I Can't Live Without You)," slated for release this month.

Nashville Report (Continued from page 39)

... Connie Smith and husband Marshall Haynes expecting addition to family next summer.

Doug Kershaw has a featured role in CBS-TV's "Mary's Incredible Dream," starring Mary Tyler Moore, Jan. 22. It's a musical story about man's past, present and future on this planet. Kershaw, would you believe, is cast as Adam and Everyman. Well, Adam was the first fiddler?

Birthdays: Hap Peeble, Autry Inman, Earl Scruggs, Bobby Lord, Jack Greene, Leona Williams, Elvis Presley, Jack McFadden (Buck Owens' manager), Goldie Hill (Mrs. Carl Smith).

The building in which the Provo, Utah radio station—recently purchased by Bill Anderson—is housed is owned by actor Robert Redford's father... Hee Haw regulars Buck Owens, Grandpa Jones, Junior Samples, Gordie Tapp, Roni Stoneman and Lulu Roman guest as "fashion models" on the Tony Orlando and Dawn CBS-TV Jan. 14. I'm informed that Roni models a hillbilly bikini. "Just call me Raquel or Dolly," quips Roni.

Linda Ronstadt will be cited as "Country Star of the Year" on the sixth annual American Guild of Variety Artists (AGVA) "Entertainer of the Year Awards" special Jan. 11 (CBS-TV). John Denver is "Male Sing- (Continued on page 41)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BILL BLACK COMBO—Hi 5N-2301

FIRE ON THE BAYOU (Fi/Bill Black, ASCAP)

MEMPHIS STROLL (Jec/Lyn Lou, BMI)

Up-tempo number with the fiddle in the lead as the Bill Black Combo takes another winner to the top in the instrumental vein. Look out, here they come!

DEWEY KNIGHT—Jemkl JC-45-11-1

SHINEY LONG LIMOUSINE (Four Grand, BMI)

Up-tempo number about a fellow who wants to be a star so he can buy a long limousine. Let the boy drive a Cadillac!

THE EAGLE AND THE HAWK—Aerie IRDA 126

BILLY FARMER (Eagle Feather, BMI)

This number's about a country boy from the fine state of Tennessee with an independent streak in him.

RAY FRUSHAY—Casino C-CF-107

AMY (Unart/Pen-In Hand, BMI)

From the pen of Bobby Goldsboro about a gal who likes the fast livin' style of life. Haunting melody makes this enchanting listening.

REBECCA LYNN—Elkin S-506-A

HOLD ME TIGHT (Johnny Nash, ASCAP)

The old classic Johnny Nash song is brought back in fine country form by Rebecca. Look for some attention to gather here.

JOHNNY CHENAULT—Freetone FR 038

HOW LONG HAS IT BEEN (Singletree, BMI)

Beautiful ballad where the singer asks the musical question of her past love life. But this is definitely for the here and now.

DALE GREER—Boyd BB-7602

SHE'S LEARNED TO LIVE WITH ME (STILL LOVING YOU) (Aguila/Ensign, BMI)

Western swing number that could swing on any turntable. Put your dancing boots on and get ready for this one on the dance floor.

BOBBY BARNETT—Heritage HE-103-1

BALLAD OF PRETTY BOY FLOYD (Tree, BMI)

Funky story song about the legendary Pretty Boy Floyd. Nice feel on this record—there could easily be a hit in this groove.

TONY MARTIN—Alexander Street IRDA 148

SING ME A LOVE SONG (Alexander St., ASCAP)

A country sound reminiscent of the big band era with the message there's nothing as good as an old love song.

CHERIE GREER—Boyd BB-7603

FLIP THE SWITCH (Big Swing & Catalpa, BMI)

Just flip the switch and you'll turn this lady on. She'll take off running—but it'll be into your arms. Well, son, flip it!

TINA CAMARILLO—Boyd IRDA 154

ONE TEARDROP AT A TIME (Aguila/Ensign, BMI)

A ballad about getting over an old love affair one drop at a time. These tears will smile on the turntable.

SANDY LYNN—Hummingbird IRDA 116

YOU CAST MY LOVE ASIDE (Vislyn, BMI)

Bluesy feel on this song from this young lady will grab attention and airplay. Don't cast her aside.

LONNIE LYNN—Arcade AR-201

DO YOU KNOW WHO I AM (Arcade, ASCAP)

Female singer sings of confronting another woman over the one man they're sharing.

Chappell Country Division Displays Strength In '75

■ NASHVILLE — The Chappell country music division in Nashville is finishing a year of record growth by holding top positions for publishing and print the country charts.

"Easy as Pie," recorded by Billy "Crash" Craddock (ABC/Dot), was recently #1 on RW's chart. Written by Chappell writer's Rory Bourke, Johnny Wilson, and Gene Dobbins, the song has made a crossover to the pop charts and is climbing. This is Chappell's third no. 1 hit with Craddock; the others were "Sweet Magnolia Blossom" and "Ruby Baby." Also, the Ray Griff song, "Where Love Begins," recorded by Gene Watson (Capitol), was recently a number one. In addition, print rights to the pop and country hit "Convoy," written and recorded by C. W. McCall (MGM), have been acquired by Chappell.

Aside from the no. 1 hits in recent weeks, Chappell has been represented continually in the top 10. Records moving to the top have been the Ray Griff-written and performed "You Ring My Bell" (Capitol), Freddy Fender's "Since I Met You Baby" (GRT), and Billy "Crash" Craddock's "I Love The Blues and the Boogie Woogie" (ABC/Dot).

Currently climbing up the charts are "The White Knight" by Cledus Maggard And The Citizen's Band (Phonogram), and Ronnie Prophet's "Shine On" (RCA). Chappell is also featured in chart-topping albums by Freddy Fender, Gene Watson, Olivia Newton John, Tom T. Hall, Asleep

At The Wheel, The Statler Brothers and Anne Murray.

Headed by vice president Henry Hurt, the country music division has just completed its most successful year to date. Among the factors adding to the dynamic growth have been the important additions of the Hill & Range songs to the Chappell catalogue, the Ray Griff catalogue which Chappell administers, and Chappell's acquisition of 471 Tom T. Hall songs.

Cash Honored

■ NASHVILLE — Columbia Records' Johnny Cash was recently presented with the award from the "Layman's National Bible Conference" for his autobiography "Man in Black." While Cash's sister, Reba Hancock, was accepting this award for Johnny, Cash and his wife, June Carter, were visiting with President Ford in the White House's oval office. Additionally, "The Midnight Special" recently presented a special tribute to John—the first time a country artist has been saluted on the network show.

"Johnny Cash Ridin' The Rails; The Great American Train Story" has just been awarded the Bronze Medal from International Film and TV Festival of New York. The special, which recreated much of the legend and lore of America's railroads from 1830 to the present and starred Cash and several of his songs, was selected as the third best television special worldwide and the best in the U.S. during 1974-75.

Nashville Report *(Continued from page 45)*

ing Star of the Year," so voted by AGVA members . . . There's a radio station in Pittsburgh with call letters of WEEP. The jocks, of course, play tear-jerker tunes . . . **Petula Clark** is here for recording session. She'll return later this month for additional work on the lp, according to her producer **Chips Moman** . . . Is **Ray Stevens** shifting to another label? . . . Is it true that **Jimmy Buffett** owns homes in Aspen, Colo., Mobile, Ala. and Key West, Fla. If so when you're invited to his house you better inquire, "which one?"

Pittsburgh Steeler quarterback-singer **Terry Bradshaw's** first single for Mercury is "I'm So Lonesome I Could Cry" b/w "Making Plans" . . . Don't expect to see or hear **Barbara Fairchild** on the Grand Ole Opry for next four week. The blond songbird is headlining at Jubilee Room of Las Vegas' Landmark Hotel through Jan. 25.

Reports c&w publisher **Jim Pelton**: "I asked my not-always-with-it wife **Irene** how she liked **Johnny Duncan's** single of 'Gentle Fire.' She replied, 'It's better than a Three Alarmer.'" Jim also said he'd seen the "Hindenburg" movie. "I enjoyed it," Pelton admits, "but frankly I prefer the Led Zeppelin."

Buck Owens, vocalist **Susan Raye** and the **Buckaroos** set for month's tour of Europe. Opens next Friday in Cork, Ireland and concludes Feb. 3 in Rome, Italy. By the way, Susan's birthday gift from husband **Jerry Wiggins** was a baby grand piano—and now says Susan, "Jerry, myself and our sons are learning to play simple chord songs on a baby grand piano!"

Thursday marks 43rd anniversary of WWVA Jamboree . . . **Hank Snow** made his debut on Grand Ole Opry Jan. 7, 1950. "And," Hank quips, "it doesn't seem just like yesterday. It seems more like 25 years ago."

JANUARY 10, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 JAN. 10 JAN. 3

WKS. ON CHART

1	2	CONVOY C.W. McCALL MGM 14839		8
2	1	THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474		11
3	3	JUST IN CASE RONNIE MILSAP/RCA PB 10420		12
4	5	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484		9
5	4	COUNTRY BOY GLEN CAMPBELL/Capitol 4155		11
6	8	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492		6
7	7	EASY AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584		13
8	9	OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055		8
9	11	SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488		7
10	12	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592		11
11	14	ME AND OLD C. B. DAVE DUDLEY/United Artists XW722 Y		12
12	21	LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495		6
13	13	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835		11
14	17	AMAZING GRACE (USED TO BE OUR FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142		7
15	18	SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y		11
16	22	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455		6
17	19	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y		10
18	26	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497		5
19	23	I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423		8
20	28	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y		7
21	29	FLY AWAY JOHN DENVER/RCA PB 10517		5
22	27	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598		6
23	45	THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751		4
24	6	WHERE LOVE BEGINS GENE WATSON/Capitol 4143		14
25	25	FIRE AND RAIN WILLIE NELSON/RCA PB 10429		9
26	31	PARADISE LYNN ANDERSON/Columbia 3 10240		8
27	47	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265		4
28	40	I'M SORRY CHARLIE JONI LEE/MCA 40501		5
29	34	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425		8
30	32	DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716		12
31	42	FEEL AGAIN FARON YOUNG/Mercury 73731		4
32	51	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529		3
33	10	JASON'S FARM CAL SMITH/MCA 40467		13
34	15	THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106		10
35	55	SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182		3
36	20	STONED AT THE JUKEBOX HANK WILLIAMS, JR./ MGM 14883		10
37	50	LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y		7
38	16	WARM SIDE OF YOU FREDDIE HART/Capitol 4152		13
39	24	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585		13
40	46	BLACKBIRD STONEY EDWARDS/Capitol 4188		6
41	57	SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179		4
42	56	STANDING ROOM ONLY BARBARA MANDRELL/ABC Dot DOA 17601		3
43	43	LAST OF THE OUTLAWS CHUCK PRICE/Playboy 6052		8
44	44	LOVE WAS LINDA HARGROVE/Capitol 4153		8
45	59	FREE TO BE EDDY RAVEN/ABC Dot DOA 17595		4
46	30	SAY I DO RAY PRICE/ABC Dot DOA 17588		9
47	33	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 77315		15
48	48	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY WEBB PIERCE/Plantation 131		9
49	41	THE WOMAN ON MY MIND DAVID HOUSTON/Epic 8 50156		11

50	64	MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028	3
51	35	TEXAS 1947 JOHNNY CASH/Columbia 3 10237	9
52	52	I'LL TAKE IT ROY HEAD/Shannon 838	9
53	61	BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/Capitol 4187	5
54	67	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466	3
55	58	SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442	7
56	63	WHAT WILL THE NEW YEAR BRING DONNA FARGO/ ABC Dot DOA 17586	3
57	36	LYIN' EYES EAGLES/Asylum 45279	14
58	62	WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/Capitol 4169	8
59	65	NOW EVERYBODY KNOWS CHARLIE RICH/RCA PB 10458	4
60	60	SHE'S JUST AN OLD LOVE TURNED MEMORY NICK NIXON/ Mercury 73726	7
61	78	THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295	2
62	66	JADED LOVER JERRY JEFF WALKER/MCA 40487	7
63	77	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	4
64	71	ANOTHER NEON NIGHT JEAN SHEPARD/United Artists XW745 Y	4
65	73	HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	5
66	68	A DAMN GOOD COUNTRY SONG JERRY LEE LEWIS/ Mercury 73729	6
67	79	LONGHAIRD REDNECK DAVID ALLAN COE/Columbia 3 10254	3
68	37	GREENER THAN THE GRASS TANYA TUCKER/Columbia 3 10236	10
69	83	REMEMBER ME WILLIE NELSON/Columbia 3 10275	2
70	70	MY BABY'S GONE JEANNE PRUETT/MCA 40490	6
71	74	UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	6
72	81	YOU MAKE LIFE EASY JOE STAMPLEY/ABC Dot DOA 17599	2
73	75	IF I CAN MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/20th Century TC 2257	5
74	76	A ROSE BY ANY OTHER NAME RONNIE MILSAP/ Warner Bros. WBS 8160	4
75	86	PHANTOM 309 RED SOVINE/Starday 101	2
76	82	MEET ME LATER MARGO SMITH/20th Century TC 2255	4
77	87	IT'S MORNING JESSI COLTER/Capitol 4200	2
78	85	ERES TU (TOUCH THE WIND) SONNY JAMES/Columbia 3 10249	2

CHARTMAKER OF THE WEEK

79	—	FASTER HORSES TOM T. HALL Mercury 73755		1
80	90	I JUST LOVE BEING A WOMAN BARBARA FAIRCHILD/ Columbia 3 10261		2
81	—	WILD SIDE OF LIFE FREDDY FENDER/GRT 039		1
82	38	FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580		15
83	39	PLEDGING MY LOVE BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC 2239		12
84	99	HOW GREAT THOU ART STATLER BROTHERS/Mercury 73732		2
85	89	SOMETIMES JOHNNY LEE/ABC Dot DOA 17603		3
86	91	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597		4
87	—	ANOTHER MORNING JIM ED BROWN/RCA PB 10531		1
88	88	OH, LONESOME ME LOGGINS & MESSINA/Columbia 3 10222		5
89	—	YOUNG LOVE RAY STEVENS/Barnaby 618		1
90	54	WOMAN, WOMAN JIM GLASER/MGM 14834		10
91	—	LOVE WAS THE WIND MELBA MONTGOMERY/Elektra 45296		1
92	—	MY WINDOW FACES THE SOUTH SAMMI SMITH/Mega MR 1246		1
93	100	HONEY, TOAST AND SUNSHINE SUSAN RAYE/Capitol 4197		2
94	94	BE HONEST WITH ME KATHY BARNES/MGM 14836		3
95	95	FEELINGS SARAH JOHNS/RCA PB 10465		3
96	96	LIGHT IN THE STABLE EMMYLOU HARRIS/Reprise 1341		2
97	84	I DON'T THINK I'LL EVER (GET OVER YOU) DON GIBSON/ Hickory 361		6
98	—	GENTLE FIRE JOHNNY DUNCAN/Columbia 3 10262		1
99	—	IT DON'T BOTHER ME BEN REECE/20th Century TC 2262		1
100	—	SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/ Soundwaves SW4525		1



THE COUNTRY ALBUM CHART

JANUARY 10, 1976

JAN. 10	JAN. 3		WKS. ON CHART
1	1	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	11
2	2	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	9
3	3	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	9
4	5	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	29
5	4	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	10
6	7	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	24
7	9	ROCKY DICKEY LEE—RCA APL1 1243	12
8	13	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	5
9	6	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	23
10	8	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	18
11	10	WINDSONG JOHN DENVER—RCA APL1 1183	21
12	12	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	21
13	15	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	8
14	11	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	11
15	14	THE FIRST TIME FREDDIE HART—Capitol 11449	12
16	18	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	7
17	17	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	7
18	21	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	8
19	23	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	5
20	20	TOGETHER ANNE MURRAY—Capitol ST 11433	5
21	22	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLPS 612	39
22	16	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	13
23	19	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	10
24	30	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	6
25	25	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	24
26	24	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY—RCA APL1 1233	8
27	29	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	7
28	26	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	17
29	32	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC ABCD 912	4
30	27	DOLLY DOLLY PARTON—RCA APL1 1221	23
31	28	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	19
32	31	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	9

33	39	SAY I DO RAY PRICE—ABC Dot DOSD 2037	4
34	36	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	6
35	45	BARBI BENTON—Playboy PB 406	3
36	40	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	4
37	33	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	14
38	42	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	3
39	54	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	2
40	38	I'M A BELIEVER JEAN SHEPPARD—United Artists LA525 G	6
41	34	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	13
42	35	BEST OF DOLLY PARTON—RCA APL1 1117	23
43	41	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	14
44	44	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	14
45	37	FREDDY WELER'S GREATEST HITS—Columbia KC 33883	7
46	46	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—Columbia KC 33894	6
47	43	RED HOT PICKER JERRY REED—RCA APL1 1226	8
48	53	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1240	3
49	51	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	4
50	47	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO—Hi SHL 32093	10
51	49	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	27
52	50	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	24
53	—	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	1
54	48	HERE COMES JOHNNY RUSSELL—RCA APL1 1211	10
55	52	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	10
56	—	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	1
57	56	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	8
58	55	M-M-MEL MEL TILLIS—MGM M3G 5002	17
59	58	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	39
60	60	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	23
61	57	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	13
62	62	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	9
63	64	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	29
64	61	DON'T STOP LOVIN' ME DON GIBSON—Hickory H3G 4524	8
65	63	MARGO SMITH—20th Century T 490	12
66	59	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	14
67	66	CHARLEY CHARLEY PRIDE—RCA APL1 1058	27
68	65	HOME LORETTA LYNN—MCA 2146	20
69	68	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	41
70	67	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029	18
71	70	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	35
72	71	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	61
73	69	ROCK 'N ROLL MOON BILLY SWAN—Monument PZ 33895	12
74	73	ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2030	9
75	72	MEMORIES OF US GEORGE JONES—Epic KE 33547	14



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