

Monument: A Special

PHONO WORLD



Who In The World: Hamilton, Joe Frank & Reynolds

HITS OF THE WEEK

SINGLES

EAGLES, "TAKE IT TO THE LIMIT" (prod. by Bill Szymczyk) (Benchmark/Kicking Bear, ASCAP). Their latest lp, "One Of These Nights," has already yielded two hit singles and this eclectic ballad should easily follow suit. The group's harmony sound grows more attractive with each successive listening on this irresistible ballad. Asylum 45293 (Elektra).



ART GARFUNKEL, "BREAKAWAY" (prod. by Richard Perry) (Almo / Caledonia Steam, ASCAP). Garfunkel seems to possess the uncanny ability to uncover classic tunes which easily lend themselves to his willowy vocal style. Last time out it was "I Only Have Eyes For You" and here it's the Gallagher and Lyle title tune from his lp. Columbia 3 10273.



BARRY WHITE, "LET THE MUSIC PLAY" (prod. by Barry White) (Sa-Vette/January, BMI). The man who has done as much for the discos as they have done for him knows how to create a dancer's turn on. White returns in top form after a brief absence with a tune that could become his calling card and one of his biggest hits in some time. 20th Century TC 2265.



RUFUS, FEATURING CHAKA KHAN, "SWEET THING" (prod. by Rufus) (American Broadcasting, ASCAP). The tempestuous vocal stylings of Chaka Khan which steered Rufus chartward on their last few outings gives way to a restrained, but nonetheless effective atmosphere. A lilting arrangement gives the group new depth and strength. ABC 12149.



SLEEPERS

ERIC CARMEN, "ALL BY MYSELF" (prod. by Jimmy Lenner) (C.A.M.-U.S.A., BMI). Carmen, a masterful purveyor of the pop lexicon as he has shown with the Raspberries, has made the transition to an enchanting solo artist. Here, he croons over a backdrop of cascading strings on this self-penned delight from his recent album. Arista AS 0165.



STANLEY CLARKE, "SILLY PUTTY" (prod. by Stanley Clarke & Ken Scott) (Clarkee, BMI). The main man of the bass guitar shows himself to be a composer par excellence as the melody of this tune lures you into its interwoven patterns. The intelligent use of a brass section supplies the color and textural depth. Nemperor NE 202 (Atlantic).



QUEEN, "BOHEMIAN RHAPSODY" (prod. by Roy Thomas Baker) (Trident, ASCAP). Group returns after a long absence with a majestic vocal performance that takes on operatic proportions. Despite its inordinate length, tune should command the same listener enthusiasm that has helped to send it to the #1 position on the English charts. Elektra 45297.



C.C. & COMPANY, "DAYDREAMER" (prod. by Mike Theodore & Dennis Coffey) (Warner Bros., ASCAP). New vocal group scores behind a steady whirling arrangement that makes this tune a savory r&b/MOR item. An easy-going, stylish record that succeeds with a gentle, yet bedazzling touch. Has fine chart possibilities. Westbound WT 5016 (20th Century).

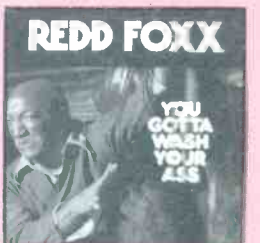


ALBUMS

QUEEN, "A NIGHT AT THE OPERA." No Marx Brothers these English rockers, now managed by John Reid and priming themselves for an early '76 U.S. tour. A work of enormous scope, some have already likened it to "Tommy." The merging of compositional styles and the instrumental as well as vocal execution are superb. Grand, simply, grand. Elektra 7E-1053 (6.98).



REDD FOX, "YOU GOTTA WASH YOUR ASS." Foxx is the granddaddy of the Richard Pryors and Nipsey Russells, and his wit is as strong in 1975 as it was decades ago. Recorded in all his verbal glories at Harlem's Apollo Theater earlier this year, Foxx on record is not for virgin ears. But listen and laugh as others have done for half a century. Atlantic SD 18157 (6.98).



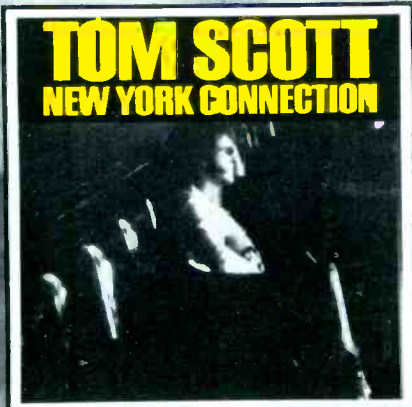
ROGER GLOVER AND GUESTS, "THE BUTTERFLY BALL AND THE GRASSHOPPER'S FEAST." Various Deep Purple members and their friends have contributed to this rock opera/fairy tale performing it here with great feeling for Hobbitt-like detail. Unpretentious and full of swirling orchestral sounds, this ball and feast are a blast. UK UKL-56000 (Mercury) (6.98).



SONNY ROLLINS, "NUCLEUS." One of the most respected mainstream tenor saxmen, Rollins has been unafraid to move forward touching r&b, rock and avant garde bases. An excellent group of sessionmen round out the band under Orrin Keepnews' usual astute production. "My Reverie," "Lucille" and "Are You Ready" are all fine. Milestone M-9064 (6.98).



TOM SCOTT MAKES THE NEW YORK CONNECTION



The innovation and creativity of Tom Scott meets the intensity and dynamics of New York City's premiere rhythm section -- Ralph McDonald, Hugh McCracken, Eric Gale, Gary King, Steve Gadd, Richard Tee, Bob James -- and explodes into one of the definitive instrumental albums of the last two decades.

TOM SCOTT'S NEW YORK CONNECTION

on Ode Records and Tapes

RECORD WORLD

Phonogram Holds Promo Meetings

By ROBERTA SKOPP

■ CHICAGO — To gear up for one of Phonogram's most extensive marketing and promotional campaigns accompanying an impressive new album release scheduled, the firm held a promotion meet in the form of "Phonogram's Olympics of Sound" in their base town of Chicago on December 5 and 6. The December album release consists of ten pop albums, spearheaded by Bachman-Turner Overdrive's "Head On," and eight new Philips classical imports.

Powers Honored

A champagne dinner greeted all attending (consisting primarily of promotion personnel from throughout the country) and the "Promotion Man of the Year" award was given to Paul Powers of Boston following dinner.

Jules Abramson, senior vice president, marketing, for Phonogram tied in the "Olympics of Sound" theme with 1976 being the year of the American Bicentennial and Olympics, as well as being the time when Phonogram/Mercury will be presenting

(Continued on page 51)

Capitol, WCI Companies In Manufacturing Pact

■ LOS ANGELES — Capitol Records, Inc., and the recorded music companies of Warner Communications, Inc., have entered into a long-term agreement by which Capitol will manufacture discs for Warner Bros. Records, Inc., and prerecorded tapes for Warner Bros., Elektra/Asylum and Atlantic Records.

Announcement of the new pact was made jointly today by Bhaskar Menon, chairman, president and chief executive officer of Capitol Records, Inc., and Mo Ostin and Joe Smith of Warner Bros., David Geffen and Mel Posner of Elektra/Asylum and Ahmet Ertegun and Jerry Greenberg of Atlantic.

Terms of Agreement

Under terms of the agreement, Capitol will manufacture for the three WCI companies at its plants in Jacksonville, Illinois; Winchester, Virginia; and Los Angeles, California.

Joe Smith Named Elektra/Asylum Chairman

■ LOS ANGELES — Joe Smith, formerly president of Warner Bros. Records, will become chairman of the board and chief executive officer of Elektra/Asylum Records effective immediately, Steven J. Ross, chairman of Warner Communications Inc., has announced.

Geffen Promoted

David Geffen, who has resigned the chairmanship of Elektra/Asylum to become vice chairman of Warner Bros. Inc., will also serve as advisor and consultant to the WCI Record Group (comprising Warner Bros. Records, Atlantic Records, Elektra/Asylum Records, WEA Distributing and WEA International).

Referring to Smith's new position Ross stated "We are fortunate to have within the WCI Record Group an executive of the stature of Joe Smith to move from his top position with one of our labels to become the head of another of our companies. With Ahmet Ertegun, Mo Ostin and Joe Smith heading Atlantic Records, Warner Bros. Records and Elektra/Asylum Records respectively, I believe we have the strongest record company leadership in the industry today. We at WCI look forward to the con-



Joe Smith

tinued growth of Elektra/Asylum Records under Joe Smith's direction."

Referring to Geffen's new role, Ross commented, "David Geffen is one of the most outstanding and multi-talented executives in the entertainment field. Under his leadership Elektra/Asylum Records has grown to a pre-eminent position in the record business. In his new position as consultant and advisor to the WCI Record Group, we will continue to have the benefit of Mr. Geffen's know-how and judgment in all areas of our record

(Continued on page 16)

Columbia Execs Stress Organization As Key To 1975 Sales Success

By IRA MAYER

■ NEW YORK — "I don't think this is a hot streak," says CBS Records Division president Irwin Segelstein, of the Columbia label's 11 lps on *Record World's* album chart. "It's the culmination of more than a year's work and planning. A streak implies that it's an accident." Stressing intra-company reorganization and strong efforts at inter-departmental cooperation, Segelstein expressed great satisfaction with the company's accomplishments in 1975.

Execs Interviewed

Segelstein was echoing comments made earlier in the day in an exclusive *Record World* interview with seven key Columbia executives. In attendance were Bruce Lundvall, VP and general manager, Columbia label; Jack Craig, VP marketing, CBS Records; Paul Smith, VP sales and distribution, CBS Records; LeBaron

Taylor, VP special markets, CBS Records; Don Dempsey, VP merchandising, CBS Records; Stan Snyder, VP national accounts/marketing, CBS Records; and Tony Martell, VP marketing, CBS Records, Nashville.

Cites Strong '75 Start

"At the end of 1973 and in 1974 we were dealing with vinyl shortages," said Segelstein. "By fall of '74 we knew of a national economic depression but not how it would effect the recording industry—and we thought we might have more vinyl than we needed. But January of '75 got off to a strong start with Bob Dylan's return to Columbia and his 'Blood On the Tracks' album. We came into the depression late compared to other industries, but our planning went on as always."

In late 1974, Segelstein ex-

(Continued on page 45)

Ostin Assumes Pres. Of WB Records

■ BURBANK — Mo Ostin, board chairman and chief executive officer of Warner Bros. Records is also assuming the role of president of the company. Ostin was president of Warner Bros. Records prior to his assumption of the chairmanship in 1972.

Ostin saluted departing president Joe Smith, leaving to become chairman of the board at Elektra/Asylum Records, in a letter circulated to all employees of Warner Bros. Records. Ostin commented, "Joe Smith's contribution to the success of Warners in his 14 years with the company may never be fully appreciated. In a personal way, all of us at Warner Bros. Records will miss Joe. But I can't think of a better man to build on the standards of Elektra/Asylum, standards first set by Jac Holzman, then continued by David Geffen."

FCC Policy Curbs Syndi Agreements

By MICHAEL SHAIN

■ WASHINGTON — The Federal Communications Commission has found that many radio station agreements with music format syndicators are abdicating too much control of station operations. The findings are contained in a recent FCC policy statement that in effect forbids licensees from signing program syndication contracts now in wide use. Already, some station owners are reneging on contracts that give syndicators the right to dictate numbers of commercials, the extent of news programming, even whether the station may back-announce the artists and titles of songs.

The FCC policy follows a two-and-a-half year investigation of syndicator - station agreements. The inquiry stemmed from a dispute between two Florida "beautiful music" stations in

(Continued on page 28)

Mendelsohn, Harlan Assume Top Posts At ABC Record & Tape Sales Corp.

■ NEW YORK — The appointments of Herbert J. Mendelsohn as president, and R.A. Harlan as executive vice president of ABC Record and Tape Sales Corp., have been announced by Elton H. Rule, president and chief operating officer of American Broadcasting Companies, Inc. The appointments are effective immediately.

Mendelsohn, formerly vice president of marketing for ABC Record and Tape Sales, replaces Michael P. Mallardi, who recently was elected vice president, chief financial officer and treasurer of ABC, Inc. Harlan, who moves into the newly created position, had been vice president of operations of ABC Record and Tape Sales.

Prior to joining ABC Record and Tape Sales Corp. in 1974, Mendelsohn was vice president and general manager of WDFW Radio in Chicago. From 1969 to 1972 he was president of Herb Mendelsohn Associates, a firm specializing in the production of audio-visual promotional campaigns.

Before that, Mendelsohn held positions as vice president and general manager of WKBW Radio, Buffalo; vice president and general manager of WMCA Radio, New York; president of Bartell Broadcasters, Inc., owners of radio and television stations and several CATV operations; and general sales manager of



Herbert Mendelsohn

WABC Radio, New York.

Harlan joined ABC Record and Tape Sales Corp. in 1976, when the company purchased Consolidated Distributors, which Harlan joined in 1953.

In 1967, Harlan was named advertising director for the northwest, and in 1970 he became western regional advertising director, and later, national advertising director.

In 1972, he was named director of merchandising and in 1973, he became vice president, merchandising. Last year he was named vice president, buying, and in July of this year he became vice president, operations.

Chappell Names Two New VPs; Military Joins Firm, Mahfouz Upped

■ NEW YORK — Chappell Music president Norman Weiser has named two new vice presidents in New York and augmented the staff of the west coast division in Los Angeles.

In New York, Frank Military has been appointed vice president, creative. Reporting to Norman Weiser, he will be involved in all phases of the New York professional department and will serve as creative coordinator for the Nashville, Los Angeles and Toronto offices. In this capacity he will work closely with the other divisional vice presidents, Henry Hurt, country music division in Nashville and Eddie Reeves, west coast division in Los Angeles.

Since 1970, Military has been

Springboard Gets Rights To Musicor Catalogue

■ NEW YORK — Art Talmadge and Dan Pugliese announced last week that Musicor Records and Springboard International entered into an agreement whereby Springboard has acquired rights to the Musicor catalogue. Talmadge stated that Musicor will continue to produce new product on the Musicor and Dynamo labels.

Roster

The Musicor label includes many recordings by Gene Pitney, George Jones, Melba Montgomery, the Platters and others.

Disco 'Celebration' To Ring In '76

■ NEW YORK — "The Celebration," billed as "the ultimate in New Year's Eve parties" will take place at the N.Y. Coliseum providing 12 hours of continuous entertainment beginning at 9:00 p.m. on December 31, according to H. David Flowers and Aki Aleong, the co-producers of the event.

25,000 Expected

A total of 25,000 people are expected to attend "The Celebration" which will feature live

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Bay City Gold

■ NEW YORK—Arista Records vice president, promotion David Carrico announced last week that "Saturday Night," by the Bay City Rollers, has been certified gold by the RIAA. The record is bulleted at number two this week on the **RW** singles chart.

Arista is also represented in the top ten of the **RW** chart by Barry Manilow's "I Write The Songs" which is bulleted this week at number six. Eric Carmen's first single for the label, "All By Myself," is **RW** Chart-maker Of The Week, debuting at a bulleted 76.

Powerhouse Picks

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

Neil Sedaka (Rocket) "Breaking Up Is Hard To Do."

Forced out by extensive lp play and now available as a single, it has received numerous major market adds in the past two weeks and looks like a sure smash!



Frank Military

co-president of Music Maximus with Jay Morgenstern, a publishing company they recently sold to Sam Lefrak Entertainment Corporation. Prior to the formation of Maximus, Military was vice president of Metromedia Music.

Weiser also named Phil Mahfouz director of copyright, as vice president, administration in New York. Mahfouz will coordinate all administrative activities in the Los Angeles, Nashville, New York and Toronto offices, reporting directly to Norman Weiser. Originally an assistant to the head of copyright in

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DEAR RETAILER:
SALES ARE UP, BUSINESS
IS GOOD, AND THESE ARE
MORE THAN A FEW GOOD
REASONS WHY:

NUMBERS	CAT STEVENS	SP 4555
THE CAR OVER THE LAKE ALBUM	THE OZARK MOUNTAIN DAREDEVILS	SP 4549
LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE	SP 4552
DIAMONDS & RUST	JOAN BAEZ	SP 4527
BELLAVIA	CHUCK MANGIONE	SP 4557
CRISIS, WHAT CRISIS?	SUPERTRAMP	SP 4560
MELLOW MADNESS	QUINCY JONES	SP 4526
IT'S ONLY LOVE	RITA COOLIDGE	SP 4531
GREATEST HITS	CAT STEVENS	SP 4519
EQUINOX	STYX	SP 4559
HAIR OF THE DOG	NAZARETH	SP 4511
ORDINARY FOOL	PAUL WILLIAMS	SP 4550
FLAT AS A PANCAKE	HEAD EAST	SP 4537
ONCE I LOVED	ESTHER SATTERFIELD	SP 3408
FRAMPTON	PETER FRAMPTON	SP 4512
STORM AT SUNUP	GINO VANNELLI	SP 4533

HAVE A GREAT CHRISTMAS SEASON!



Nemperor Names Strait Label Coordinator

■ NEW YORK — Ed Strait has been appointed national label coordinator for Nemperor Records in New York City, it was announced by Nat Weiss, president of Nemperor.

In his new post, Strait will be responsible for coordinating all phases of promotion, sales, merchandising, press/publicity, and artist relations activities between Nemperor and its distributor, Atlantic Records. The Nemperor artist roster now includes Stanley Clarke, Lenny White, Jan Hammer, Jerry Goodman, Raices, Tommy Bolin and Andy Pratt.

Strait was the promotion rep for Atlantic/Atko and Elektra/Asylum Records for the past three years working out of the WEA Corporation office in Cleveland. He was graduated from Akron University (Ohio) in 1972, where he received a B.A. in mass communications, serving as music director for the college radio station, WAUP.

Mitchell Gold

■ LOS ANGELES — "The Hissing Of Summer Lawns," Joni Mitchell's fourth Asylum album, has been certified gold by the RIAA during its third week of national release.

RCA Pacts with Peters Intl.

■ NEW YORK — RCA Records International and Peters International, Inc. have reached a manufacturing and distribution agreement covering recorded product of RCA Italy. Peters will manufacture the product in the U.S. and Canada.

Artists Available To Peters

The announcement was made jointly by Robert D. Summer, division vice president, RCA Records International, and Chris Peters, president of Peters International, Inc.

RCA Italy artists immediately available to Peters include

Kramer To Head Capitol Pubberies

■ LOS ANGELES — Bhaskar Menon, president, & chief executive officer of Capitol Industries-EMI, Inc., and Beechwood/Glenwood Music Corporations, has announced the election of Ronald Kramer as vice president, & general manager of Capitol's Music Publishing Companies, effective January 1, 1976.



Ronald Kramer

Kramer will headquarter in the Capitol Tower and report directly to Menon.

Kramer comes to Capitol from Dick James Music where he headed up west coast and creative affairs. Previously, he was associated with Metromedia, GRT/Chess and E. H. Morris.

Claudio Baglioni, Riccardo Cocciante, Lucio Battisti, Nicola DiBari, Paolo Frescura and Patty Pravo, among many others.

Participating in the negotiations that led to the agreement between RCA and Peters were Joe Vias, director, international planning & administration, RCA Records International, and Jim Bailey, vice president and general manager, Peters International, Inc., along with Peters.

Peters International warehouses are in Manhattan, and distributes product from all over the world.



From left: Chris Peters, president, Peters International, Inc.; Chris Peters, Jr., assistant to the president, Peters Intl. Inc.; Robert Summer, division vice president, RCA Records International; Jim Bailey, vice president and general manager, Peters Intl. Inc.

Motown Scores With Singles

■ LOS ANGELES—Motown Records has just completed one of its most successful singles sales periods in recent history. According to Mike Lushka, the label's vice president of sales, Motown sold more than 60,000 singles last week alone, with more than half of these sales attributed to Diana Ross' "Theme From Mahogany (Do You Know Where You're Going To)," bulleted at 7 on The Singles Chart, "Walk Away From Love" by David Ruffin, bulleted at 26, and "Love Machine" by The Miracles, bulleted at 39.

Single sales for the previous four week period has totaled more than 1.5 million units, with heavy response also coming from Willie Hutch's "Love Power" and "Happy" by Eddie Kendricks.

Phillips to Phonogram For East Coast A&R

■ CHICAGO — Charles Fach, executive vice president/general manager of Phonogram/Mercury Records has announced the appointment of Jud Phillips to the position of director of east coast a&r for the label.



Jud Phillips

Phillips comes to Phonogram/Mercury from Castle Music Productions in Boston where he was vice president and general manager. At Castle he was involved with the management of such artists as Duke and the Drivers, Jonathan Edwards and Road Apples and was also involved in the operations of the 16-track recording studio and publishing companies. He has previously served as a&r administrator for Bell Records and prior to moving to New York was assistant to Jack Good of Screen Gems in Los Angeles. Jud has also been chief engineer of Nashville West Recording Studios and Sound Factory Studios in Los Angeles where he was involved with such acts as Ike and Tina Turner, the Allman Brothers, The Crusaders and the Jackson Five.

Jud Phillips appointment is effective immediately and he will be located at the company's New York office.

Lushka attributed much of Motown's current single success to the recent expansion and realignment of the promotion and sales staffs, particularly in the area of pop promotion. Artists who have had traditional r&b histories are now crossing over into the pop market . . . with some actually starting with a pop airplay base and moving into r&b concentration.

"The most important thing to remember," Lushka commented, "is that Motown is acutely sensitive to the singles market. That's where we made our initial impact on the industry and, as the industry turns back to the single, we intend to fully exploit our expertise in that area. We have sharply curtailed the amount of singles we release, concentrating only on product that our entire sales and promotion staffs believe in."

Motown's recent acquisition of Detroit-based Prodigal records has given the label another strong single base, with particularly heavy action currently on "Sagittarian Affair" by Ronnie McNeir. According to Prodigal vice president and general manager Gordon Prince, the label is about to release two cuts from their Gaylord and Holiday "Second Generation" album, "Eh! Cumpari" and "The Little Shoemaker" which have been receiving particularly intense response on both WJR and WCAR. Prodigal, like Motown, is putting an intense sales and promotion concentration on a limited number of singles releases.

Lushka projected a continuing stream of Motown singles successes, with such recent releases as "Quiet Storm" by Smokey Robinson, "Sweet Love" by The Commodores, "Everybody's Got To Do Something" by the Originals, and "This Empty Place" by Stephanie Mills all coming.

New York Office Opened by Virgin

■ NEW YORK — Virgin Records has opened an American office in New York at 55 West 53rd Street. The announcement was made from London by Richard Branson, Virgin's founder and managing director. Virgin has recently signed a distribution agreement with CBS Records, launching their new deal with the release of Mike Oldfield's new album, "Ommadawn."

The New York office will be headed by general manager Annie Shand. Miss Shand was international manager in the London office before her transfer to New York. The phone number at the New York office is (212) 489-0295.

NATALIE COLE

INSEPARABLE

Natalie's new single is
from her chart album,
Inseparable,
(ST-11429)
that includes
her first smash single,
This Will Be!



THE COAST

By BEN EDMONDS



■ **BROKEN WING:** Following a course that more than a few people have been insisting was inevitable for well over a year now, **Bernie Leadon**, a founding member of the **Eagles**, has voluntarily left the group. He was never known to be overly fond of touring, and the songs he contributed to the band, as fine as they often were, were just as often on a markedly different spiritual tangent from the rest of the band. A report that he'll rejoin the **Flying Burrito Bros.** is untrue; his plans now call only for eventual solo recording for Asylum. The Eagles, meanwhile, have taken on Front Line stablemate **Joe Walsh** to plug the hole. Walsh, you'll remember, joined the band onstage when they opened a couple of **Stones** shows last summer, and the combination worked out so agreeably that the remaining four knew immediately where to go when Leadon finally made up his mind to leave. Walsh will join them for the mid-January to early-February tour of New Zealand, Australia and Japan, for which they are currently in rehearsal out in Malibu. The tour repertoire will consist exclusively of familiar Eagles material, Joe contributing guitar, keyboards and backing vocals; **Don Felder** is expected to fill the banjo void. The Eagles are scheduled to cut their next lp here sometime in the spring, but Walsh's role, if any, in the project has yet to be determined. For the time being, he's simply the **Ron Wood** of the group . . . **Elton John**, during a visit to Toronto to check out **Bernie Taupin's** solo recording progress, declined an invitation to be a surprise in the **Rolling Thunder Revue's** Toronto package . . . **David Bowie** saw the name **Billy Bass** in this column so often that he figured that the person attached to it must have *something* going for him, and has hired Bass away from UA to handle promotion (in a VP capacity) for the many proposed avenues to be explored by his Bewley Bros. production company . . . **Carole King** has become a more-or-less permanent member of the **David Crosby-Graham Nash** travelling electrical show . . . Having tasted stagefruit as a member of the **Rolling Thunder Revue**, **Joni Mitchell** is expected to undertake a tour all her own in late winter. And **Rod Stewart**, who's been laying groundwork with producer **Tom Dowd** to commence recording on the follow-up to "Atlantic Crossing," is also investigating the possibility of doing a few live solo dates with the band that backed him on those sessions (**Steve Cropper**, **Jesse Ed Davis**, **Roger Hawkins**, **David Hood** and the **Memphis Horns**) . . . **Jerry Weintraub** and **Robert Stigwood** have all but signed a co-production deal for the film version of "Sgt. Pepper's Lonely Hearts Club Band." It's speculated that Weintraub may be eyeing the \$8 million-budgeted project as the vehicle to introduce **John Denver** to the silver screen masses. We're not exactly sure how, but there's a good chance that he isn't either just yet . . . **Lou Reed** is currently being hounded by lawsuits from all sides. There's one from his ex-manager **Dennis Katz**. And another from his ex-producer **Steve Katz**. And another from Studio Instrument Rentals. And another still from British Talent Management (which revolves around the cancellation of his European tour set for last August). Anybody else out there wanna take a shot at it?

For six years now, **Danny Cox** has been performing something that's come to be known as the "Christmas Medley." It's an acoustic segment of his show that features familiar seasonal melodies interwoven into a highly appealing instrumental configuration. He's finally gotten around to committing it to tape and, although it won't be released commercially, it is being made available to radio stations by Good Karma Productions and Phonograph Record Magazine. There's definitely a paucity of holiday music that applies to FM audiences, and the opportunity to score some is one that shouldn't be passed up. For copies, contact PRM at (213) 466-6109 . . . **Ted Nugent** is not the kind of rock & roll performer who likes to settle for polite applause, and the reactions he's known to elicit are a little, well, *curious*. Following his closing night performance at the Whisky five years back, the club promptly burned down. Seventeen people were snuffed in a riot at a South Carolina rock festival at which Ted performed in the summer of '72. And just last week in Spokane, a member of Ted's audience whipped out a 44-magnum pistol in the middle of the performance and was pointing it in the general direction of the stage when Ted and his band noticed what was going on. The band immediately stopped playing, but Ted just stared his potential assassin straight in the face and continued to play until other members of the audience had wrestled the assailant's gun away from him. Maybe all those awful things they've been telling us about rock & roll are true after all.

Patti at the Roxy



Following Patti Smith's recent opening at the Roxy in Los Angeles, friends and Arista executives gathered backstage to offer congratulations. Smith is pictured above flanked by Stan Goldstein of Magna Artists (left) and Clive Davis, president of Arista.

Goody Reports Loss

■ **MASPETH, N.Y.**—Sam Goody, Inc. has reported sales and earnings for the nine month and three months periods ended Sept. 30, 1975.

Sam Goody, president of the chain of retail home entertainment centers, announced that sales for the nine month period ended Sept. 30, 1975 were approximately \$28,333,600 as against \$23,533,478 for the same period in 1974. The nine month period ended Sept. 30, 1975 reflects a net loss of \$3,088 as compared to a profit for the same period ended Sept. 30, 1974 of \$316,947 or \$.47 a share.

For the same quarter ended Sept. 30, 1975, sales were \$10,202,568 and the net loss was \$167,461 or \$.25 per share as compared to sales of \$7,906,798 and net income of \$149,741 or \$.22 per share for the three month period ended Sept. 30, 1974.

Pickwick Announces Operating Results

■ **WOODBURY, N.Y.** — Pickwick International, Inc. has announced operating results for the fiscal quarter which ended October 31, 1975. During this second quarter of fiscal 1976, sales rose 6 percent to \$64,931,812 from \$61,269,495. Net income increased 26 percent to \$2,497,558 from \$1,985,084 in the comparable period of fiscal 1975. Earnings per share for the quarter rose to \$0.57 from \$0.44 in the similar period of the prior year.

The sales for the six month period increased 4 percent to \$119,183,455 as compared with \$114,968,257. Net income showed a growth of 24.3 percent or \$3,739,465 as against \$3,008,355. Earnings per share for this period rose to \$0.85 from \$0.67.

All net income figures for 1974 were restated to reflect the change made in the last fiscal year to the LIFO method of valuing the major portion of the inventories.

Walsh To Tour With the Eagles

■ **LOS ANGELES**—Irving Azoff, president of Front Line Management, announced that Joe Walsh, ABC recording artist, will join the Eagles on their upcoming tour, replacing Bernie Leadon. Dates for the first leg of the tour, which begins in January, 1976, will be announced shortly.

Walsh was the lead guitarist and vocalist for the James Gang. With his own group, Walsh recorded three albums, "So What," "The Smoker You Drink, The Player You Get," both certified gold, as well as a third lp, "Barnstorm."

The Eagles, which includes Glen Frey (guitar, piano, vocals), Don Henley (drums, vocals), and Randy Meisner (bass, vocals), in addition to Walsh, will be performing selections from their four Asylum albums.

B'nai B'rith Lodge To Honor Berman

■ **NEW YORK** — Albert Berman, managing director of the Harry Fox Agency, will be honored on February 25, 1976, by the Music and Performing Arts Division of the Anti-Defamation League Appeal and the Music and Performing Arts Lodge of B'nai B'rith. He will receive the 1976 Human Relations Award at a luncheon in the Waldorf Astoria Hotel.

Carter at NARM

■ **NEW YORK**—Jimmy Carter, former Governor of Georgia and current Presidential candidate, will be the featured speaker at the NARM Scholarship Foundation Dinner which will be held on Monday evening, March 22, at the Diplomat Hotel in Hollywood, Florida, during the 1976 NARM Convention.

The 10th Anniversary Of Midem



(International Record and Music Publishing Market)

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bill Thompson: Moving Ahead with The Starship

By IRA MAYER

■ The Jefferson Airplane-cum-Starship marks ten years of rocking this January. Its core members—Grace Slick, Paul Kantner and Marty Balin—reunited on the “Red Octopus” album, and topped both the Album and Singles Charts (the latter with “Miracles”) in 1975. In this Dialogue group manager and Grunt Records president Bill Thompson discusses the change from Airplane to Starship and focuses on the strategy that has once again made Grace, Paul and Marty American rock favorites.



Bill Thompson

Record World: What effect does the emergence of a Bruce Springsteen have on an established group like the Starship?

Thompson: I think the effect is that more people come into the record stores. He's gotten a Newsweek and a Time cover, and it's important for the record companies to make certain that when people come into the stores to buy that Springsteen album, that there's merchandising evidence going on—mobiles and posters, and getting that in-store play so that you can sell some of your records. People go in there looking for a specific hit and that's where you get a lot of your other sales.

RW: With a group with a reputation like the Starship's, do you still look for something like in-store airplay?

Thompson: Sure. That's one of your best tools in selling records, in-store airplay. With Grunt Records' deal with RCA, it's up to RCA to have its promotion people and sales people go in and pitch the stores. We got tremendous in-store play on “Red Octopus.” The record has been so well accepted and so well liked that most stores I go into, I see displays. I see posters, I see mobiles. And we have clerks, also, talking about it. We did a promotion with J. L. Marsh where all their clerks wore “Red Octopus” T-shirts. Tremendous if you're somebody off the street and you go in and buy a record and the guy says, “What's that record like?”

RW: What prompted the transition from Airplane to Starship?

Thompson: The Starship is a whole new group with different personnel and a different attitude towards music than the Airplane. The band now knows more as to how to record, how to make hits. They want to make hits. The benefit of the name—it's a very commercial name. When Paul and Grace first decided that they were going to play again, after not really playing live for a couple of years—and the Airplane more or less falling apart—that was the first big step.

Picking the name—the reason we picked that name was because of the album “Blows Against the Empire,” that Paul recorded in 1970, which was called Jefferson Starship. Again, I don't think it was a name change—it was a new name. We're going to put out a double Airplane anthology set in January.

RW: What was the difference between “Dragon Fly” and “Red Octopus” as far as the group's continuity?

Thompson: “Dragon Fly” set up “Red Octopus,” for one thing. There's so many things that fit into place. Very interesting—all of the planning that went into this album has worked perfectly. Getting the hit single is something that you always want to have, of course, but you can't always predict when it will happen. Originally we went out and played 3,000 seat halls and started the name and saw the excitement. And then we got together, and rehearsed and made “Dragon Fly,” a very good album. Then the group went out and played another major tour. “Dragon Fly” got tremendous airplay and became gold. Marty Balin came back into the group at that point, and the group rehearsed for over a month for “Red Octopus” (which is something the Airplane did not do, incidentally, they didn't rehearse that much). They would go in the studio and record. They knew the songs, they went in and knocked down all the basic tracks in two weeks for “Red Octopus.” Then they spent another month and a half doing vocals and sweetening. Also, they've done three tours

this year, and that's the best promotion you can get. It's live performances, knocking people out, going back into bigger halls. We're starting to sell out very large halls now. We sold out Boston Gardens, the Spectrum in Philadelphia, Pittsburgh, New Haven.

RW: Was it overoptimism when the Starship came into New York last year, three days in Radio City?

Thompson: Yes. It was. I felt that those tickets would sell very quickly.

RW: You could have probably done more than that this year.

Thompson: Maybe. Another key—a very big thing I believe—was the free concert that we did in Central Park. It's very interesting, also, how a lot of people have wanted this record to make it. A lot of people in the business have wanted it. And a lot of friends of mine, who don't even work for RCA. “Dragon Fly”—of course people like Tom Cossie and Billy Bass really worked very hard on that record. Now Bass does not even work for RCA anymore, he works for United Artists. But he promoted “Red Octopus.” He dug it a lot, he liked it a lot. And he pushed it. Mike Klennner, he works for Arista Records, he's a very good friend of mine, and he helped us set up the free concert in Central Park. It was tremendous. There were over 100,000 people there. And an incredible press. I really think that had a lot to do with the record going $\neq 1$. I really do. We also have done three free concerts in San Francisco this year. Next year we hope to do more free concerts because free concerts, not only being great fun to do, are really commercial vehicles also. People get turned on, people buy your records. Radio deejays who were out there—we got a lot of the coverage and a lot of the trades. The last free concert in San Francisco we did with the Grateful Dead and Rolling Stone picked that up; Melody Maker—it goes around.

RW: That was a short-notice event.

Thompson: We had wanted to do a free concert before we left and we have some people in San Francisco known as the People's Ballroom—they usually put it together and then just pass the hat around to pay for all the labor and everything. It's groovy to do it that way. We were looking for an opening act on the show and a week beforehand somebody from the People's Ballroom called me and said, “Who do you want to open?” I said, I don't know—maybe Jerry Garcia, maybe King Fish, maybe the Sons of Champlin, somebody.” She called back and said, “What would you think about the Grateful Dead?” I said, “Incredible, but would they do it?” They hadn't played in such a long time. So Paul got in touch with Garcia. He wanted to do it, and so . . . we kept the publicity down very low, we tried not to mention them at all. The day before we just said Starship was going to do it with friends. And I still think we had 40 or 50 thousand people there. It was good. There's some talk of us playing dates with the Dead next summer, which we might do. 1976—200 Years, American Bands.

“The Airplane never worked as hard as the Starship did this year . . . And the Airplane was so big in those days . . .”

RW: The bicentennial show?

Thompson: Right. The success of “Octopus” had a lot to do with the first tours that we went out on last year, a lot of planning between Herb Spar, the agent at ICM, and myself—we wanted to go into all of the top record selling markets, which we did. This, the latest tour that we're doing now, is also to reinforce that. Going into Cleveland, Cincinnati, Pittsburgh, Philadelphia, Boston, New York, Denver, Salt Lake, Los Angeles, San Francisco. The group is out there playing live and it's the best you can have. You go into a town, people play your records before you go in, during and afterwards, and there's a lot of talk. And record sales move correspondingly.

RW: That's another difference between the Starship and the Airplane—the amount of touring.

Thompson: The Airplane never worked as hard as the Starship did this year. The Airplane never went out longer than a three week tour. And the Airplane was so big in those days, it was really one of the

(Continued on page 28)

WELCOME



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"The country needs this record now"—Billy Swan.

The new Kris Kristofferson single, "The Year 2000 Minus 25," b/w
"If It's All the Same to You," from the brand-new Kristofferson album.

KRIS KRISTOFFERSON

**WHO'S TO BLAME AND
WHO'S TO BLAME**

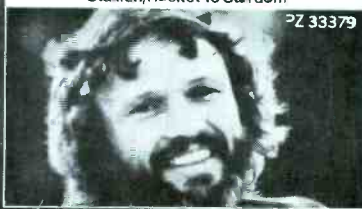
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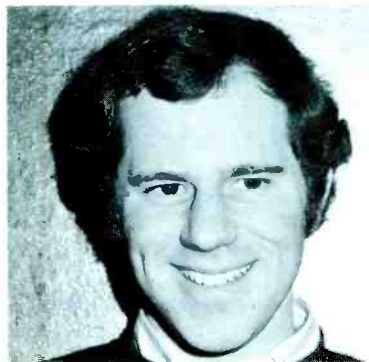
Lucky Lucy



Following her debut at New York's Other End recently, RCA recording artist Lucy Simon was congratulated by some friends and family. It was the first time Lucy had performed in about five years, but she was familiar with the room, having played it many times when it was the Bitter End, and she was one of the Simon Sisters. Seen from left are: David Levine (Lucy's husband); Mike Berniker, RCA Records division vice president, popular a&r; Lucy; Ken Glancy, president, RCA Records and Mrs. Glancy.

Fine Joins Arista

■ NEW YORK — Clive Davis, Arista Records president, has announced that Stu Fine has been appointed to the post of manager, east coast a&r, talent acquisition for Arista. In his new position, Fine will be responsible for auditioning and searching out new artists and finding new material. Prior to joining Arista, Fine held the position of publicity writer for RCA Records.



Stu Fine

Mercury To Distribute Books

■ CHICAGO—Phonogram, Inc./Mercury Records is going into the book distributing business. In connection with the December release, Mercury will be mailing three books as promotional pieces. The initial book to go out is "Bachman-Turner Overdrive: Rock Is My Life, This Is My Song," by Canadian writer Martin Melhuish.

"The Butterfly Ball" album is based on a book of illustrations by Alan Aldridge and verses by William Plomer, published by Grossman Publications. This and a book called "Skyhooks: Million Dollar Riff," by Jenny Brown, about the Australian rock act Skyhooks, will be mailed to a select group of radio and press people.

Viewlex Appoints Richard Meixner

■ NEW YORK—Richard Burkett, president of Viewlex Custom Services Division, has announced that Richard Meixner has been appointed manager of customer service for the Viewlex companies.

Meixner's background in record pressing is extensive. He started as a pressman at Allentown Record Company, Viewlex's Pennsylvania operation, and eventually became manager of production control there. In 1972, he was transferred to the Long Island plant in the capacity of production control and customer service manager.

In his role as manager for customer service, Meixner will serve a dual responsibility. He will continue to function in the area of sales on most of his present accounts, but he will now also coordinate the customer service activities throughout the entire Viewlex organization. He will be reporting directly to Richard Burkett.

Bennett, Bob & Bearde



On hand for the taping of Bob Hope's Christmas show for NBC-TV were, from left: promotion executive Pete Bennett, Hope and producer Chris Bearde. Bennett, head of Pete Bennett Enterprises, is handling promotion of Hope in the recording area for the bicentennial year of 1976.

Fred Neil Signs With Columbia

■ NEW YORK—Irwin Segelstein, president, CBS Records, has announced the signing of Fred Neil to an exclusive recording contract with Columbia Records. For Columbia, Neil, who has been absent from the recording scene for a number of years, will soon release an album of newly-written material. Bruce Lundvall, vice president & general manager, Columbia Records, was responsible for bringing Neil to the label.

Key Folk Figure

Neil was a key figure in the early 1960s Greenwich Village folk music scene as a singer-composer of such albums as "Bleecker and MacDougal." His songs, which include such modern-day standards as "The Dolphins," "Little Bit of Rain" and "The Other Side of This Life," have been recorded by many artists, among them Linda Ronstadt, The Lovin' Spoonful, Nilsson and Kenny Rankin. Perhaps his most familiar composition is "Everybody's Talkin'," which was used prominently in John Schlesinger's film, "Midnight Cowboy."

Palmer Promo Tour

■ NEW YORK—Island recording artist Robert Palmer has arrived in New York where he has kicked off a national promotion tour in support of his current album, "Pressure Drop."

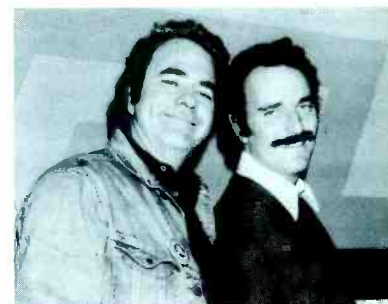
In conjunction with Palmer's visit, Island Records has launched a major nationwide merchandising campaign for the "Pressure Drop" album. Key advertising buys have been made in all the major markets that are on Palmer's itinerary, and various in-store devices have been created in support of the overall merchandising effort.

A&M Re-Signs Axton

■ LOS ANGELES — Jerry Moss, president of A&M Records has announced the resigning of singer/songwriter Hoyt Axton to a long term exclusive recording contract with the label.

Hoyt Axton has recorded three albums to date, "Less Than the Song," "Life Machine," and "Southbound." He is the author of many well known songs including "Greenback Dollar," "The Pusher," "Joy to the World," "Never Been to Spain," "When the Morning Comes," and "The No No Song."

Hoyt is currently in the studio recording his next album for the label.



Hoyt Axton, Jerry Moss

Wallace to UA Music

■ LOS ANGELES—Michael Stewart, chairman and president of the United Artists Music Publishing Group, has announced that Randy Wallace has joined the professional staff at UA music.

Prior to joining UA, Wallace was a staff writer at Tree Publishing in Nashville. He had previously headed his own publishing company, Yellow Roadster Music, and was also a writer and director at Opryland in Nashville.

According to Waiiy Schuster, vice president, United Artists Music, Wallace's responsibilities will include working with UA's catalogue and attracting new writers and talent to UA Music.

Midland Accelerates Release Schedule

■ NEW YORK—Bob Reno, president of Midland International Records, has announced an acceleration of Midland's release schedule. Due to the momentum created by Silver Convention, which went to the number 1 spot on the **RW** Singles Chart.

Slated for release are new singles by Silver Convention, Scott Jacobi, and a black German singer Marboo, who records on Finger Records in Germany. Coming in February is the debut lp by Universe City, a contemporary black group.

'Island Girl' Gold

■ LOS ANGELES — Elton John's MCA single "Island Girl," has been certified gold by the RIAA.

Record World
in cooperation with John Reid Enterprises and MCA Records
presents

A TRIBUTE TO ELTON JOHN



Photo: Terry O'Neill

A spectacular in the truest sense of the word. This tribute to the premier rock star of the '70s will be available, through a special, increased press run, at the 1976 MIDEM Convention for distribution throughout the world.

ISSUE DATE: January 31, 1976
AD & EDITORIAL DEADLINE: December 31, 1975

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ARETHA FRANKLIN—Atlantic 3311

YOU (prod. by Jerry Wexler & Aretha Franklin)
(Jay's Ent./Chappell, ASCAP)

Aretha's "5 For The D.J." signalled a return to the hit stylings of several years ago. This follow-up finds the first lady of soul at a peak performance.

GEORGE HARRISON—Apple P 1885
(Capitol)

THIS GUITAR (CAN'T KEEP FROM CRYING)
(prod. by George Harrison) (Ganga, BMI)

Harrison hits the mark with this edited extra textural ballad. With superb accompaniment from Gary Wright's ARP strings, song is given a sharp edge.

BARBRA STREISAND—Columbia 3 10272

SHAKE ME, WAKE ME (WHEN IT'S OVER) (prod. by J. Lesser & R. Holmes) (Stone Agate, ASCAP)

The Four Tops' 1966 Motown classic provides the vehicle for Barbra's attempt at making strong pop/disco inroads. Long version hits the mark.

THE ORIGINALS—Motown M 1379F

EVERYBODY'S GOT TO DO SOMETHING (prod. by Frank Wilson & Michael Sutton) (Jobete, ASCAP)

A crisp, rhythmic disco pleaser sports an impressive array of vocals and a grinding beat. Group does something here and that something is done well.

HENRY MANCINI & HIS CONCERT ORCHESTRA—RCA JR 10463

AFRICAN SYMPHONY (prod. by Joe Reisman)
(Warner-Tamerlane/Van McCoy, BMI)

The author of "Moon River" meets the author of "The Hustle" and their styles mold together to form a scintillating and colorful piece of instrumental music.

LIZ TORRES—RCA JB 10519

HUSTLE LATINO (prod. by Jerry Love & Michael Zager)
(Dramatis, BMI; Louise Jack, ASCAP)

Songstress is the co-star of TV's popular "Phyllis" show. With an energetic spoken/vocal style, she connects with an extremely danceable salsa/disco tune.

ROBIN FREDERICK—Ultimathule UL 1001

I KNOW WHO I AM (prod. by Michael O'Connor & Robin Frederick) (W.B., ASCAP)

A very self-assured tale from this songstress who puts it all together with a vibrant arrangement that rolls along with a full, "happy" sound.

PEGGIE DEE—Conex

SUSIE SNOW FLAKE (prod. by R. Rivera)
(Conex, ASCAP)

A seasonal greeting full of cheer and good wishes with lots of sleigh bells. A typically catchy Christmas melody makes you wish for snow.

THE DRAMATICS—ABC 12150

YOU'RE FOOLING YOU (prod. by Tony Hester)
(Groovesville, BMI)

The full-bodied vocal sound of the Dramatics has never sounded more lush as they tackle this up-tempo number from their recent set . . . no fooling.

THE FOUR SEASONS—Warner Bros.
WBS 8168

DECEMBER, 1963 (OH, WHAT A NIGHT) (prod. by Bob Gaudio) (Seasons/Jobete, ASCAP)

Group who continues to show chart resiliency follows their last top ten outing with this disco flavored item in their timeless harmony mold.

RAY STEVENS—Barnaby 618 (Janus)

YOUNG LOVE (prod. by Ray Stevens)
(Lowery, BMI)

A true master of the novelty record, Stevens' latest plays it straight . . . almost. A fine arrangement adds a supple, light-hearted touch.

FLUDD—Private Stock 056

I'M ON MY WAY (prod. by Brian Pilling)
(Welbeck, ASCAP)

Canadian rock outfit crosses the border with churning guitars and lush mellotrons. Group is well on their way with a totally fulfilling effort that could establish them.

LITTLE RICHARD—Manticore MA 7007FA
(Motown)

CALL MY NAME (prod. by Little Richard)
(Pen Rob, ASCAP)

The self-proclaimed "King of Rock 'n' Roll" is back with a new label but his vocal style is still as explosive as ever. A sure-fire pop/disco effort worth calling for.

POISON—Roulette 7181

GET UP AND MOVE YOUR BODY (prod. by Joe Carter & Thomas Cephas)
(Big Seven/Hot Gold, BMI)

Group that stomped through "Let Me Lay My Funk On You" last time, follows it with another party record in the mold of early Sly & the Family Stone.

FREDDY & FRIEND—Morningstar MST 501

AFRICA (prod. not listed)
(April, ASCAP)

A dark, foreboding intro develops into a haunting piece of music. Song has attained international success and is ready to take on the U.S. market.

THE TROGGS—Pye 71054

SATISFACTION (prod. by Larry Page)
(ABKCO, BMI)

A song that is so typically Troggs, you'd think the Rolling Stones wrote it just for them. Singer Reg Presley remains the epitome of suggestiveness.

PETER SKELLERN—Private Stock PS 054

HARD TIMES (prod. by Meyer Shagaloff)
(Warner Bros., ASCAP)

Englishman who exhibits a strong bent for the eccentric adds a touch of Bowie to a vaudevillian arrangement. This one has the potential to go all the way.

STEPHANIE MILLS—Motown M 1382F

THIS EMPTY PLACE (prod. by Hal David & Burt Bacharach)
(Jac/Blue Seas/U.S. Songs, ASCAP)

The young songstress from Broadway's "The Wiz" makes this Bacharach/David song all her own as she instills a lively soulful/gospel flavor with a lot of flair.

BEN E. KING—Atlantic 3308

WE GOT LOVE (prod. by Norman Harris)
(Golden Fleece/Mighty Three, BMI)

This supernatural talent who made a remarkable comeback earlier this year adds a tangy twist to this rousing number. Look for heavy pop/r&b play.

SIMON SAID—Atco 7041

SMILE (prod. by Meco Monardo, Tony Bongiovo & Jay Ellis) (Bourne, ASCAP)

An interesting uptempo interpretation of Charlie Chaplin's classic. This easy to program song should bring a big grin to the disco DJs. Tune is worth a listen.

REVELATION—RSO SO 518 (Atlantic)

JUST TOO MANY PEOPLE (prod. by N. Harris, J. Gasper & A. Felder) (Braintree/Rumanian Pickle Works, BMI)

Group with a sweet soulful sound reminiscent of the flavor Philadelphia has recently become famous for, turns in a solid, invigorating r&b performance.

SWEET BLINDNESS—Quality QA 502
(Private Stock)

COWBOYS TO GIRLS (prod. by R. A. Morten)
(Razor Sharp, BMI)

The Gamble-Huff song that proved so successful for the Intruders in 1968 has been updated by this Canadian soul outfit for possible disco spins.

GUY FINLEY—Tom Cat JH 10438 (RCA)

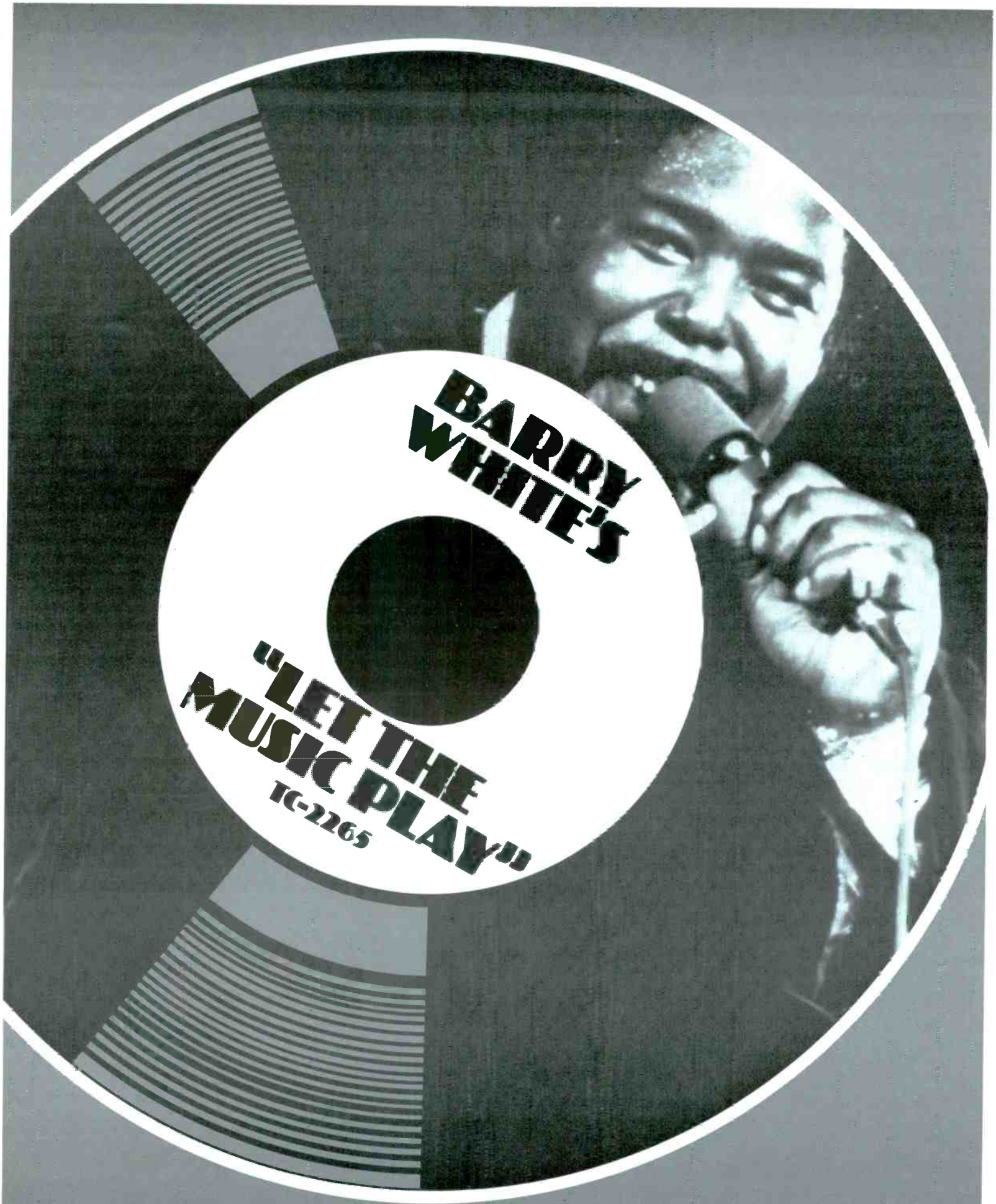
LET IT SNOW (prod. by Rick Jarrard)
(Jobete/Sun Country, ASCAP)

Debut effort from this singer/songwriter was co-penned by Bob Gaudio. Song builds into a grand production that should garner heavy MOR requests.

SUZI QUATRO—Big Tree BT 16053 (Atl.)

CAN THE CAN (prod. by M. Chapman & N. Chinn)
(Chinnichap/RAK, ASCAP)

A totally re-mixed version of the singing dynamo's English hit from 1973 is one that crosses all categories and comes up with potent disco potential.



A new release on



PRODUCED & ARRANGED BY BARRY WHITE

DISCO FILE TOP 20

1. **I LOVE MUSIC**
O'JAYS—Phila. Intl.
2. **LADY BUMP/THE LADY BUMPS ON**
PENNY McLEAN—Atco
3. **BABY FACE**
WING & A PRAYER FIFE & DRUM
CORPS—Wing & A Prayer (disco
version)
4. **SALSOU RAINBOW/YOU'RE JUST
THE RIGHT SIZE/CHICAGO
BUS STOP**
SALSOU ORCHESTRA—Salsoul (lp cuts)
5. **SUNNY**
YAMBU—Montuno Gringo
6. **TANGERINE**
SALSOU ORCHESTRA—Salsoul (lp cut)
7. **EVERY BEAT OF MY HEART**
CROWN HEIGHTS AFFAIR—Delite (lp cut)
8. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis (lp cut)
9. **I AM SOMEBODY**
JIMMY JAMES & THE VAGABONDS—
Pye (lp cut)
10. **MIGHTY HIGH**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
11. **THAT OLD BLACK MAGIC**
SOFTONES—Avco
12. **I COULD HAVE DANCED ALL NIGHT/
JUMP FOR JOY**
BIDDU ORCHESTRA—Epic
13. **CHICANO**
BLACK BLOOD—Mainstream
14. **INSIDE AMERICA**
JUGGY MURRAY JONES—Jupiter
15. **NOWHERE**
HOKIS POKIS—Shield
16. **ELUSIVE**
BABE RUTH—Capitol (lp cut)
17. **CASANOVA BROWN/HOW HIGH
THE MOON**
GLORIA GAYNOR—MGM (lp cuts)
18. **LET'S GROOVE**
ARCHIE BELL & THE DRELLS—
TSOP (lp cut)
19. **ERUCU**
"MAHOGANY" SOUNDTRACK—
Motown (lp cut)
20. **AFRICAN SYMPHONY**
HENRY MANCINI—RCA (disco version)

Smith Elektra Chief

(Continued from page 3)
business."

Joe Smith has been with Warner Bros. Records since 1961, and its president since 1972. Prior to that he was one of the top radio broadcasters in the country, working as a sports-caster and disc jockey in Pittsburgh and Boston. Contacted by **Record World**, Smith said that the executive change-over would be effective "just about immediately." It's going to take me a few weeks to wind up my affairs here at Warner Bros.," he said and added that the decision was reached within a matter of days.

Although Smith expressed the opinion that some realignment of executive responsibilities would probably take place at Warner Bros., no definite plans were available from the label as of presstime. Mo Ostin will remain as chairman of the company.

Geffen has been chairman and chief executive officer of Elektra/Asylum Records since 1972, having originally founded the Asylum label. Previously Geffen had been a highly successful agent and subsequently one of the leading personal managers in the entertainment field.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

■ **NEWS & NOTES:** Patrick Jenkins, a writer and disco DJ in Los Angeles, called with news about a west coast blossoming of the Record Pool idea. The LA area group, calling itself the Southern California Disco DJs Association and already with "a little over 100 members, had two meetings in recent weeks and is now trying to decide on several alternative locations for a record distribution center. SCDDA's main difference in policy from New York's Pool is that it's collected \$20 yearly dues from each member, giving them a tidy working sum for expenses. Jenkins reports the initial reaction of local record companies has been favorable, with Casablanca bringing **Donna Summer** to the group's founding meeting, but few commitments have been made as yet. Debbie Backus, DJ at the New York Experience private club and one of SCDDA's five-member central committee (along with Jenkins, AJ Miller, Jane Brinton and Jim Walters), says that most members are from the immediate LA area but some are travelling from as far away as Tijuana and two are planning to fly in every two weeks from New Zealand for new releases . . . Speaking of Donna Summer, her "Love to Love You Baby" album is reported to have gone "gold" and it's still just getting started at the radio level. Watch it turn platinum before too long.

Hot Blood's "Soul Dracula/Sans Dracula" has been released in this country after some success as a French import. It's on the Era label and already on Debbie Backus' list from the New York Experience, along with another Era release, yet another version of "Little Drummer," this one 4:20 in length and by **Clifton Ridgewood** . . . Ariola America has picked up the **Atlanta Disco Band's** instrumental, "Bad Luck," and even put it out on a 12-inch disc to get it into areas the original pressing didn't reach. An Atlanta Disco Band album, produced by **Dave Crawford** (who's done so well with the **Mighty Clouds of Joy**), is scheduled for release before the end of the year . . . Atlantic's latest disco disc is a longer version of the **Spinners'** wonderful "Love

(Continued on page 52)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

REVELATION II/ BROOKLYN, NEW YORK

- DJ: Joel Sai
BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (disco version)
CHICAGO BUS STOP/SALSOU RAINBOW/YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra—Salsoul (lp cuts)
EVERY BEAT OF MY HEART—Crown Heights Affair—Delite (lp cut)
I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)
I COULD HAVE DANCED ALL NIGHT/JUMP FOR JOY—Biddu Orchestra—Epic
I LOVE MUSIC/LIVING FOR THE WEEKEND—O'Jays—Phila. Intl. (lp cuts)
LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
MY WAY—Bobby Azeff Orchestra—Aquarius (import)
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
THAT OLD BLACK MAGIC—Softons—Avco

DISCO 2001/LOS ANGELES

- DJ: Wayne Thorberg
CAN'T TAKE MY EYES OFF YOU—Gerri Granger—20th Century (disco version)
I FEEL A GROOVE COMIN' ON—Bobby Womack—UA (lp cut)
I LOVE MUSIC—O'Jays—Phila. Intl.
INSIDE AMERICA—Juggy Murray Jones—Jupiter
KEEP HOLDING ON—Temptations—Gordy (lp cut)
LET'S GROOVE—Archie Bell—the Drells—TSOP (lp cut)
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
SING A SONG—Earth, Wind & Fire—Columbia
SUNNY—Yambu—Montuno Gringo
WALK AWAY FROM LOVE—David Ruffin—Motown (lp cut)

NEW YORK EXPERIENCE/ LOS ANGELES

- DJ: Debbie Backus
BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (disco version)
CHICAGO BUS STOP/TANGERINE/YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra—Salsoul (lp cuts)
I LOVE MUSIC—O'Jays—Phila. Intl.
LADY BUMP—Penny McLean—Atco (disco version)
LET'S DO THE LATIN HUSTLE—Eddie Drennon & BBS Unltd.—Friends & Co.
LITTLE DRUMMER BOY—Clifton Ridgewood—Era
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
SING A SONG—Earth, Wind & Fire—Columbia
SOUL DRACULA—Hot Blood—Era
SUNNY—Yambu/Bobby Hebb—Montuno Gringo/Laurie

READE STREET/NEW YORK

- DJ: Larry Levan
AFRICAN SYMPHONY—Henry Mancini—RCA (disco version)
CHANGE (MAKES YOU WANT TO HUSTLE)—Donald Byrd—Blue Note (lp cut)
CHICAGO BUS STOP/SALSOU RAINBOW/YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra—Salsoul (lp cuts)
DANCE YOUR TROUBLES AWAY/LET'S GROOVE—Archie Bell & the Drells—TSOP (lp cuts)
ELUSIVE—Babe Ruth—Capitol (lp cuts)
GIMME SOME MO—Red Holt Unlimited—Paula
I LOVE MUSIC—O'Jays—Phila. Intl.
INSIDE AMERICA—Juggy Murray Jones—Jupiter
LADY BUMP—Penny McLean—Atco (disco version)
MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds of Joy—ABC (lp cuts)

Screen Gems-Col Pub.

Sets Name Change

■ **NEW YORK** — Screen Gems-Columbia Publications, the music print division of Columbia Pictures Industries, Inc., has been re-named Columbia Pictures Publications, it was announced by Lester Sill, president of the music publishing and music print divisions.

Frank Hackinson, vice president of the music print operation, said that the name change was "designed to clearly identify us with the parent company, Columbia Pictures Industries, Inc., and its movie (Columbia Pictures) and television (Columbia Pictures Television) divisions."

WB Ups Perkins

■ **LOS ANGELES** — Marion Perkins has been named eastern publicity coordinator at Warner Bros. Records, it was announced by Warners publicity director Bob Merlis. In her new capacity, Ms. Perkins will continue to be based in the label's New York offices and will concentrate her efforts on press coverage for Warners artists appearing in the East. In this area she will be working closely with Heidi Robinson, Warners' manager of tour publicity.

Yoergler Promoted By ABC Music

■ **LOS ANGELES** — Gerald E. Teifer, vice president and general manager of ABC Music, Inc. has announced that Hal Yoergler has been appointed to the post of director of creative activities from his former position of west coast professional manager.

Yoergler's new responsibilities will encompass the supervision of activities of the west coast, east coast and Nashville professional managers, as well as being responsible for creative activities in the areas of record production and television and film music for the ABC Music complex.

Wax Adds Feld

■ **NEW YORK** — Morton D. Wax & Associates, a New York-based public relations firm serving the communications industry, has announced the addition of Steven Feld as public relations associate.

Ylvisaker Exits Motown

■ **LOS ANGELES** — Laurie Ylvisaker has left her position as manager of artist relations with Motown Records. Prior to her fourteen-month tenure with Motown, Ms. Ylvisaker spent two years as national artist relations co-ordinator with Capitol Records. Her future plans will be announced shortly.

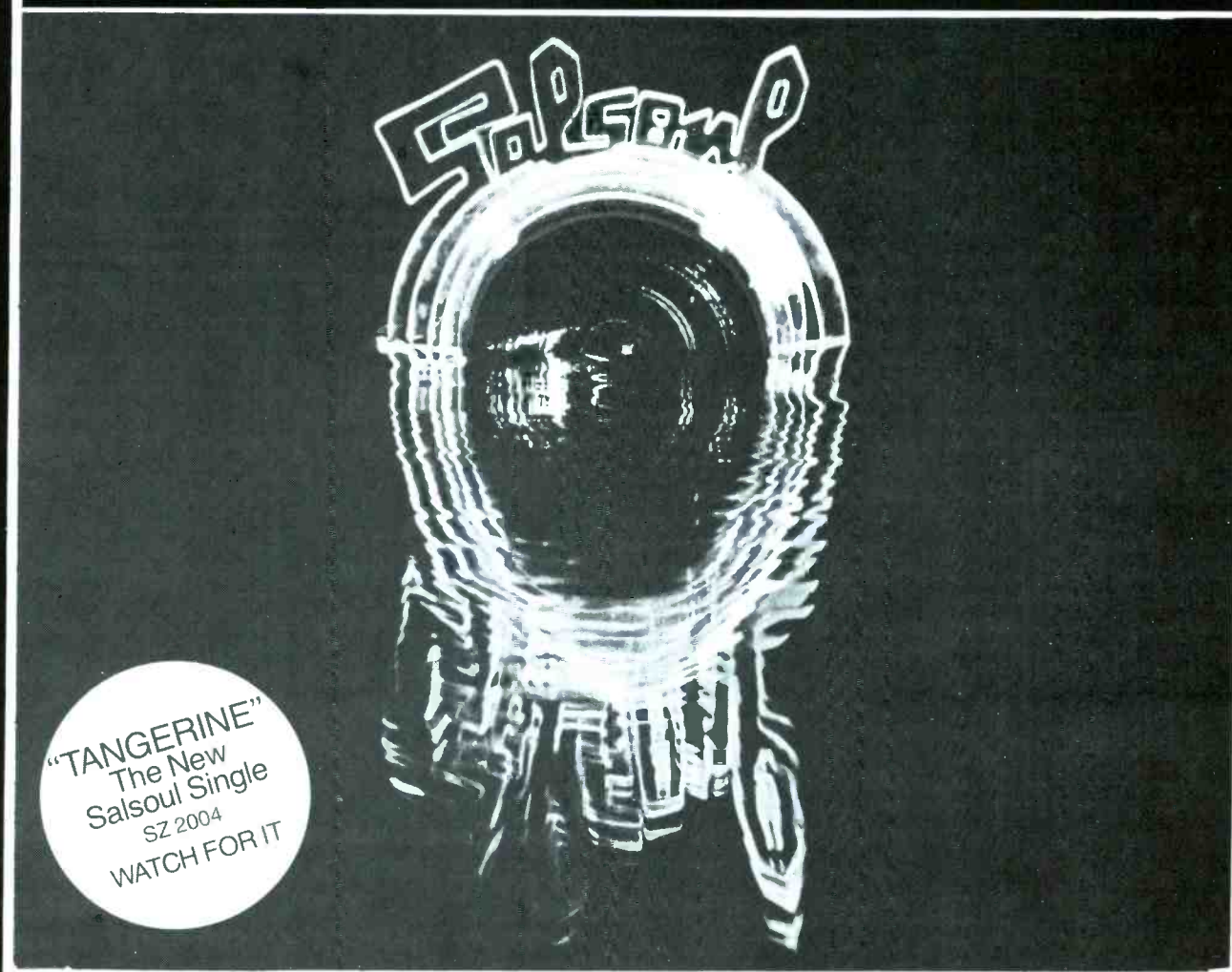


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Neil Sedaka: Sophistication and Style

■ LOS ANGELES—It's only a few hundred miles from Las Vegas' Riviera Hotel to the Troubadour, but the psychological distance is incalculable. For most performers, the transition that has to be made in switching from the small club venue to the Vegas showroom (or vice-versa) is self-conscious and awkward; there's a built-in obligation to be hip and funky in the former sort of location while everybody knows that in Vegas you've got to, well, schmaltz it up a little bit for the folks who are there to hear your hits and maybe a few witticisms. But in opening at the Troubadour on Thanksgiving barely a week after completing his first headline engagement at the Riviera, Neil Sedaka (Rocket) did not have to tap-dance; the same artist, almost the same act, went over as well in a hip L.A. showcase as he did in Las Vegas, which is to say that he completely knocked out both audiences.

Listening and watching Sedaka perform, you're struck by the degree to which his music—moreso than that of any of his contemporaries who also find their careers newly revived—has remained consistent, maturing rather than just changing for the times and becoming more sophisticated all the while. Listening to the Sedaka oldies back-to-back with his current material, it seems that Neil Sedaka has adapted himself less to the seventies than this decade has adapted itself to Neil Sedaka.

Leading off the set unaccompanied, the artist was soon joined by one of the most effective back-up units this city has heard in quite a while, consisting of such stalwarts as Jim Horn on saxophones and flute, Andrew Steele on drums, keyboardist David Foster, guitarist Richie Zito and David Winter on bass. Backing vocalists included solo artist Renee Armand and were, though sadly muffled in the mix, impressive when audible, filling out the choruses with rich and flawless harmonies.

As a performer, Sedaka is slick without being saccharine, a self-

effacing showman who effortlessly establishes a quick rapport with the crowd, whoever that crowd may consist of. And at the Troubadour it was clear that his appeal transcends the lines between generations.

Equal doses of applause greeted such oldies as "Stairway to Heaven," "Oh Carol" and "Calendar Girl" and the newer stuff, most memorably "Bad Blood" and "Laughter In The Rain." Emotional high points were reached with a solo performance of "Solitaire," perhaps Sedaka's most moving ballad, and "Love Will Keep Us Together." If there was any doubt among the audience as to who had written that song, it was immediately dispelled.

Following a set that was sporadically interrupted by standing ovations, Sedaka encored with a slow and tasty arrangement of "Breaking Up Is Hard To Do," and no matter how many times you might have heard that song, you were hearing it for the first time.

Eliot Sekuler

Garfunkel Goes Gold

■ NEW YORK — "Breakaway," the second solo album by Columbia recording artist Art Garfunkel, has been certified gold by the RIAA.

Aerosmith Flying



Following their concert at Madison Square Garden, Aerosmith were the guests of honor at a party given by Columbia Records. Shown at the party (from left) are: Dave Mason, Steven Tyler, lead singer of Aerosmith, actress Linda Blair and Irwin Segelstein, president of CBS Records. In the next photo are Brad Whitford, Aerosmith's guitarist; Bruce Lundvall, VP and general manager of Columbia Records and Tom Hamilton, Joe Perry and Joey Kramer from Aerosmith.

An Evening of Storytelling

■ NEW YORK — Renaissance means re-birth, and the Saturday night (29) Felt Forum concert of Renaissance (Sire) and Al Stewart (Janus) marked a re-birth of the art of the minstrel. Both Stewart and Renaissance hail from Britain where the tradition of the ballad is stronger than in the U.S., and rely on this tradition in their shows. The heart of the performance for a balladeer is telling the story and lyrics are of paramount importance.

Opening the bill was Al Stewart, an accomplished songwriter and lyricist who's comfortable with both electric and acoustic music. Stewart sang an incredible saga of war called "Road To Moscow" that is both vivid and touching. His "Nostradamus" is an account of the 17th century prophet's life, his prophecies and the role of the visionary in the modern world. It is a stirring piece of music that had the audience intently listening to its message. Stewart closed his set, which was far too short for this reviewer's tastes, with "Carol" a mid-sixties British style rocker that had a great deal to say about the aspirations of the working class, as well as being good music.

Before Renaissance appeared on stage, the Felt Forum was filled with the taped sounds of a symphony orchestra. This was an

indication of the large scale nature of Renaissance's works. Starting their set with "Can You Understand?" and "Running Hard" they demonstrated their backgrounds in the jazz, classical, folk and rock idioms. Keyboardist John Tout took a Jacques Loussier-type solo on the latter tune. "The Vultures Fly High" and "Ocean Gypsy" are beautiful showcases for the soaring voice of Annie Halsam. These are extended pieces that are highly romantic in the 19th century concept of romanticism. The lighting and staging effects for these numbers are truly sophisticated, especially a gentle fog that envelopes Ms. Halsam as she spins the tale "Ocean Gypsy."

The highlight of the evening was Renaissance's performance of "Scheherazade," an epic that fills the entire second side of their latest album of the same name. This "Scheherazade" is a little Rimski-Korsakov, a little Arabian folklore, but mostly an original retelling of this most famous of all bedtime stories. The audience was enthralled by the tale of the Sultan and his creative young wife, and by the inspirational instrumental work supplied by Tout, Jon Camp on bass, Michael Dunford on guitar and drummer Terence Sullivan that augmented the tale-spinning.

Howard Newman



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Fleetwood Mac Gold

■ LOS ANGELES — Fleetwood Mac's current Reprise album "Fleetwood Mac" has been certified gold by the RIAA. Produced by the group with Keith Olsen, "Fleetwood Mac" is the band's eighth Reprise album, but their first ever to go gold. Released in July, "Fleetwood Mac" features the current hit single, Christine McVie's "Over My Head."

Seals & Crofts Gold

■ LOS ANGELES — Seals and Crofts' current Warner Bros. album "Greatest Hits" has been certified gold by the RIAA. The anthology is Seals and Crofts' seventh album with the label and their fifth gold album; previously certified were "I'll Play For You," "Diamond Girl," "Unborn Child" and "Summer Breeze."

CONCERT REVIEW

Fleetwood Returns: Magnificent Mac

■ LOS ANGELES—It's exceedingly rare that a group can undergo constant changes of personnel and maintain any semblance of qualitative consistency. It's rarer still when a group can not only continue to grow under the weight of those circumstances, but actually achieve commercial and aesthetic heights untouched by any of its previous incarnations. Such a band is Fleetwood Mac (Reprise), and their Thanksgiving night performance at the Santa Monica Civic indicated that their tremendous 1975 boom in popularity has been anything but accidental, and represents in fact only the preliminary heights that this present ensemble is certain to rise to.

Against a stunningly tasteful backdrop designed by Christine McVie, the group delivered a lengthy set that could've been twice as long and probably wouldn't have exhausted the audience's enthusiasm. Quite simply, it was as satisfying as any musical experience I've had all this year. Yes, you heard me right. The factors that pushed this performance past mere greatness were a) the band's ability to sustain intensity through the entire show (as opposed to the favored rock formula which says you push it at the beginning and then save it 'til the end), b) their ability to be a band at all times in a given situation where every one of them is a star, and c) the full integration at last of Lindsey Buckingham and Stevie Nicks.

Though reserved and somewhat stiff in their early association with the band, the two newest members are now comfortable and confident enough that their performances match the fluidity and power of their musical contributions. They're now using up all that open stage space that they, as

the frontpeople, are obligated to fill effectively if the show is to work. Stevie Nicks has developed into the kind of performer who elicits hard response the way she previously generated only fascination. The audience liked her so much that they even shut up for her when she sang the acoustically-backed "Landslide," quite a gesture indeed from a crowd that spent the rest of the evening vocally responding as if this was the last concert they were ever gonna be allowed to attend.

Stevie's "Rhiannon" is probably the single most played track from their most recent (and best! and gold on top of that!) album, and the group's live treatment takes into account all of the rhythmic/melodic qualities that make it such a pleaser on the lp, but brings to it a power that the album version doesn't even begin to tell you about. On this and his own "I'm So Afraid," Lindsey Buckingham offers the most passionate explanation of why he should be considered certainly the most exciting guitarist Fleetwood Mac has ever boasted and, in time, may prove to be its best. His solo flights play soaring clusters of notes against dynamic chord bursts, never forgetting that the key to being a great lead guitarist is understanding how to be a great rhythm guitarist first. Where he at one time seemed totally self-absorbed, he's now matching his electrifying playing with a visual aggressiveness that's a pure delight to see at work.

Buckingham's energy puts a much more forceful spotlight on the rhythm section of John McVie and Mick Fleetwood, and it's revealed to be the best pairing active in rock & roll, bar none. The restricted blues framework of the first Fleetwood Mac often

required little more than competence of its rhythm section, but the band's current wealth of diversified talent encourages them to make a more fully personalized contribution. This ongoing redefinition has provided the cutting edge that's made the difference in Christine McVie's songs between nice tunes and hits. "Over My Head" sounded like the hit that it so deservedly is; the band has come to terms with her pop inclinations in a way that accentuates her direct simplicity rather than following it. Based on the way the band presents her songs these days, it's a safe bet that her song catalogue is going to become valuable property in the coming months.

It would be vastly incorrect to assume that Fleetwood Mac's newfound energy is supplied by the newcomers alone. The wonderful thing about this band now is that the push comes from all five directions, and it accounts for the equal revitalization of the older songs included in the set. Not only the standard favorites like "Green Manalishi," but rarer gems like "Why" and "Hypnotized" which are actually developed further toward the songs they could be than when they

were first recorded. The only song less - than - inspiring was "Oh Well," which they could just as easily delete anyway. Their new personality is finally powerful enough that their audiences no longer feel pressed to relive the "hits," freeing the band to select only the best songs from their back catalogue, if they choose to do any old material at all.

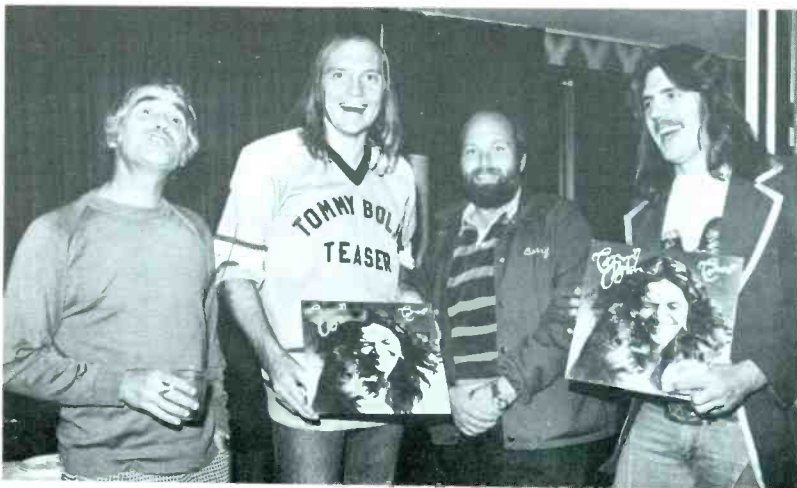
What they left their audience with above all, however, was a hunger for the great things that are going to be created by this band; the future that, after eight years, has finally opened up for Fleetwood Mac. If their next album can incorporate the dynamic energy of their live performances without sacrificing any of their studio discipline, then it's gonna be all but impossible to find a better band than Fleetwood Mac.

Ben Edmonds

Who Go Gold

■ LOS ANGELES—The MCA album "The Who By Numbers" has been certified gold by the RIAA. The album, which features the single "Squeeze Box," was released in October, before the start of The Who's current three-part American concert tour.

Bolin Is Rollin'



Atlantic Records and Denver's WEA branch recently hosted a party to present Nempor artist and Deep Purple member Tommy Bolin's first solo lp to members of the press, radio and key accounts. Shown from left are WEA sales manager Bob Stevens, Atlantic Promotion's John Tope, Barry Fey, Bolin's manager and lyricist Jeff Cook.

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By IRA MAYER and ROBERTA SKOPP

■ TRADING IN GLAD RAGS FOR TUXEDOS? Well, almost. Seems **Dave Mason** took the **Black Sabbath** boys over to see **Manhattan Transfer**, while the latter were at the Waldorf for a recent engagement. After the show all went backstage to tell the Atlantic foursome just how much they liked the show, during which time the Transfer suggested that Black Sabbath go the tuxedo route. We hear it was considered, but not for too long . . . The **Spinners** are slated for a summer replacement show on CBS. The guest artist on the premier show is scheduled to be **Aretha Franklin** . . . The good folks of Head Limo Service had their mothers prepare a fine Thanksgiving meal for the **Allman Brothers Band** . . . We also hear, though not confirmed, that **Electric Light Orchestra** will be starting a tour with **Little Feat** on February 4.

TOOT TOOT TOOTSIE HELLO: Island's **Jeff Walker** was checking into a hotel room in Chicago, where **Toots & the Maytals** recently opened for **The Who**, when the desk clerk asked exactly who was this "Tootsie" Maytal. Seems the hotel folks thought "she" was a stripper . . . **Chris Squire's** solo album due out the first week in January . . . Six **Patti Smith** shows at the Bottom Line sold out so a seventh was added for 2 a.m. . . . **Bonnie Bramlett** working on a new album for the spring tentatively titled "Lady's Choice." She will be joined by some of the old crew for this one, we hear . . . **Grinderswitch** went out to My Father's Place to see **Freddie King** and ended up jamming with him . . . Is it true that **Women's Wear Daily** is considering voting **Susan Blond** "Voice of the Year"?

NOTED: **Wishbone Ash** album almost done with **Tom Dowd** producing . . . Some visitors at WNEW-AM recently included **Aretha Franklin** bringing Christmas cheer to **Ted Brown** and **Paul Anka** and **Odia Coates** bringing their holiday best to **William B. Williams** . . . Rumor has it that **Felix Cavaliere** is talking about a label deal with Big Tree . . . 1975 makes a heavy work year for the **Lettermen**. They were on the road for a total of 297 days . . . **Leonard Cohen** recently visited with WXRT folk in Chicago . . . While in Spokane recently, someone made an assassination attempt on **Ted Nugent**. He's fine but a little fearful, and plans call for him to have a sherman tank for protection in L.A. . . . **Heddie Tracy**, director of the New York based Coffee House Circuit, has resigned effective December 31. Her immediate plans include personal management and collaboration on a new book . . . **Reggae** continues to rock New York, with a reggae disco dance scheduled for December 19 at the Grand Ballroom of the Diplomat Hotel.

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CONCERT REVIEW

Dylan's Thunder Rolls the Garden

■ NEW YORK—Few rock personalities live up to the mystiques they build around themselves. Bob Dylan never fails to. When the Rolling Thunder Revue unleashed itself on the northeast some six or seven weeks ago the plans were loose. The paucity of news coming from the camp was probably as much a matter of not knowing precisely what was going to happen next as it was Dylan's penchant for understated publicity. Reports from those who saw the first few shows confirmed the fact that the show was well organized and a masterpiece of rock programming. The format was said to be tight, but flexible enough to accommodate people met along the way. The only other word enroute was that there were some strange goings-on—Dylan was performing in whiteface, the troops playing and exchanging songs with the residents of an Indian reservation, the constant rolling of movie cameras.

By the time Rolling Thunder reached New York, its city of birth, the show had been virtually perfected. Having played halls ranging from 3,000 to 20,000 seats, the participants had honed their art. Thus the show that played Madison Square Garden Monday (7) as a benefit for Rubin "Hurricane" Carter was the culmination of what looked to have been a fun six weeks on the road. Dylan and company had proven that with a little cooperation in the sharing of equipment, a five hour concert does not have to be two and a half hours of set changes. And that touring does not have to be a grueling endeavor.

The Garden show had its ups and downs. The momentum created broke down once in each half of the program, first with Muhammad Ali and then with Roberta Flack. Ali could have

been worked in in a more natural way, his ever-present sense of humor a welcome addition to the proceedings. Ms. Flack, while turning in a fine performance on her two numbers, did not fit musically with the rock and country rock emphasis of all the other performers. Bob Neuwirth as ringmaster, though, kept everything moving along swiftly.

Naturally, Dylan's own sets were the highlights. Ramblin' Jack Elliott, Joan Baez and Joni Mitchell were each in good form, but Dylan remains a most hypnotic and charismatic personality. His ability to turn old songs inside out and to deliver the new ones with an intensity that demands attention to every detail is unsurpassed. And this was a Dylan open and communicative in a way he has rarely been on stage. His speaking voice was not the gravelly, oft-parodied one of his mid-period recordings. It was more a fatherly tone full of warmth. His musical plea on behalf of Hurricane Carter was as urgent as any of his '60s protest songs and far more impressive than any speech.

Dylan is the consummate professional and the ease with which this show flowed, even with its minor flaws, was a sign of a maturity that has come to rock that is indeed impressive. Said Dylan near the end of the evening, "We are Rolling Thunder . . . and we will return." We hope so. Rolling Thunder is something to be shared.

Ira Mayer

Baird Leaves CAM

■ NEW YORK—Pat Baird, assistant to Jimmy Ienner and production coordinator of CAM-USA for the past six years, has left that position. She may be reached at 201 355-1928.

Pointers for Everyone



Gathered backstage at the Roxy Theater in Los Angeles following the opening of ABC/Blue Thumb recording artists the Pointer Sisters, are friends and fans of the high-"Steppin'" Oakland trio. Pictured above, from left, are: Marilyn McCoo, ABC recording artist; Anita Pointer; Billy Davis, ABC recording artist; Bonnie Pointer; Bob Ellis, manager of ABC's Rufus; Diana Ross; Ruth Pointer; and Otis Smith, ABC vice president.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	76	LOVE MACHINE PART I Freddie Perren (Jobete/Grimora, ASCAP)	39
ALMOST SATURDAY NIGHT John Fogerty (Greasy King, ASCAP)	87	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	4
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BABY FACE Stephen Schaeffer & Harold Wheeler (Warner Bros., ASCAP)	65	LYIN' EYES Bill Szymczyk (Long Run, ASCAP)	33
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP)	52	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	25
BORN TO RUN Bruce Springsteen & Mike Appel (Laurel Canyon, ASCAP)	80	MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI)	55
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	34	MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI)	13
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI)	56	NEVER BEEN ANY REASON Roger Boyd (Zuckschank/Irving, BMI)	92
CARIBBEAN FESTIVAL Kool & The Gang (Delightful/Gang, BMI)	74	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI)	11
CARRY ME David Crosby & Graham Nash (Stay Sail, BMI)	90	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI)	54
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	20	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	21
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	37	OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	27
DANCE WITH ME Charles Plorkin (Hall/Mojohanna, BMI)	62	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	53
DEEP PURPLE Mike Curb (Robbins, ASCAP)	82	PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahula, ASCAP)	38
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Tree, BMI)	97	ROCK AND ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	32
DON'T CRY JONI Prod. not listed (Twitty Bird, BMI)	72	ROCKY Bob Montgomery (Strawberry Hill, ASCAP)	78
DOWN TO THE LINE Randy Bachman (Ranbach/Top Soil, BMI)	73	SAILING Tom Dowd (Ackee, BMI)	91
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP)	23	SATURDAY NIGHT Bill Martine & Phil Couler (Welback, ASCAP)	2
EVIL WOMAN Jeff Lynne (Unart/Jef, BMI)	28	SCHOOL BOY CRUSH Arif Mardin (Average, BMI)	47
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP)	71	SEA CRUISE John Fogerty (Cotillion, BMI)	87
FEELINGS M. Albert (Fermate Intl., ASCAP)	19	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	50
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	80	SECRET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	93
FIRE ON THE MOUNTAIN Paul Hornsby (No Exit, BMI)	51	SING A SONG M. White & C. Stepney (Saggi-fire, BMI)	24
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	35	SKY HIGH Chas. Peate (Duchess, BMI)	5
FLY, ROBIN, FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP)	8	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	59
FOR THE LOVE OF YOU (PARTS 1 & 2) Isley Bros. (Bovina, ASCAP)	81	SOMETHING BETTER TO DO Don Farrar (ATV, BMI)	61
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	12	SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI)	77
FULL OF FIRE Willie Mitchell (Jec & Al Green, BMI)	45	SOMEWHERE IN THE NIGHT Tom Sellers and Clive Davis (Irving/Rondor, BMI)	88
GOLDEN YEARS David Bowie & Harry Maslin (Bewlay Bros, BMI; Chrysalis/Main Man, ASCAP)	86	SOS B. Uuvaeus & B. Anderson (Countless, BMI)	22
HAPPY Frank Wilson & Leonard Caston (Jobete, ASCAP)	95	SOUL TRAIN '75 Don Cornelius & Dick Griffy (Hip Trip, BMI)	96
HE AIN'T HEAVY . . . HE'S MY BROTHER John Farrar (Harrison/Jenny, ASCAP)	79	SQUEEZE BOX Glyn Johns (Towser, BMI)	70
HEAT WAVE Peter Asher (Jobete, ASCAP)	18	THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI)	1
HEY THERE LITTLE FIRE FLY Kenny Nolan (Sound of Nolan/Chelsea, BMI)	100	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI)	29
HOMECOMING Peter Anastasoff (ATV, BMI)	89	THEME FROM MAHOAGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	7
HURRICANE (PART I) Don Devito (Ram's Horn, ASCAP)	84	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgold, BMI)	57
I LOVE MUSIC (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	10	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI)	14
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP)	46	THEY JUST CAN'T STOP (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI)	44
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	6	THIS OLD MAN Mike Natale (Railodynom, BMI)	60
I'M ON FIRE Tony Evers (P.R.S., ASCAP)	30	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	15
I'M SORRY Milt Okun (Cherry Lane, ASCAP)	68	TIMES OF YOUR LIFE Bob Skaff (Three Eagles, ASCAP)	42
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprises, Ltd./Chappell, ASCAP)	94	VENUS AND MARS ROCK SHOW Paul McCartney (McCarney/ATV, BMI)	36
ISLAND GIRL Gus Dudgeon (Big Pig/Leeds, ASCAP)	9	VOLARE Mike Curb (Robbins/SDRM, ASCAP)	69
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	64	WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	43
I WANT'A DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Eld., BMI)	63	WALK AWAY FROM LOVE Van McCoy (Charles Kippis, BMI)	26
JUST TOO MANY PEOPLE Vini Poncia Richard Perry (Braintree/Roumanian Pickleworks, BMI)	66	WELCOME TO MY NIGHTMARE Bob Ezrin (Ezra, Early Frost, BMI)	67
LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI)	49	WHO LOVES YOU Bob Gaudio (Seasons/Jobete, ASCAP)	31
LET IT SHINE John Farrar (Window, BMI)	79	WINNERS AND LOSERS Dan Hamilton, Joe Frank Carolla & Alan Dennison (Spitfire, BMI)	40
LET THE MUSIC PLAY Barry White (Sa-Vette/January, BMI)	85	WOMAN TONIGHT George Martin (Warner Bros., ASCAP)	75
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	3	YESTERDAY'S HEROES Vanda & Young (Marks, BMI)	99
LET'S LIVE TOGETHER David Kirshenbaum (Landers Roberts, ASCAP)	41	YOU SEXY THING Mickie Most (Finchley, ASCAP)	16
LOVE HURTS Manny Charlton (House of Bryant, BMI)	48		
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	18		
LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe Americana, ASCAP)	58		

DECEMBER 20, 1975

DEC. 20	DEC. 13	
101	104	FOR A DANCER PRELUDE—Fye 71045 (Bencemark, ASCAP)
102	102	GOING DOWN SLOWLY POINTER SISTERS—Blue Thumb BTA 268 (ABC) (Warner-Tamerlane/Marsaint, BMI)
103	106	BLUE GUITAR JUSTIN HAYWARD & JOHN LODGE—Threshold 67021 (London) (Justunes, ASCAP)
104	107	GOODNIGHT AND GOODMORNING CECILIO & KAPONO—Columbia 3 10233 (Chappell/Young Ideas, ASCAP)
105	—	CHAIN GANG MEDLEY JIM CROCE—Life Song LS 45001 (Kags/Conrad, BMI; Unichappell, ASCAP)
106	124	LOVE IS THE DRUG ROXY MUSIC—Atco 7042 (Tro-Cheshire, BMI)
107	109	YOU SEE ME CRYIN' AEROSMITH—Columbia 3 10253 (Darksee, BMI)
108	114	FREE RIDE TAVARES—Capitol 4184 (Silver Steed, BMI)
109	111	BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10299 (Danlean/Easy Nine/Sound Town, BMI)
110	138	ONE WOMAN BAND CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)
111	112	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick) (Julio Brian-Constance, BMI)
112	—	I BELIEVE IN FATHER CHRISTMAS GREG LAKE—Atlantic 3305 (Manticore, PRS)
113	122	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255 (Golden Withers, BMI)
114	117	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOA 17584 (Chappell, ASCAP)
115	142	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury 73751 (Unichappell, BMI)
116	116	GIVE ME YOUR HEART BLOODSTONE—London 5N 1062 (Crystal Juke Box, BMI)
117	118	FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)
118	119	NEXT TIME DAN FOGELBERG—Epic /Full Moon 8 50165 (Hickory Grove, ASCAP)
119	121	MAMA COCO GINO VANNELLI—A&M 1760 (Almo/Giva, ASCAP)
120	113	THE ZIP MFSB—Phila. Intl. ZS8 3578 (Col) (Mighty Three, BMI)
121	—	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 45286 (Lucky U, BMI)
122	123	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (MacLen, ASCAP)
123	103	VALENTINE LOVE NORMAN CONNORS—Buddah BDA 499 (Elektra Cord, ASCAP)
124	—	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507 (Golden Fleece, BMI)
125	105	THE MAN ON PAGE 602 ZOOT FENSTER—Antique IRDA 106 (Georgene, BMI)
126	127	HAVE A CIGAR PINK FLOYD—Columbia 3 10248 (Pink Floyd, BMI)
127	128	LOVE HURTS JIM CAPALDI—Island IS 045 (Acuff-Rose, BMI)
128	—	LITTLE DRUMMER BOY MOONLION—Pip 6513 (Mills/Koowin, ASCAP)
129	101	THEY ALL ASK'D FOR YOU THE METERS—Reprise 1338 (Rhinelander/Cabbage Alley, BMI)
130	132	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T124 (Damit, BMI)
131	133	HOLLYWOOD HOTS 11TH HOUR—20th Century TC 2215 (Heart's Delight, BMI)
132	135	IT'S ALRIGHT GRAHAM CENTRAL STATION—Warner Bros. 8148 (Nineteen Eighty Foe, BMI)
133	110	BIRMINGHAM BLUES CHARLIE DANIELS BAND—Kama Sutra KA 606 (Kama Sutra/Roda Dara, BMI)
134	130	HOW HIGH THE MOON GLORIA GAYNOR—MGM M 14838 (Polydor) (Chappell, ASCAP)
135	—	LONG HAIRD RED NECK DAVID ALLEN COE—Columbia 3 10254 (Window/Lotsa, BMI)
136	129	BREAKFAST FOR TWO COUNTRY JOE McDONALD—Fantasy F758 (Alkatray Corner, BMI)
137	141	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK—United Artists XW735 Y (Unart/Bobby Womack, BMI)
138	—	ONCE YOU HIT THE ROAD DIONNE WARWICK—Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
139	131	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS—Mercury 73687 (American Cowboy, BMI)
140	—	IT'S ALRIGHT (THIS FEELING) NOTATIONS—Gemigo 0503 (WB) (Jay's Ent./Chappell, ASCAP)
141	—	THE BEST OF A MAN WILSON PICKETT—Wicked 8101 (TK) (Sherlyn, BMI)
142	146	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR—Delite DEP 1575 (Delightful, BMI)
143	120	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Atco 7030 (Wimot, BMI)
144	139	ALL I DO IT THINK OF YOU JACKSON FIVE—Motown M 1356F (Gold Forever/Stone Diamond, BMI)
145	140	CRAZY ATLANTA RHYTHM SECTION—Polydor 14289 (Low Sal, BMI)
146	143	YOU WERE SO WARM DWIGHT TWILLEY—Shelter SR 40450 (Tarek, ASCAP)
147	—	ONE FINE DAY JULIE—Tom Cat PB 10454 (RCA) (Screen Gems-Col., BMI)
148	145	THIS IS WHAT YOU MEAN TO ME ENGELBERT HUMPERDINCK—Parrot 5N 4085 (London) (Oceans Blue/Friday's Child, BMI)
149	—	LADY BUMP PENNY McLEAN—Atlantic 7038 (Meridian-Siegel/Butterfly, BMI)
150	126	NICE, NICE, VERY NICE AMBROSIA—20th Century TC 2244 (Breakfast/Rubicon/Epic III, BMI)

Soviet Music Moves to the Fore

By SPEIGHT JENKINS

■ NEW YORK — Columbia Records, acting as the United States distributor for the Soviet record company, Melodiya, has recently come out with some marvelous recordings, two of which legitimately breach the classical-popular line. Or rather these two records have the same appeal and quality as both of Nonesuch's two American hits, "After the Ball" or "Songs of the Civil War Era." The first is a brand new release from the Soviet Army Band and Chorus. As readers of this column must know, this listener has a weakness for good Russian music, and this recording, filled with songs composed while the Soviet Union was in a death struggle with Nazi Germany, has the whole variety of the Russian sound and is delivered with a fire and feeling that cannot be fake. Not only does the chorus have marvelous ability at attacks, but the dynamic variation is varied and expressive. Of the solo singers, a plaintive tenor named

Eugene Belayev sings with particularly great lyricism and much pathos. Melancholy seems ladled into his voice. Matvei Blanter's "Rostov-Town" has a vigorous, exciting, peasant feeling—much like some of Varlaam's music in Boris—and Vassily Solovyev-Sedoi is represented with a lullaby-like "Nightingales" and a defiant "Guardesmen in Berlin." No more need be said. This is exactly the kind of record to play in a record store, and people will ask what it is. It has an instant popular appeal.

Columbia has now joined (again through Melodiya with Angel) in distributing to the West the work of one of the most remarkable brass virtuosos in the world, Timofey Dokschutzer. In the world of the trumpet, there are four who really stand alone: Gerard Schwartz of the New York Philharmonic, who records for Nonesuch, Maurice André, who has the largest solo career and

(Continued on page 23)

CLASSICAL RETAIL REPORT

DECEMBER 20, 1975
CLASSIC OF THE WEEK



**KORNGOLD
DIE TOTE STADT**
NEBLETT, KOLLO, LEINSDORF
RCA

BEST SELLERS OF THE WEEK

- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS**—RCA
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel

SAM GOODY/EAST COAST

- BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG
- BERLIOZ: SYMPHONIE FANTASTIQUE**—Karajan—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- CARLOS BY REQUEST**—Columbia
- HANDEL: CANTATAS, ARIAS**—Baker—Philips
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- MASSENET: LA NAVARRAISE**—Horne, Domingo, Milnes, Lewis—RCA
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS**—RCA
- SIBELIUS: SYMPHONIES NOS. 5, 7**—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel

KORVETTES/N.Y.

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- MAHLER: SYMPHONY NO. 2**—Stokowski—RCA
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- RAVEL: DAPHNIS ET CHLOE**—Boulez—Columbia
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- RENATA SCOTTO SINGS VERDI ARIAS**—Columbia
- WEBER: EURYANTHE**—Norman, Hunter, Gedda, Janowski—Angel

**RECORD & TAPE COLLECTORS/
BALTIMORE**

- BACH: CANTATAS, VOL. XII**—Harnoncourt—Telefunken
- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- CARLOS BY REQUEST**—Columbia
- FASCINATING RHYTHM**—Menuhin, Grappelli—Angel
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA

- LISZT: CONCERTOS**—Cziffra—Connoisseur Society
- MOZART: COSI FAN TUTTE**—Janowitz, Schreier, Prey, Boehm—DG
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS**—RCA
- RODRIGO: CONCIERTO MADRIGAL**—Romero—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- TOWER RECORDS/SAN DIEGO**
- AFTER THE BALL**—Morris, Bolcom—Nonesuch
- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG
- COPLAND: 75TH BIRTHDAY CELEBRATION**—Columbia
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London
- RAVEL: DAPHNIS ET CHLOE**—Boulez—Columbia
- RAVEL: COMPLETE ORCHESTRAL MUSIC, VOL. II**—Martinon—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- STRAVINSKY: FIREBIRD**—Haitink—Philips

ODYSSEY/SAN FRANCISCO

- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- MONTEVERDI: L'INCORONAZIONE DI POPPAE**—Pritchard—Seraphim
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS**—RCA
- PUCCINI: MESSA DI GLORIA**—Corboz—RCA
- RENATA SCOTTO SINGS VERISMO ARIAS**—Columbia
- SIBELIUS: SYMPHONIES NOS. 5, 7**—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips
- WEBER: EURYANTHE**—Norman, Hunter, Gedda, Janowski—Angel

TOWER RECORDS/SAN FRAN.

- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- DVORAK: VIOLIN CONCERTO**—Perlman—Angel
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- MASSENET: LA NAVARRAISE**—Horne, Domingo, Milnes, Lewis—RCA
- LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London
- RENATA SCOTTO SINGS VERDI ARIAS**—Columbia
- SIBELIUS: SYMPHONIES NOS. 5, 7**—Davis—Philips
- SMETANA: MA VLAST**—Kubelik—Mercury
- WEBER: EURYANTHE**—Norman, Hunter, Gedda, Janowski—Angel

MASTERWORKS TWX... FROM COLUMBIA

NOW SELLING THRU...
TREASURES FROM COLUMBIA/MELODIYA:

M3 33828 Tchaikovsky Pique Dame (THE QUEEN OF SPADES) SOLOIST: OTTAVA BIANCHI-ROSSINI. VIOLIN: ANATOLY TANAYEV. VIOLA: ANATOLY TANAYEV. CHORUS AND ORCHESTRA OF THE BOLSHOI THEATRE. MAURICE ANDRE, CONDUCTOR. 3 RECORD SET.

MG 33832 GLIERE SYMPHONY NO. 3 "ILYA MUROMETZ" COMPOSED AND CONDUCTED BY THE LARGO SYMPHONY ORCHESTRA. MOSCOW RADIO AND TELEVISION. NATHAN RAKHINE, CONDUCTOR.

M 33824 EMIL GILELS PROKOFIEV PIANO SONATA NO. 8 VISIONS FUGITIVES OF 22 NOS. 10351898141.

M 33826 SVIATOSLAV RICHTER SCHUBERT Impromptu No. 2 CHOPIN Two Etudes Polonaise at Coligny Music Ballade No. 2.

M 33592 CELEBRATION 30TH ANNIVERSARY OF THE END OF WORLD WAR II THE SOVIET ARMY CHORUS SUNG IN RUSSIAN BORIS ALEXANDROV, CONDUCTOR.

M 33823 LISZT DANTE SYMPHONY ORCHESTRA AND CHORUS OF THE BOLSHOI THEATRE BORIS KHAIKIN, CONDUCTOR.



Soviet Music (Continued from page 22)

who records for RCA, an incredible trumpeter named Adolph Herseth who is principal of the Chicago Symphony and to my knowledge, tragically, records for no one, and Dokschutzer. The Russian has made two concerto records for Melodiya/Angel (there his name is spelled Dokschitser) and now comes this solo record for Columbia. The tone on all three is rich and golden; Dokschutzer has the sound of a tenor about him; he never makes a "brassy" noise, and there is great musicianship in whatever he does.

Must Be Advertised

The Columbia record can be faulted as being salon music, but with the public this is no detriment. It is the kind of recording that must be advertised and played in stores. All one has to do is to go to a trumpet concert in this city to see that there are many who are in love with the instrument. Many played it in high school and college, and many more just like to hear a great trumpeter. But this virtuoso is virtually unknown. Because of the interest of George Edwards, a radio announcer on New York's WQXR, many in this area have come to hear of Dokschutzer. If he records a little more, the Bolshoi Opera, of which he is

chief trumpeter, might let him come on a concert tour of this country; Hurok would no doubt sponsor him, and the audience would hear something very rare. For now, however, the new Dokschutzer record is a wonder.

In the same shipment from Columbia comes a new recording on Melodiya of Sviatoslav Richter's pianism. What can one say to such obvious genius except to wonder at how he always opens new vistas of insight and understanding! The record has on it three of Schubert's Moments Musicaux (Opus 94, Nos. 1, 3, and 6) and the A-flat Major Impromptu (Opus 142, No. 2). Of this group, the Impromptu had to be listened to twice to believe it. Note the shades of meaning and dynamic variation he puts into repetitions of the major theme. All of the Schubert sings, of course, and all has a technical perfection that is second nature to the pianist; what it achieves is to lift the listener out of this life and put him in a different level of consciousness. For those who talk of the wonders of psychedelic drugs, it is hard to imagine what could be more mind-blowing than hearing and understanding great music played by such a performer.

(Continued on page 62)

PHILIPS PRESENTS DIE MEISTERSINGER VON NURNBERG LIVE FROM BAYREUTH



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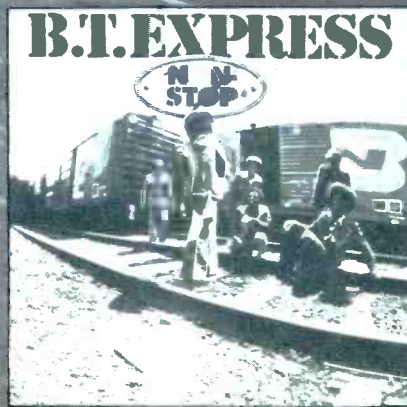
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THE SINGLES CHART

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

DEC. 20	DEC. 13		WKS. ON CHART
1	1	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND TK 1015	10
2	4	SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	10
3	3	LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	10
4	8	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	
5	6	SKY HIGH JIGSAW/Chelsea 3022	17
6	9	I WRITE THE SONGS BARRY MANILOW/Arista 0157	7
7	10	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	8
8	2	FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)	11
9	5	ISLAND GIRL ELTON JOHN/MCA 40461	11
10	13	I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	7
11	7	NIGHTS ON BROADWAY BEE GEES/RSO 515 (Atlantic)	12
12	17	FOX ON THE RUN SWEET/Capitol 4157	7
13	11	MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230	10
14	12	THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/A&M 1725	14
15	14	THIS WILL BE NATALIE COLE/Capitol 4109	20
16	21	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	9
17	15	LOW RIDER WAR/United Artists XW706 Y	13
18	16	HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/Asylum 45282	16
19	18	FEELINGS MORRIS ALBERT/RCA PB 10279	23
20	35	CONVOY C.W. McCALL/MGM 14839	5
21	20	OUR DAY WILL COME FRANKIE VALLI/Private Stock 043	10
22	22	S O S ABBA/Atlantic 3265	19
23	19	EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 026	16
24	37	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	5
25	23	MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	18
26	31	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	7
27	36	OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	6
28	40	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/United Artists XW729 Y	5
29	29	THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)	7
30	32	I'M ON FIRE 5000 VOLTS/Mercury 40801	10
31	25	WHO 'OVES YOU FOUR SEASONS/Warner Bros.-Curb 8122	18
32	38	ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	7
33	24	LYIN' EYES EAGLES/Asylum 45279	15
34	26	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/Columbia 3 10176	17
35	43	FLY AWAY JOHN DENVER/RCA PB 10517	3
36	28	VENUS AND MARS ROCK SHOW WINGS/Capitol 4175	8
37	42	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol 4155	7
38	41	PART TIME LOVE GLADYS KNIGHT & THE PIPS/Buddah BDA 513	8
39	49	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	6
40	45	WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054	5
41	48	LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285	6
42	47	TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	6
43	44	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)	6
44	30	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 3284	19
45	51	FULL OF FIRE AL GREEN/Hi 2300 (London)	5
46	27	I ONLY HAVE EYES FOR YOU ART GARFUNKEL/Columbia 3 10190	18
47	50	SCHOOL BOY CRUSH AWB/Atlantic 3304	6
48	60	LOVE HURTS NAZARETH/A&M 1671	6
49	34	LADY BLUE LEON RUSSELL/Shelter SR 40378 (MCA)	20
50	39	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	8



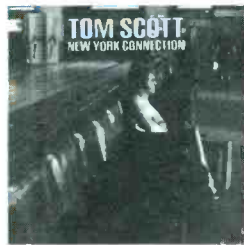
51	55	FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND/Capricorn CPS 0244 (WB)	6
52	33	BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)	20
53	65	PALOMA BLANCA THE GEORGE BAKER SELECTION/Warner Bros. WBS 8115	5
54	46	OPERATOR MANHATTAN TRANSFER/Atlantic 3292	12
55	52	MR. JAWS DICKIE GOODMAN/Cash 451 (Private Stock)	17
56	80	BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	2
57	72	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	5
58	85	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	2
59	70	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	3
60	68	THIS OLD MAN PURPLE REIGN/Private Stock 052	5
61	58	SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/MCA 40459	14
62	57	DANCE WITH ME ORLEANS/Asylum 45261	23
63	53	I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century 2228	15
64	59	IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	21
65	77	BABY FACE WING & A PRAYER FIFE & DRUM CORPS./Wing & Prayer HS103 (Atlantic)	2
66	61	JUST TOO MANY PEOPLE MELISSA MANCHESTER/Arista 0146	14
67	62	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic 3298	9
68	54	I'M SORRY/CALYPSO JOHN DENVER/RCA PB 10353	20
69	71	VOLARE AL MARTINO/Capitol 4134	8
70	86	SQUEEZE BOX THE WHO/MCA 40475	2
71	56	FAME DAVID BOWIE/RCA PB 10320	25
72	87	DON'T CRY JONI CONWAY TWITTY/MCA 40407	2
73	75	DOWN TO THE LINE BACHMAN-TURNER OVERDRIVE/Mercury 73724	4
74	74	CARIBBEAN FESTIVAL KOOL & THE GANG/Delite 1573 (PIP)	6
75	79	WOMAN TONIGHT AMERICA/Warner Bros. 8157	3

CHARTMAKER OF THE WEEK

76	—	ALL BY MYSELF ERIC CARMEN Arista 0165	1
77	84	SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	3
78	63	ROCKY AUSTIN ROBERTS/Private Stock 020	22
79	82	HE AIN'T HEAVY . . . HE'S MY BROTHER/LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	3
80	—	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia 3 10270	1
81	83	FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/T-Neck ZS8 2259 (Col)	5
82	—	DEEP PURPLE DONNIE & MARIE OSMOND/MGM M14840	1
83	64	BORN TO RUN BRUCE SPRINGSTEEN/Columbia 3 10209	15
84	88	HURRICANE (PART I) BOB DYLAN/Columbia 1 10245	3
85	—	LET THE MUSIC PLAY BARRY WHITE/20th Century 2265	1
86	—	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	1
87	92	ALMOST SATURDAY NIGHT/SEA CRUISE JOHN FOGERTY/Asylum 45291	3
88	90	SOMEWHERE IN THE NIGHT BATDORF & RODNEY/Arista 0159	3
89	—	HOMECOMING HAYGOOD HARDY/Capitol 4156	1
90	91	CARRY ME DAVID CROSBY & GRAHAM NASH/ABC 12140	5
91	78	SAILING ROD STEWART/Warner Bros. 8146	11
92	81	NEVER BEEN ANY REASON HEAD EAST/A&M 1718	10
93	—	SECRET LOVE COMMODORES/Motown M1381F	1
94	—	INSEPARABLE NATALIE COLE/Capitol P 4193	1
95	98	HAPPY EDDIE KENDRICKS/Tamla T 54263F (Motown)	2
96	95	SOUL TRAIN '75 SOUL TRAIN GANG/RCA SB 10400	5
97	69	DO IT ANY WAY YOU WANNA PEOPLES CHOICE/TSOP ZS8 4759 (Col)	19
98	89	ART FOR ART'S SAKE 10cc/Mercury 73725	4
99	—	YESTERDAY'S HEROS JOHN PAUL YOUNG/Ariola-America P7607 (Capitol)	1
100	67	HEY THERE LITTLE FIRE FLY FIRE FLY/A&M 1736	6



FLASMAKER



NEW YORK CONNECTION
TOM SCOTT
Ode

MOST ACTIVE

- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- LAST RECORD ALBUM—Little Feat—WB
- SIREN—Roxy Music—Atco

WNEW-FM/NEW YORK ADDS:

- BLUES BUSTERS—Phillip & Lloyd—Scepter
- BODYS' WARMTH—Eric Kloss—Muse
- PETER & JOHN ISAACSON—Fretless
- PETER & THE WOLF—Various Artists—RSO (Import)
- MASQUE—Kansas—Kirshner
- NEW YORK CONNECTION—Tom Scott—Ode
- NIGHT AT THE OPERA—Queen—Elektra
- OMMADAWN—Mike Oldfield—Virgin
- REVERBER—PA/USA
- STEPHEN STILLS LIVE—Atlantic
- HEAVY ACTION (approximate airplay):
- ANGEL—Casablanca
- BORN TO RUN—Bruce Springsteen—Col
- ERIC CARMEN—Arista
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- SUITE FOR FLUTE & JAZZ PIANO—Rampal/Bolling—Col
- SUNSET & OTHER BEGINNINGS—Melanie—Neighborhood
- WIND ON THE WATER—Crosby & Nash—ABC
- ZUMA—Neil Young—Reprise

WMMR-FM/PHILADELPHIA ADDS:

- EQUINOX—Styx—A&M
- HOT CHOCOLATE—Big Tree
- OMMADAWN—Mike Oldfield—Virgin
- SECOND CHAPTER—Danny Kirwan—DJM
- STEPHEN STILLS LIVE—Atlantic
- SUITE FOR FLUTE AND JAZZ PIANO—Rampal/Bolling—Col
- TIME FOR ANOTHER—Ace—Anchor
- HEAVY ACTION (sales, phones, airplay):
- ANGEL—Casablanca
- BEGINNINGS—Steve Howe—Atlantic
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- HORSES—Patti Smith—Arista
- KITSCH—Randy Pie—Polydor
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
- TOLCH—John Klemmer—ABC

WLIR-FM/LONG ISLAND ADDS:

- BOHEMIAN RHAPSODY (single)—Queen—Elektra
- CAME BROTHERS—Asylum
- GOLDEN YEARS (single)—David Bowie—RCA

- IMAGINATION QUOTA—David Werner—RCA
- STEPHEN STILLS LIVE—Atlantic
- HEAVY ACTION (airplay—in descending order):
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- WIND ON THE WATER—Crosby & Nash—ABC
- LAST RECORD ALBUM—Little Feat—WB
- WHO BY NUMBERS—The Who—MCA
- STILL CRAZY—Paul Simon—Col

WBLM-FM/MAINE ADDS:

- BOHEMIAN RHAPSODY (single)—Queen—Elektra
- FEELS SO GOOD—Grover Washington, Jr.—Kudu
- MASQUE—Kansas—Kirshner
- MICROPHONE FEVER—Rick Ruskin—Takoma
- OMMADAWN—Mike Oldfield—Virgin
- ROYAL BED BOUNCER—Kayak—Janus
- SECOND CHAPTER—Danny Kirwan—DJM
- TEASER—Tommy Bolin—Nemperor
- TELLIN' IT—Ann Peebles—Hi
- TIME FOR ANOTHER—Ace—Anchor

HEAVY ACTION (approximate airplay—in descending order):

- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- FACE THE MUSIC—ELO—UA
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- SIREN—Roxy Music—Atco
- RUFUS FEATURING CHAKA KHAN—ABC
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- ZUMA—Neil Young—Reprise
- KITSCH—Randy Pie—Polydor
- NORMAN BLAKE ET AL—Flying Fish

WQDR-FM/RALEIGH ADDS:

- CRISIS? WHAT CRISIS?—Supertramp—A&M
- EQUINOX—Styx—A&M
- IT'S ONLY LOVE—Rita Coolidge—A&M
- MASQUE—Kansas—Kirshner
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- SUBTLE AS A FLYING MALLOT—Dave Edmunds—RCA

HEAVY ACTION (airplay, sales, requests—in descending order):

- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- FLEETWOOD MAC—Reprise
- NUMBERS—Cat Stevens—A&M
- PRISONER IN DISGUISE—Linda Ronstadt—Asylum
- STILL CRAZY—Paul Simon—Col
- ROCK OF THE WESTIES—Elton John—MCA
- BREAKAWAY—Art Garfunkel—Col
- FACE THE MUSIC—ELO—UA
- LAST RECORD ALBUM—Little Feat—WB
- BORN TO RUN—Bruce Springsteen—Col

WNOE-FM/NEW ORLEANS ADDS:

- CRACK THE SKY—Lifesong
- DAN HILL—20th Century
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- SIREN—Roxy Music—Atco
- TEASER—Tommy Bolin—Nemperor

HEAVY ACTION (sales, airplay, phones):

- FEELS SO GOOD—Grover Washington, Jr.—Kudu
- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- MOVIN' ON—Commodores—Motown

WZMF-FM/MILWAUKEE ADDS:

- CRACK THE SKY—Lifesong
- INSIDE—Kenny Rankin—Little David
- NEW YORK CONNECTION—Tom Scott—Ode
- NIGHT AT THE OPERA—Queen—Elektra
- RADIO-ACTIVITY—Kraftwerk—Capitol
- ROYAL BED BOUNCER—Kayak—Janus
- TEASER—Tommy Bolin—Nemperor

HEAVY ACTION (sales, requests—in descending order):

- CRISIS? WHAT CRISIS?—Supertramp—A&M
- HORSES—Patti Smith—Arista
- WISH YOU WERE HERE—Pink Floyd—Col
- WIND ON THE WATER—Crosby & Nash—ABC
- TOYS IN THE ATTIC—Aerosmith—Col
- DREAM WEAVER—Gary Wright—WB
- KISS ALIVE—Casablanca
- SIREN—Roxy Music—Atco

W-4/DETROIT ADDS:

- FINGER LICKIN' GOOD—Dennis Coffey—Westbound
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- STEPHEN STILLS LIVE—Atlantic
- SUGAR HONEY (single)—Jim Capaldi—Island
- TIME FOR ANOTHER—Ace—Anchor
- HEAVY ACTION (airplay—in descending order):
- SIREN—Roxy Music—Atco
- ROCK OF THE WESTIES—Elton John—MCA
- FACE THE MUSIC—ELO—UA
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- ERIC CARMEN—Arista
- ATLANTIC CROSSING—Rod Stewart—WB
- WHO BY NUMBERS—The Who—MCA
- FOOL FOR THE CITY—Foghat—Bearsville
- TED NUGENT—Epic
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol

KSHE-FM/ST. LOUIS ADDS:

- GOLDEN YEARS (single)—David Bowie—RCA
- HARD TIMES (single)—Peter Skellern—Private Stock
- NIGHT AT THE OPERA—Queen—Elektra
- STEPHEN STILLS LIVE—Atlantic
- TIME FOR ANOTHER—Ace—Anchor
- HEAVY ACTION (airplay):
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- EQUINOX—Styx—A&M
- FACE THE MUSIC—ELO—UA
- HORSES—Patti Smith—Arista
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- RADIO-ACTIVITY—Kraftwerk—Capitol
- ROYAL BED BOUNCER—Kayak—Janus
- TEASER—Tommy Bolin—Nemperor
- TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
- ZUMA—Neil Young—Reprise

KMYR-FM/ALBUQUERQUE ADDS:

- BEGINNINGS—Steve Howe—Atlantic
- INSIDE—Kenny Rankin—Little David
- MICROPHONE FEVER—Rick Ruskin—Takoma
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- OMMADAWN—Mike Oldfield—Virgin
- RAINDANCE—Gryphon—Transatlantic (Import)
- SECOND CHAPTER—Danny Kirwan—DJM
- SUNSET & OTHER BEGINNINGS—Melanie—Neighborhood

HEAVY ACTION (airplay, sales, phones—in descending order):

- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- FLEETWOOD MAC—Reprise
- ZUMA—Neil Young—Reprise
- NUMBERS—Cat Stevens—A&M
- STILL CRAZY—Paul Simon—Col
- ALL AROUND MY HAT—Steeleye Span—Chrysalis
- SWANS AGAINST THE SUN—Michael Murphey—Epic
- WISH YOU WERE HERE—Pink Floyd—Col
- WIND ON THE WATER—Crosby & Nash—ABC
- LAST RECORD ALBUM—Little Feat—WB

KPFT-FM/HOUSTON ADDS:

- BEGINNINGS—Steve Howe—Atlantic
- BODYS' WARMTH—Eric Kloss—Muse
- PETER & JOHN ISAACSON—Fretless
- KITSCH—Randy Pie—Polydor
- NEW YORK CONNECTION—Tom Scott—Ode
- RATTLESNAKE—Ohio Players—Westbound
- ROYAL BED BOUNCER—Kayak—Janus
- TEASER—Tommy Bolin—Nemperor
- TIME FOR ANOTHER—Ace—Anchor
- TROPEA—John Tropea—Marlin
- HEAVY ACTION (airplay—in descending order):
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- HOT MENU—Sadistic Mika Band—Harvest (Import)
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- PRESSURE DROP—Robert Palmer—Island
- ODYSSEY—Terju Rytal—ECM (Import)
- HORSES—Patti Smith—Arista
- HARMONY GRITS—Street Corner Symphony—Bang
- JOEL ZOSS—Arista
- GRATITUDE—Earth, Wind & Fire—Col
- RUFUS FEATURING CHAKA KHAN—ABC

SLEEPER



SECOND CHAPTER
DANNY KIRWAN
DJM

KWST-FM/LOS ANGELES ADDS:

- MOTHER OF LOVE (single)—Nitty Gritty Dirt Band—UA
- NIGHT AT THE OPERA—Queen—Elektra
- STEPHEN STILLS LIVE—Atlantic
- TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
- HEAVY ACTION (airplay—in descending order):
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- TEASER—Tommy Bolin—Nemperor
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- FACE THE MUSIC—ELO—UA
- ROYAL BED BOUNCER—Kayak—Janus
- SIREN—Roxy Music—Atco
- TIME FOR ANOTHER—Ace—Anchor
- BEGINNINGS—Steve Howe—Atlantic

KSAN-FM/SAN FRANCISCO ADDS:

- BEGINNINGS—Steve Howe—Atlantic
- GET ON BOARD—Atlantis—Vertigo (Import)
- IN TRANCE—Scorpions—RCA (Import)
- NEW YORK CONNECTION—Tom Scott—Ode
- SUNSET & OTHER BEGINNINGS—Melanie—Neighborhood
- TEASER—Tommy Bolin—Nemperor
- LAST RECORD ALBUM—Little Feat—WB

HEAVY ACTION (airplay—in descending order):

- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- SIREN—Roxy Music—Atco
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- PRESSURE DROP—Robert Palmer—Island
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- NEW YORK CONNECTION—Tom Scott—Ode
- TIME FOR ANOTHER—Ace—Anchor
- ROYAL BED BOUNCER—Kayak—Janus

KZAM-FM/SEATTLE ADDS:

- BEANS TASTE FINE—Papa John Kolstad & Mike Turk—Fretless
- BEFORE THE DAWN—Patrice Rushen—Prestige
- BROWNSMITH—Brownsmith
- BY REQUEST—Walter Carlos—Col
- LYCURGUS—Peter Lang—Flying Fish
- 1975: THE DUETS—Brubeck/Desmond—Horizon
- OLD NUMBER ONE—Guy Clark—RCA
- NEW YORK CONNECTION—Tom Scott—Ode
- TIME FOR ANOTHER—Ace—Anchor
- TIME HONOURED GHOSTS—Barclay James Harvest—Polydor

HEAVY ACTION (airplay—in descending order):

- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- LAST RECORD ALBUM—Little Feat—WB
- STILL CRAZY—Paul Simon—Col
- STACKED DECK—Amazing Rhythm Aces—ABC
- SWANS AGAINST THE SUN—Michael Murphy—Epic
- TOUCH—John Klemmer—ABC
- NUMBERS—Cat Stevens—A&M
- SUITE FOR FLUTE & JAZZ PIANO—Rampal/Bolling—Col

"Ommadawn" is breaking.



The dawn of something so genuinely innovative, so enormous, there isn't a word for it yet. Brought about by Mike Oldfield: the twenty-three-year-old English musical genius who created the fabulously successful "Tubular Bells" (over 5 million copies worldw.de!). His new creation: "Ommadawn." Fourteen months, two thousand ^{PZ 33913} overdubs, a choir, a couple of dozen musicians, and twenty instruments played by Oldfield himself went into the making of it.

**"Ommadawn" is breaking — everywhere.
Mike Oldfield's extraordinary work,
"Ommadawn." On Virgin Records.**

FCC Curbs Program Syndication Agreements (Continued from page 3)

1973. WWBA-FM St. Petersburg petitioned the FCC to stop the sale of its competitor, WEZX-FM Tampa, on the grounds that the WEZX's syndication contract with Stereo Radio Productions constituted an abdication of licensee authority. The SRP contract prescribed a limit on commercials, news programing, and prohibited the station from leasing its sub-carrier channel (a sideband sometimes used to broadcast Muzak programing to commercial subscribers) and from turning up the volume of the music at the transmitter site.

The commission turned down the petition to stop the sale—WEZX is now WRBQ-FM, a rock station. But, upon reviewing the SRP contract, it was moved to initiate an inquiry of how far other syndication firms went in their requirements of their client stations.

The Federal Communications Act of 1934, under which all radio and TV stations are licensed to serve in the "public interest, convenience, and necessity," says that ultimate control of programing must reside with the licensee. The types of contracts that SRP had with WEZX and nearly 90 other stations around the country, the FCC feels, encroaches on station responsibility for program control. As well, some contracts—like SRP's standard form—also included termination clauses which allowed the syndicator to drop a station from its client list if it violated any of the terms of the pact.

In comments filed at the FCC, SRP admitted that it has twice terminated station contracts for violation of program restrictions. The most publicized instance was several years ago when SRP dropped KJOI-FM Los Angeles from its service for upping its commercial load from the prescribed six spots per hour to eight. Of the other syndication firms that submitted statements and copies of their contracts to the FCC, only TM Programming Inc. of Dallas had a termination clause in its standard contract. TM denied ever cutting off any of its clients.

The programing restrictions are usually inserted in contracts so that syndicators can insure that their formats will be heard in optimum environments. Some syndicators sell their product on

the basis of guaranteed rating success. And in order to make good on rating promises, the syndicators have argued, control over such variables as the number of commercial interruptions, the frequency of news breaks, and technical aspects of broadcasting such as volume are necessary. Especially in the field of beautiful music formats—for which most stations buy their programing instead of programing it themselves—competition is keen and the need for control important, the syndicators say.

Timing

The timing of the FCC policy statement on syndicator agreements is noteworthy. The week after the new policy was announced, FCC Chairman Richard Wiley was scheduled to go to Capital Hill to testify in oversight hearings before Senate Communications Subcommittee Chairman John Pastore (D-R.I.). At those hearings into the FCC's conduct over the past year, Wiley expected to be questioned about another controversial policy decision, on agreements between stations and citizens groups. (The practice of disgruntled citizens groups challenging the renewal of station licenses has grown markedly in the past seven year or so. To avoid protracted litigation before the FCC, station managers are increasingly entering into agreements with citizens groups that bind the station to broadcasting programing for special groups and minorities and

'The Celebration'

(Continued from page 4)

and recorded music, disco dancing, door prizes, a penny arcade, and album giveaways.

The Ohio Players will star on a musical bill that will also include Gloria Gaynor; the Trammps; Eddie Palmieri; the Crown Heights Affair; Yambu; Ecstasy, Passion & Pain and the First Choice.

New York disco DJs will provide the music between sets and local radio personalities are being lined up for MC duties.

Prizes

Prizes will include \$1,000 which will be awarded to the best hustle dancers and a 1976 Cadillac will be given away at the door.

"By December 31 anyone who is looking for something to do on New Year's Eve will know about 'The Celebration,'" said Aleong. Baker Films of N.Y. will videotape the entire 12 hour event, and negotiations are presently underway with various record companies, according to Aleong, to record a live album of the disco concert.

to hiring minority group members. The new FCC policy on these agreements—proposed last summer—would limit the amount of control station managers could bargain away with these groups.)

Policy Statement

The syndicator policy statement offered Chairman Wiley a rather plausible reply to questions about his citizens groups policy. FCC restrictions may exist on agreements between stations and members of the public, he told Pastore, but they are no

different than those the commission has over commercial and business pacts. He could not have made that argument had the syndicators policy statement not been issued before his appearance before the Senate subcommittee.

SRP has asked the commission to stay the effective date of its new policy requirements and plans to file a motion for reconsideration. Chances are good the fracas will end up in US District Court before it's all over.

Dialogue (Continued from page 10)

first groups in America to happen that big. Certainly the first San Francisco group to happen that big. They were spoiled. They used to tell me two and a half weeks before a tour, "Well, we need some money now" and "We think we want to go out and play." And I would call up Larry Magid at the Spectrum, and I'd say, "Hey man, can you bounce an act out and put them in?" But also, the sound systems were different. When the Airplane first went out to play and we couldn't afford to take our own sound system, nobody knew anything about electric music. The sound systems were terrible. It's just amazing the things that have happened in the last ten years. Also the effect of FM radio. When the Airplane first started, there was no FM radio at all. If you wanted to have any airplay at all it was on AM radio and you had to get a single. With the terrific strength of FM radio now, our record is platinum. It went to #3 in the country, before a single was even released. That would have been impossible even three or four years ago.

RW: At one time the Airplane would have scorned an AM hit.

Thompson: Yes. They put down AM airplay for a long time. The top 40—where was that at? But they've started to understand that this is very much a business of relationships—people being enthused and wanting to work for you. The Airplane became so big so quickly that there used to be a time when the RCA people would come around and the group would say, "We don't want to talk to those guys. Who are those guys?" And various radio people, or interviewers or whatever would come around—they didn't want to be bothered. I've had a lot of talks with everybody about the fact that people—especially the RCA guys—are selling your records and working for you. And for you to just take 10 minutes out to say "Hey man, thank you" and "How are you doing?" that sort of thing is great. Those guys will not forget that. They'll go out and when they go into a radio station with 12 records, they're going to say, "These are my friends." They've come to appreciate and understand that now. And maybe they've all—Paul and Grace and Marty—have learned a little humility, if that's the right word to use.

RW: Have you had any problem finding appropriate support acts for the tour?

Thompson: What's interesting is that it's very hard to get good, strong, support acts. Everybody wants to headline even though they bomb. It's crazy. We had Fleetwood Mac though, on two or three shows, and that was a great combination. We sold out. It seemed to me that it would be better for a group like Fleetwood Mac to play with us in Boston in front of 13,000 people instead of maybe going in the Music Hall and headlining in front of 4,000 people. They're headlining in quite a few places, too, which is good, but they make good bucks and a big show like that gives exposure to so many people. It helps them sell more records and helps them get bigger for the next time they come around. But there are still some places where we haven't done well, you know. Even on this tour, with a platinum #1 record.

RW: Do you have any plans for television appearances?

Thompson: We've talked about it. We've been reluctant to do an "In Concert" type of scene or Kirshner's "Midnight Special" only because it's so formatted that all of the groups look pretty much the same. There's a live band on stage playing and a bunch of kids going nuts and it's not that unique. It would be great if we could get a special. We would be very interested in doing that.

RW: What are the prospects for the 1976 tour?

Thompson: We're going to put together a better show with a lot more visuals, maybe even a light show. That's what we're talking about.

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MONUMENT



Monument Records: Home of the Hits

■ NASHVILLE—When you start a record company, and the first record you release is a million seller, you're off to a pretty good start. And that's exactly the start Monument had when Fred Foster cut "Gotta Travel On" with Billy Grammer and released it on his brand new label in 1958.

Roy Orbison

After that, Fred signed Roy Orbison and developed him into one of the biggest stars of the '60s—and still one of the biggest international stars in music today. His string of hits, all produced by Foster, included such classics as "Dream Baby," "It's Over," "Look Homeward Angel," "Blue Angel," "Candy Man," "Pretty Paper," "Workin' For The Man," "I Go Out With The Crowd," "Mean Woman Blues," "Only The Lonely," "Running Scared," and "Pretty Woman."

During the time Orbison was on the label, Foster left the London group, where he started, and had independent distribution. It was during this time that Monument established itself as a major force in the industry, turning out hit after hit.

Ray Stevens

Other top artists and hits on Monument were Ray Stevens with "Guitarzan," "Mr. Businessman," "I Can Unwind," and "Along Came Jones;" Joe Simon with "Chokin' Kind," and "Hangin' On;" Tony Joe White with "Polk Salad Annie" and "Roosevelt and Ira Lee;" Dolly Parton with "Dumb Blonde" and "There Must Be Something Fishy Going On;" Boots Randolph with "Yakety Sax," and "The Shadow of Your Smile;" Robert Mitchum with "Thunder Road" and "Little Ole Wine Drinker Me;" Billy Walker with "Sundown Mary," "I Love You Drops," "I Was Thinking About You, Babe," "A Million and One Tears," and "I Taught Her Everything She Knows;" Robert Knight with "Everlasting Love;" The Browns with "Three Bells," and Jeannie Seely with "Don't Touch Me."

'Mexico'

Other great songs that have appeared on the Monument label include the great instrumental "Mexico" as well as "That Lucky Ole Sun," "Down At Papa Joe's," "Teenager's Prayer," "Southtown U.S.A.," "Skip A Rope," "Albany Bound," "Special Prayer," "Fallin' Leaves," "He Called Me Baby," "Penthouse Number 3" and "Anyplace Your Heart Desires."

Recent single smashes include "Why Me, Lord" by Kris Kristofferson and "I Can Help" by Billy Swan.

Distribution

Monument went with CBS in 1971 for distribution. This has enabled them to increase their sales while continuing to develop talent under their own label head, Fred Foster.

Roster

The Monument roster now includes Billy Swan, Kris Kristofferson, Barefoot Jerry, Larry Gatlin, Michael Bacon, Don Cherry, Chet Davenport, Billy Grammer, Al Hirt, Dale Van Horn, Dennis Linde, Charlie McCoy, Pamela Miller, Jimmy Wall, Cathy O'Shea, Paul Ott, Boots Randolph, Tommy Roe, Arthur Smith and Larry Jon Wilson.

CBS:

Marketing Magic for Monument

■ NEW YORK—The relationship between Monument Records and CBS Records began in mid-1971 with albums by Boots Randolph ("Homer Louis Randolph, III") and Kris Kristofferson ("The Silver Tongued Devil and I"). Over the years that Monument has been marketed and distributed as a CBS Custom Label, the teaming has been responsible for a steady stream of hits that, although Monument is a Nashville-based company, have not been limited to the country music market.

Executive Effort

Through the combined efforts

Monument Maximizes Success With A Well-Rounded Roster

■ NASHVILLE—With the appointment of Rick Blackburn as vice president and general manager for Monument Records one year ago, Monument Records, headed by president Fred Foster, has worked extensively toward the development of an artist roster that encompasses virtually all areas of pop, r&b, and country music. And they have accomplished the groundwork for just that with a roster of artists including:

Billy Swan, whose "I Can Help" reached the top of both the pop and country charts, and went number one pop in Germany, Holland, Belgium, Switzerland, Spain, Austria, New Zealand, and



Monument president Fred Foster

France. His follow-up to that one, "Everything's The Same (Ain't Nothin' Changed)," is now on its way up;

Kris Kristofferson, one of the major songwriter/artists to evolve during the '70s. He has appeal in both pop and country markets;

Larry Jon Wilson, a Georgia native who is a pop and MOR artist. His first single was "Bertrand My Son," and his current and second single is "Thru The Eyes of Children" which is from his "New Beginnings" album;

Charlie McCoy, a well-known artist whose music was considered rock-oriented eleven years ago. McCoy, a mainstay on pop and country recording sessions, has his own new solo album out now, entitled "Charlie McCoy: Harpin' The Blues;"

Larry Gatlin, who has achieved tandem success as a singer/songwriter. His tunes have been recorded by Johnny Cash, Dottie West, Elvis Presley, Ray Price and others and he's had two solo albums released — "The Pilgrim" and "Rain/Rainbow." Gatlin, whose records receive both pop and country airplay, has a new single out entitled "Broken Lady;"

Barefoot Jerry, a progressive country band with two albums to their name — both having done well in country and pop markets. The group is currently working more personal appearances and is gaining fans;

Chet Davenport, Monument's only artist on Sound Stage. An artist with r&b appeal, his second single is entitled "Don't Bump My Beetle;"

Joe Douglas, a fairly new Monument artist from Louisiana, with strong followings in Louisiana and Texas. His first single, "Don't Let The Stars Get In Your Eyes," is really country;

Billy Grammer, whose "Gotta Travel On" was the first single re-

enburgh, vice president & general manager, Epic/CBS Custom Labels and the field staff of Epic/CBS Custom, Monument has had great success domestically and internationally. Records like "Why Me" and "Me and Bobby McGee" by Kris Kristofferson and "I Can Help" by Billy Swan have crossed over musical categories and national borders to become hits in many areas of the world.

Alexenburg Comments

Ron Alexenburg says this about Monument: "Our relationship with Monument Records and its founder, Fred Foster, has grown



From left: Walter Yetnikoff, Irwin Segelstein, Ron Alexenburg

of Fred Foster, president, Monument Records; Rick Blackburn, vice president & general manager, Monument Records; and Walter Yetnikoff, president, CBS Records Group; Irwin Segelstein, president, CBS Records Division; Richard Asher, president, CBS Records International; Ron Alex-

through a joint interest and energy toward finding talent and developing artists in a variety of musical fields. We have shared a marketing effort that has created hits and continues to build hit artists. Our continuous success with Monument Records has been

(Continued on page 36)

(Continued on page 34)

**Some of the
talented artists
are Foster ch**

**the most
hits in America
children.**

Congratulations, Fred, and everyone at Monument Records, from everyone at CBS Records.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Fred Foster and the Monument Records Story

By DON CUSIC

■ Fred Foster began Monument Records in 1958 with "Gotta Travel On" by Billy Grammer, which became a million seller. Among those Foster has signed and developed since that time are Roy Orbison, Ray Stevens, Tony Joe White, Joe Simon, Dolly Parton, Jeannie Seely, Billy Walker, Boots Randolph, Charlie McCoy, Kris Kristofferson, Barefoot Jerry and Billy Swan. In this Dialogue, Foster discusses the formation and development of Monument Records.



Fred Foster

Record World: You spent a number of years in Hendersonville, 20 miles outside Nashville, and now you've moved to Music Row. Why did you do that?

Fred Foster: When I moved to Nashville in 1960 from Washington, D.C., there wasn't any suitable space available, plus my home was going to be in Hendersonville, and rather than drive to something unsuitable, we put our offices temporarily in Hendersonville. First we were in a little shop, about 200 square feet, and then we moved into a warehouse that wasn't partitioned off, and then Boudleaux Bryant said he had a piece of property on the highway and he'd build us a building. We'd planned to be there a short time, and when we moved he would rent it to other tenants. The short time turned out to be from '60 to '75—15 years. We always had planned to be on the Row. It's odd that buildings I would look at and be interested in would suddenly not be on the market anymore, for we were never able to close a deal. One night on my way home from downtown, I passed our present location and there was a "for sale" sign that had been put up that afternoon. We walked through it the next day and bought it. We were a year getting it renovated; we added a second floor. My wife, Laura, took charge of the decorating, working with Boyce Grindstaff of Grindstaff Interiors, Forest City, North Carolina. They tailored each office to the individual taste of the occupant and still maintained a continuity that I believe is beautiful. All of us are very happy with it.

RW: Did you run into any problems doing business in Hendersonville?

Foster: Oh, yes—it had its advantages. The advantages were that if anyone came out to see you, they really had something to see you about. So you didn't have a lot of walk-in traffic that was just passing time. The disadvantages were that if there was a songwriter who suddenly wrote a smash and he knew it, rather than drive to Hendersonville, he'd walk to someone on the Row. And we felt we did miss a good many things that way, although we were covered in a sense with Combine Publishing. Tony Joe White walked into Combine one morning. Bob Beckham called me, and we got together. We had walk-in traffic there, but it still wasn't like having the headquarters of the record company where the people would come in to see me. The studio has always been down here though.

RW: When did you build the studio?

Foster: Well, we bought a studio first from Sam Phillips on Seventh Ave., North, where the National Life Tower is now. It was in the old Cumberland Lodge building. We bought that in '63 and when they were about to tear it down we purchased property over on Seventeenth and McGavock. That was about '67 so we have been in the present studio since then.

RW: How did Monument Records begin?

Foster: That's a long story, but I'll try to condense it as much as I can. I had worked in a record shop in Washington as a retail clerk and with Mercury Records as regional promotion man. I had also worked with ABC Paramount as east coast representative and was working as pop records manager for J&F Distributing Co. in Baltimore. I went with J&F in January of 1958. One of our main lines was London Records. Walt Maguire was their sales manager and often visited the distributorship.

Walt was not very happy with our sales performance with their pop singles. London at that time was still trying to promote artists like David Whitfield and Vera Lynn, and were not in step with what was happening, and I tried to explain that to him. One day half in anger and half in jest he said, "Well, if you think you can do better, why don't you?" And I said, "I think I will." That was in March, so I started Monument Records sometime in March '58. Looked for the right song and found it in August. The fellow who lived in the apartment above me in Hyattsville, Maryland was a folk music program director at a local FM radio station and was always playing me hootenanny tapes. I never did see much commercial value to most of them, but listening to the tapes one night, I heard a song called "Done Laid Around," and I asked him whose song it was. He said it was public domain (it turned out later it wasn't), and that he would get me a copy of it. So in analyzing the song, I found it only had two verses and the chorus. The chorus didn't exactly suit me, so I rewrote it, wrote a third verse, and called it "Gotta Travel On." I called Billy Grammer and asked him if he would be interested in hearing the song. He said he would. He listened, liked it, and we came to Nashville.

When I had been in Nashville with Mercury, a man who had been a good friend to me was Chet Atkins. I called Chet and asked him if he could help me set up a session. I didn't know that Chet wasn't playing sessions anymore but indeed was managing RCA, Nashville. But he said he would, and he did, and he played on the session and came up with a guitar lick that I think helped sell the record. We had about \$1,200 in capital. When we got back to Washington we had about 80 or 90 dollars left. Then I called Walt Maguire and I said, "You asked me to do better, and I did." A very presumptuous statement, but I felt we had done better. He was a man who was sensitive to all the new things that were happening in the music business. He admitted to me later that when I told him his music was behind the trends, he knew I was telling the truth. He walked out of his office in New York that morning and caught a plane to Washington, and was there by early afternoon. I played him the record, and he said he would take it, and it would go out on the Felsted label which was a London subsidiary. I told him no, it would have to be on Monument. He said why Monument, and I said because I always wanted a record company and now that I have it, I don't want to give it up. He said it couldn't be done. It went all the way to Sir Edward Lewis, chairman of the British Decca (parent of London, America) in England, and he okayed it. Monument was the first of the London group. When I left them they had forty-odd labels.

... the world knows now that Nashville is capable of producing any kind of music and in most cases, better than anyone else.

RW: When did you go into your own distribution?

Foster: We went into our own distribution in '62. By that time we had picked up Roy Orbison and some other things that were doing real well. We did our own distribution from '62 to '71. During that period of time, we came up with a very exciting product. The success of Roy Orbison was virtually unparalleled by any artist on a small independent label. Then we had the first south of the border brass sounds with "Mexico," a hit written by Boudleaux Bryant and recorded by Bob Moore. We also expanded into country with the acquisition or development of such artists as Billy Walker, Dolly Parton, Jeannie Seely and Grandpa Jones. We were also successful with r&b, which was produced for our Sound Stage 7 label by John Richburg. Under his aegis, Joe Simon, Ella Washington and others became stars. It was during this period also that Ray Stevens re-emerged as the major talent that he is. "Guitarzan," "Mr. Businessman" and "Along Came Jones" were some of his bigger hits. Through this period of independent distribution, Monument became a highly diversified, well-rounded record company. We were actively involved with every phase of music except the classics.

(Continued on page 38)

Fred,

*Your new building makes Mt. Vernon look like a chicken coop.
What a Beauty!*

WOW!!

What a place to start a Monumental Bicentennial.

See you for black-eyed peas and hog jowl in a couple of weeks!

Boudleaux & Felice

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Rick Blackburn:

Small Roster, Plenty of Hit Product

■ NASHVILLE—When Rick Blackburn joined Monument in October, 1974 as vice president and general manager, it meant a new phase for the development and growth of Monument Records.

Blackburn is in charge of marketing the product on the label and coordinating all the promotional campaigns. He joined Monument from CBS.

Blackburn has stated that one of the problems at Monument is "overcoming the Nashville image — that everything from here is country" but feels confident that the product released will do that.

In an interview with **Record World**, Blackburn discussed the marketing of Monument product and getting airplay on different radio formats. He noted that FM has come a long way and that is now an important medium for breaking new records and acts, pointing to Kris Kristofferson's large FM following.

A problem he brought up was

the relation between radio airplay and trade charts. Noting that charts were supposed to reflect what radio was playing, he said that he has found charts "often dictating what radio is playing," blaming this on the top 40 format, which has shrunk to "top 18" and program directors who "follow rather than lead."

Another change in radio promotion has come about with MOR — which has become what top 40 used to be. "I consider MOR now to be the wall-to-wall FM stereo sound," Blackburn stated, "and what used to be considered MOR is just the 'soft' top 40."

Monument has a number of instrumentalists on their label—including Boots Randolph, Al Hirt, Charlie McCoy and Arthur Smith. Blackburn noted the tremendous success with instrumentalists that Monument has had while acknowledging that "instrumentals are the hardest records to break." He finds that Boots Randolph con-



Rick Blackburn

tinues to have incredible album sales and attributes this to a single hit he continues to be strongly identified with ("Yakety Sax") and the fact that Boots is constantly touring. With McCoy, Blackburn gives credit to country radio and some hit singles by Charlie on the harmonica when "the country was ready for a different sound from instrumentalists. And Charlie provided that with his harmonica."

Blackburn stated that one of the problems with instrumentalists is that they appeal to a crowd that is mainly over 35 and a listening, more than buying, audience.

For the young audience, Blackburn feels that Monument has a group that will shortly come into its own for this crowd, Barefoot Jerry. "We feel in the next five years that southern rock, or country rock, will really come into its own," stated Blackburn, "and Barefoot Jerry are pioneers in this field."

Blackburn stated that Monument releases "15-20" albums per year and coordinates, with CBS, campaigns to market these albums. He gives CBS full credit for help in marketing and promotion, especially the international department.

For the future, Blackburn stated that he hopes to "keep the roster small, and keep putting out hit product."

All the editorial copy in this special section was researched and compiled by Record World southeastern editor Don Cusic.

Monument Artists

(Continued from page 29)

leased by Monument and also was the label's first gold record, is no newcomer to country music. He's back again with Monument after an absence from the music industry;

Hirt & Co.

Al Hirt, who had numerous gold records (singles and albums) during the '60s, and appeals to all age groups and all types of music fans. He's in New Orleans now running a night club, opening a new restaurant, and heading off for some entertaining himself in 1976;

Lynch and Lawson, a duo from England with an Everly Brothers sound. Their new single, "Pride and Dignity," recently shipped and it's headed for action in the pop and progressive country market;

Jimmy Nall, a country artist from Evansville, Indiana who was brought to Monument by Charlie McCoy in 1974. Jimmy's major action is in Evansville, doing club acts. His latest single is "A Sunday Kind of Woman;"

Cathy O'Shea, who has been with Monument for a year and a half. She's produced by Bill Justis and her latest single, "Help Me," was written by Larry Gatlin, another Monument artist. She is best-known in Southern California;

Paul Ott, who has been involved with work for the National Wildlife Association and helps promote tourism in the south. Paul's narrative songs appeal to the country and MOR market;

Don Reno, a veteran country vocalist brought to Monument and produced by Arthur Smith. His latest album is "Bicentennial Bluegrass;"

Roe & Smith

Tommy Roe, who racked up several hits in the '60s, and is now on the comeback trail. He was signed by Monument in 1974 and is produced by Felton Jarvis. His appeal is in the pop market;

Clay Smith, who has worked with his father, Arthur Smith, and is now starting out on his own. He has a new single to be released after the first of the year which will be produced by Fred Foster, president of Monument Records, Nashville. Clay's young and into progressive country;

Van Horn

Dale Van Horn, a DJ from WKIX in Raleigh, N.C. writes and has had several singles which have crossed over from country to pop markets.

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MONUMENT

Kris Kristofferson:

Nashville Songwriter to Intl. Superstar

■ NASHVILLE — Perhaps one of the greatest success stories in recent years—and one of the most surprising, is that of Kris Kristofferson, from Nashville songwriter to international superstar. Kris' career received probably its greatest boost when Fred Foster signed him to Monument.

The best advertisement is word of mouth. Kris had become well known and accepted in Nashville because people acknowledged him as a great songwriter. But it wasn't until Kris cut his own material that the world really learned about him.

His first album contained "For The Good Times," "Help Me Make It Through The Night," "Sunday Morning Coming Down," and "Me and Bobby McGee"—all standards now and hits for others. His second album, "The Silver Tongued Devil and I," was a classic songwriters album with songs such as the title number, "The Taker," "To Beat The Devil," "Loving Her Was Easier Than Any-



Kris Kristofferson

thing I'll Ever Do Again," "When I Loved Her," "The Pilgrim, Chapter 33" and "Black and Blue," a song written about Janis Joplin. Both of these albums are now gold, as well as "Border Lord" and "Jesus Was a Capricorn," which contained the gold single "Why Me, Lord."

Along the way, Kris has picked up a number of awards, including "Songwriter of the Year" three times from the Nashville Songwriter's Association, Song of the Year for "Sunday Morning Coming Down" from the Country Music Association, a Grammy for duo of the year (with Rita Coolidge), Gospel Song of the Year for "Why Me, Lord," and numerous BMI awards as well as other awards too numerous to mention.

As his albums began clicking and his road appearances increased, another medium happened along which propelled him even further — the movies. Kris quickly became a movie star because of his natural flair for acting and now has six movies under his belt with a seventh, "A Star Is Born," co-starring Barbra Streisand, scheduled for shooting in January.

Kris has also just released an album, "Who's to Bless and Who's to Blame," with more of his compositions, as he continues

to stay active with his music. It is his first solo album in nearly two years, although he has released albums with wife Rita Coolidge during that time.

Kristofferson is planning a national concert tour to begin this spring and insiders have reported that he is wanting to get back once again to a strong involvement with the music scene.



Rita Coolidge and Kris Kristofferson

THANKS TO THE MONUMENT ARTISTS WHO HAVE RECORDED AT CREATIVE WORKSHOP.

Michael Bacon

Larry Gatlin

Boots Randolph

Larry Jon Wilson

We value highly our friendship with Fred Foster and everyone at Monument and Combine.

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**Buzz, Brent
and Staff**



MONUMENT



Larry Jon Wilson's Personal Soul Music

■ NASHVILLE — Monument is planning big things for Larry Jon Wilson. And Larry Jon is delivering!

"We believe Larry Jon has across the board mass appeal," said Rick Blackburn, vice president and general manager of Monument, "and we are trying to get him exposed now."

Larry Jon decided on a professional music career at age 33, although as a youngster he had played and sung around his native Augusta, Georgia. Drawing from his favorite bluesmen—the music of black bluesmen such as Jimmy Reed, Lightning Hopkins, Josh White, and Furry Davis—he writes and sings with more soul than any white man alive.

He got back into music after working at a television station in Augusta and as a research chemist in a textile firm in Miami and after acquiring a wife and three children. Obviously, the decision to devote the rest of his life to music was not an easy one, but he took the step and faced the music world head on.



Larry Jon Wilson

The day his father died, he bought a Martin guitar because, in his words, "Now I have something to say." And he's been delivering personal messages in songs ever since, such as the one about his son, Bertrand, who was born with birth defects.

Larry Jon is something special. His personal messages come across like he was singing to you alone from the depth of his soul—and he is.

Billy Swan:

Rockin' and Rollin' All The Way

■ NASHVILLE—Nobody, but nobody, loves those golden oldies more than Billy Swan. Perhaps it's because they inspired his first dreams, and ultimate ambition, to be in rock 'n roll and play the songs that had such a great feel in the music—enough of a feel to revolutionize the youth of America in the 1950s and get them barreling through life with their car radio blasting.

Swan's a rock & roller from the word go. He knows all of Elvis' old songs as well as numerous other songs and groups from the '50s and early '60s—in fact if there's an old tune running through your head you can't track down, just ask Billy Swan and he'll tell you the name, year and person or group that did it.

With the current craze for nostalgia, it is only natural that Billy Swan would zoom to stardom. He sits on top because not only does he worship those oldies, but he also adds his own distinctive mark to them. "I Can Help" sounds like an oldie the first time you hear it—yet it sounds like no other oldie you've ever heard. Its infectious beat makes you want to dance—something the American youth hasn't done in years to any great degree.

Music Has A Feel

And therein lies the key to Billy Swan—he likes his music to have a "feel," to get to your body, to make you feel good all over when you hear it. While Bruce Springsteen gets you to "move," Swan gets you to dance, because his music has the feel with the solid beat underneath that guides you as you move with it.

When Swan was growing up in Cape Girardeau, Missouri, perhaps he drove down the road in a souped up convertible with the top down — cruising the area while his radio blasted out the sounds that went with that sort of feeling you get in a car with the top down—free and open yet still locked in, just like the music. Today, Billy Swan writes songs for that radio in the convertible.

Billy Swan wrote a poem in English class one day that became a Clyde McPhatter million seller, "Lover Please." Billy was still a teenager when that happened—seemingly at the doorstep of his rock 'n roll dreams. He was playing the local clubs in Cape Girardeau with his band—a band not



Billy Swan

unlike thousands of others during that time, playing all over the country while the kids all danced.

Swan later hung out in Memphis for a while—scene of a very active music explosion during the early '60s. Then he came to Nashville.

The year was 1964 and Swan had written a million seller. He thought it was going to be a lot easier than it turned out. Turned out that Billy spent years on the streets, living with no heat in the winter, working as a go-fer and trying to write songs.

Nashville Influences

The job Kris Kristofferson made famous—cleaning ash trays in Columbia Studios—was given to him by Swan, who had it first. Billy also worked as a roadie for Boots Randolph, Chet Atkins and Floyd Cramer when the Festival of Music played concerts.

Perhaps it's significant to note here that when The Beatles hit, Swan was in Nashville and their music influenced him tremen-

(Continued on page 43)

CBS

(Continued from page 29) an integral part in the overall growth of the CBS Custom labels."

As one of the first southern-based labels to gain a strong foothold in the recording industry, Monument has built up an impressive catalogue, including albums by Boots Randolph, Charlie McCoy and Dolly Parton.

Their policy of encouraging and recording talented hopefuls has paid off through the years with such artists as Roy Orbison, Tony Joe White, Kristofferson and Swan, and continues to reap rewards, most recently with singer-songwriters like Larry Gatlin and Larry Jon Wilson and the southern rooted group, Barefoot Jerry.

FROM THE DESK OF
BILL LOWERY

TO: FRED FOSTER

MONUMENT RECORDS IS A MONUMENT TO YOU

AND YOUR FINE ORGANIZATION. CONTINUED

SUCCESS. YOU DESERVE IT!

king frederick

congratulations
for the many years of GROOVY
sounds you've given the world.
wish you and your COURT
at monument many, many MORE.

your friend,
feltone
king of the COWBOYS



Chief:

I love you too!
Thanks for all the years
& true friendships, which
I treasure.
May nothing but good
things come your way

Mary Jarvis



MONUMENT



Dialogue (Continued from page 32)

RW: Why, with the success you were having with independent distribution, did Monument align itself with CBS to market its product?

Foster: Well, I'm only one man and the business was becoming highly specialized and extremely competitive. I could not supervise fifty-odd employees and continue my production schedule in the studio. Then, too, the job of building careers was becoming much more difficult and expensive. Kris Kristofferson was the first act that CBS and Monument worked on together. The combined efforts of CBS and Monument tend to point out that an efficiency level was reached in exploiting this artist that Monument could not have achieved alone. Clive Davis was responsible for the CBS negotiations and I will always be grateful to him. When you look at the job he's doing with Arista, I'm sure you will agree that Clive is one of the top executives ever to be in the record business. Even though Clive is gone, CBS continues in my opinion, to be the best all-around record company in the business.

RW: You've developed a number of acts and artists and seem to develop talent, more than just going out and buying contracts.

Foster: Well, yes. Whatever expertise I have I believe lies in the studio area and the producing of talent. The reason Monument has not had a policy of going out and buying large name acts, is simply because Monument could never afford to compete in the market. We have never been in a position to offer multimillion dollar contracts. I wish we could. I'd love to have some of the artists who have been able to negotiate them.

RW: What do you look for in talent?

Foster: What I look for, first of all, is credibility. Honesty is the first step of communication. An artist who communicates is an artist who will sell. Then, too, an individual sound and/or style helps.

RW: Do you have a strong belief in instrumentalists? You have Boots Randolph, Charlie McCoy, Al Hirt and Arthur Smith.

Foster: Yes, but you will notice that in each case, the instrumentalist is an individual first and an instrumentalist second. Boots Randolph is a stylist and if he sang that way he would be a hit. So is Charlie McCoy. If he sang with that much soul, he'd be on top of the soul charts. And Al Hirt and Arthur Smith can sing if pushed. I think music is an international language. That does not mean lyrics necessarily. If an instrumental is good, it doesn't matter if it's played in Tokyo or Nashville. It's just good music. At one time we were told that Boots was the largest selling solo instrumentalist in the world. Whether that was true or not I don't know. I suppose it was, and it may still be for all I know. His success, I guess, led other instrumentalists to look at our way. I love instrumentals, and I believe we have the best group of instrumentalists anywhere.

RW: Have you found a lot of problems being in Nashville and being labeled country?

Foster: Yes, we've had that stigma hanging over the whole music industry here for several years and it restricted the growth of the music industry here severely 10 years ago, not so severely five years ago, and I believe now they're finally getting rid of that stigma. This is in no way intended to discredit the great country music industry that is here. I'd walk a mile to hear Ernest Tubb. Hank Williams was my favorite. But the world knows now that Nashville is capable of producing any kind of music and in most cases, better than anyone else. From the outset, Monument's percentage of pure country product versus total product released has never been above 20 percent.

RW: How's your relationship with singles and albums?

Foster: That's the way I structured the company in the beginning. Consequently, Monument is basically a catalogue company. The life of a single is a number of weeks at best, while the life of an album can be years. Boots Randolph's first album, "Yakety Sax," is still
(Continued on page 40)



FRED...

CONTINUED SUCCESS!

RAY STEVENS



**This is a great tribute to
a great label and I'm proud to be
one of the newest members of
the Monument Family!**

Tommy Roe

**CONGRATULATIONS TO
FRED FOSTER
AND
MONUMENT RECORDS**



**Commerce
Union Bank**


Nashville, Tennessee

Member of Tennessee Valley Bancorp, Inc.

**Monument Records...
Wishing you all the success in the world.**



CBS Records International.

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Dialogue *(Continued from page 38)*

around 60,000 copies a year, 14 years after release. We do have a golden singles series that sells well, but that doesn't change the fact that the single business is a cycle proposition at best.

RW: How did you acquire Kristofferson and develop him into a superstar?

Foster: Kris came through Combine. He had been writing for Buckhorn and he was looking for a new writing deal, and wanted a modest type draw. Bob Beckham brought him out to Hendersonville for me to listen to some of his songs. I loved them. I asked Kris if he would be willing to make an album and he said, "I can't sing—I sound like a frog." I said, "Well, perhaps, but I'd still like to make an album." And he said okay, he'd try. I'd say he succeeded, wouldn't you?

Our first album included "For The Good Times," "Sunday Morning Coming Down," "Help Me Make It Through The Night" and "Me And Bobbie McGee." I must say that of all the people I've ever worked with, Kris was the fastest to develop his talents. He was not a guitar player of any note when he recorded that first album. Within a few weeks or months he had taught himself so much I couldn't believe it. Every time we'd go in to record he was so far ahead of where he was the last time. The next thing I knew, he was teaching background singers harmony parts. One of the greatest joys I've had since I've been in the business was watching him develop musically. He is one of the nicest, warmest, dearest people I've ever known. And he's loyal. He was offered enormous deals to go with other companies, and he said no, that I had been there when he needed me, and he stayed with me. And he constantly brings in other artists—Larry Gatlin for one.

There are a lot of heartaches in a business like this. A lot of disappointments. You'll believe so much in a record, don't see how in the world it can miss, and you'll put it out and nothing will happen. Then you begin to have all these doubts and think, "have I lost it?"

CBS Intl.: Building A Global Monument

■ NEW YORK—Monument Records and CBS Records International entered into an initial distribution deal for the U.K. in mid-1971. The agreement eventually was expanded to cover Europe, Japan, South America and Canada; by early 1975 CBS Records International was distributing Monument in the major record centers of the world.

In Canada the Monument image mirrors the one that the Nashville-based label has in the United States, establishing recording stars such as Kris Kristofferson, Charlie McCoy and Billy Swan, and building new talents such as Larry Jon Wilson and Larry Gatlin. In France, Monument is the major

force in "The Nashville Sound" with strong sales action on Billy Swan, Charlie McCoy, Ronnie Hawkins and Kris Kristofferson.

In England, early Monument artist Roy Orbison still maintains a large record-buying and concert-going public. Former Monument recording artist Robert Knight had a top 10 single in the U.K. last year with "Love On A Mountain Top." Kris Kristofferson gained popularity in the U.K. with his initial appearance at the Isle of Wight Festival in 1970.

Another Monument artist, Billy Swan, accompanied Kristofferson on his Isle of Wight concert in 1970. Last year, Swan achieved success on his own with his "I Can Help" single & lp.

And you'll see occasionally a super talent throw it away. Get involved with the wrong people or the wrong things—drugs, alcohol or whatever. But the compensating advantages of the business are it's never dull. It's always exciting. I can remember very few days I didn't want to come to work. And the biggest reward is the friendships you make with people like Kris, and all the other people we've been talking about.

RW: How did Billy Swan and "I Can Help" come along?

(Continued on page 43)

SPECIAL THANKS
To Monument Records for
"NEW BEGINNINGS"

LP #KZ3382

LARRY JON WILSON

From Your Friends At
River Ridge Productions

Michael B. Leonard
Bruce Dees

*Thanks and Congratulations
to
Fred and all the gang at
Monument Records.*

Chip Young



MONUMENT



Charlie McCoy: Harmonica King

■ NASHVILLE—The most distinctive new instrumentalist to come along in years has to be Charlie McCoy. Not only has he made himself a fixture on recording sessions in Nashville and on country radio, he has almost single-handedly popularized an instrument which had almost been forgotten—the harmonica.

Charlie began playing the harp at 8 but it was the electric guitar and rock & roll where he first made his mark in music in the early years. Born in West Virginia but growing up mostly in Miami, he played with various bands in that area until he came to Nashville to audition for producers at the urging of Mel Tillis.

Blaring out loud rock & roll, the producers didn't like what they heard and Charlie packed his bags and headed back to Miami. Later, he heard of a singer named Johnny Ferguson who was looking for a guitar player. By the time he arrived, a guitar had been hired and a drummer was needed—so Charlie went out, bought a set of drums and began drumming, first



Charlie McCoy

with Ferguson, then with Stone-wall Jackson.

In 1963 he signed with Monument Records. He spent years trying everything—with nothing hitting. Playing rock, singing, as a member of bands — nothing seemed to click for Charlie until he played the harmonica as only he can. The song was "Today I Started Loving You Again" and it was buried on an album entitled "The Real McCoy." A station in Florida played it, received enough requests to get some action from the record company and soon Charlie was rolling.

Barefoot Jerry:

Laying Back and Playing Their Music

■ NASHVILLE—Years ago, some Nashville session players got together and recorded two albums. The music defied definition—other than to say it was probably the finest musicians playing at their creative best. They recorded under the name Area Code 615," and provided the nucleus for Barefoot Jerry. Barefoot Jerry began with some members of Area Code 615, namely Wayne Moss and Mac Gayden, because the nine member Area Code 615, and provided the separate ways. Today, Wayne Moss is still the nucleus of Barefoot Jerry.

Barefoot Jerry, which started out as a four member group, has changed personnel many times over the past few years and now includes Moss, guitarist Jim Colvard, steel guitarist Russ Hicks, drummer Si Edwards, bassist and singer Terry Dearmore and pianist Warren Hartman. They got their name for a "barefoot Jerry" in

east Tennessee who lays back and takes life on easy, as it comes to him.

For quite a while the public had no chance to hear Barefoot Jerry, as the members stayed home, played on sessions and generally recorded at their convenience. Now, however, the group has begun touring and is being heard by audiences everywhere.

Wayne Moss, the leader of the group, hails from South Charleston, West Virginia and began playing professionally at age 12. Wayne spent two and a half years touring with Brenda Lee before settling in as a sideman in the Nashville studios. He was a member, along with Charlie McCoy and Kenneth Buttrey, of Charlie McCoy and the Escorts. He has recorded with Roy Orbison, the Everly Brothers, Joe Simon, Tammy Wynette, Simon and Garfunkel, Peter, Paul and Mary, and on Bob Dylan's

(Continued on page 42)

Dear Fred,
 you & I have been
 together now for a little
 over 10 yrs. Wow!
 Even tho we've had our
 up's & down's, it's been the
 best 10 yrs. of my life.
 your friend
 Bob

Combine
 MUSIC GROUP
 Bob Beckham, President
 Johnny MacRae, Vice. Pres.; Steve Singleton, Manager
 Carolyn Sells, Exec. Secretary; Carole Phillips, Intl. Dept.
 35 Music Square East, Nashville, Tennessee 37203



MONUMENT



Barefoot Jerry *(Continued from page 41)*

"Blonde on Blonde" album. A studio he began as a demo studio in his garage, Cinderella, has blossomed into one of the finest, most sought after facilities in Nashville.

Jim Colvard hails from St. Paul, Minnesota and won several amateur contests playing his guitar when he was six. Later he won the Ted Mack Amateur Hour and Cedric Adams Stairway to Stardom contests and played on radio and TV as well as touring rodeos, carnivals and clubs. He recorded four albums for Monument as a member of the Nashville Guitars group. Currently he is one of the most in demand guitarists for sessions in Nashville.

Russ Hicks

Russ Hicks, from Beckley, West Virginia, began playing the steel guitar at 13, later switching to lead guitar as he played in bands in Las Vegas, Chicago and Houston before returning to Beckley. While playing on a television show in Florence, South Carolina, he was "discovered" by Connie Smith, who brought him to



Barefoot Jerry

Nashville. He toured with her as well as Ray Price, Kitty Wells, and Bob Luman before joining Barefoot Jerry.

Si Edwards

Si Edwards came to Nashville when he was hired for the "I Hear America Singing" show at Opryland. He joined Barefoot Jerry after doing freelance work with

some artists and other work at Opryland.

Dearmore & Hartman

Terry Dearmore came from Oklahoma City, where he learned to play cello before tackling country and rock & roll. It was when he was at Cinderella Studios recording an album with Dennis Linde that he became friends with

Wayne Moss and, ultimately a member of Barefoot Jerry when the group needed a vocalist six months later.

Warren Hartman, from St. Louis, graduated from the St. Louis Institute of Music where he earned a B.A. in music theory. The newest member of Barefoot Jerry, he recorded an album on MGM with a group, Stanley Steamer.

Barefoot Jerry's music, like their influences, is a mixture of everything they've heard and played and enjoyed. The musicianship is undisputed and their sound is the sound in demand—good time country rock'n roll that'll get you off with your shoes on. They have been signed to Monument Records, which will release their two early albums shortly, and allowed to play what they play best—creative good time music.

Monument Records feels that the music of Barefoot Jerry has unlimited potential and plans to bring them to the forefront in the next five years. And Barefoot Jerry? Well, they're just laying back, playing their music!

CONGRATULATIONS TO MONUMENT RECORDS



X. COSSE'

Boots Randolph Enterprises

1516 16th Avenue South • Nashville, Tennessee 37212 • (615) 269-0695

Dialogue *(Continued from page 40)*

Foster: I'll tell you when I first knew Billy Swan was going to be a star. It was at one of the WSM convention functions here in Nashville, about 10 or 11 years ago. I hardly knew Billy even though he had been writing some songs for Combine. Probably he had just done his first record for Monument. I had met him and talked to him and liked him and liked his singing. Anyway, at this function he walked up to me and said, "You don't like me, do you?" I almost fell out, and said "Yeah, I like you." He said, "Well, I didn't think you did," and walked off. And I said, "Swan is going to be a star, because his mind is working in different ways." Nothing happened with those first couple of records and Swan just quit recording. Several years ago, Chip Young, who has a great musical talent of his own, called me and asked me if I would be willing to let him do some sides on Swan. And I said I would love it. So they started to work and after the first record, I knew they were going to make it. It was close; the second was "I Can Help." I asked Billy where he got that beat. It's so locked in and so steady, and he said, Kris and Rita had given him, for a wedding present, an organ. It had a sideman rhythm attachment on *(Continued on page 44)*

Billy Swan *(Continued from page 36)*

dously. It's obvious in his sound that their influence is there, along with the golden oldies influence, the country sound of Nashville and Billy's own special creativity.

In the late '60s, Swan spent time working with both Kristoffer-son and Kinky Friedman, providing him with the incentive to hit the road again.

After he got off the road with Kinky, Kris called again, offering him a job playing for him. Swan readily accepted—he had married by then and a baby was on the way, and was grateful to once

again be playing with his old friend. Somewhere during that time, on an organ Kris and Rita had given him for a wedding gift, Swan wrote "I Can Help."

He had gone back into the studio by then, with Chip Young, to get back to recording. He had made some earlier records for Monument but nothing happened. After cutting a few sides with mixed results, Swan found himself on "I Can Help," playing the organ and giving the tune the "rockabilly" feel that characterizes Billy Swan.

FRED,

THANKS FOR YOUR FAITH

CHARLIE McCOY

and

JIMMY NALL

**Columbia Records of Canada
salutes Fred Foster and all our friends
at Monument Records.**



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MONUMENT



Dialogue *(Continued from page 43)*

it. He put it on medium rock, and was just fooling around, and the next thing he knew he had written "I Can Help."

RW: You've mentioned Combine a couple of times and it's probably one of the top publishing houses in the United States, but it's always been separate from Monument. A major portion of your recordings are not Combine songs, and you don't seem to care about who publishes what. The publishing company was not built to help pay the record label's way. We'd like to hear about that.

Foster: I started the publishing company in tandem with Monument. But I decided at that time I was never going to record a song just because it was Combine's. Bob Beckham came along and we talked about him coming with us. I said the only way this would work, since this is a record company-owned publishing company, is to be separate. If you take a song to any producer or artist in town, I don't want them to think that it's a Fred Foster reject. I want you to operate like there isn't a Monument. He said yes, that would be the only way he thought it would work. When we do have a self-contained artist like Kris then his songs are in Combine and they'll come out on Monument. If we're doing an artist who does not write for Combine, I don't look to see where the material comes from; if it's a hit, it's a hit. I have to call Combine to get them to submit me material for an artist that I'm planning to record, just like I'd have to call anybody else. And I know there are so many songs in Combine I haven't heard that it would be frightening. And I've been pleasantly surprised sometimes to see a song I really like in charts or hear it on the radio and find out it's in Combine.

I don't hang out at Combine because that is a separate business. If you hold the publishing interest too close or try to record only what you publish you're doing both companies a terrible disservice. Beckham is a qualified, competent, good man. If he has something he thinks is a hit for one of our artists, he will call me.

RW: It's been very obvious that you don't try to handle it all yourself.

Foster: Egotistically I would like to be involved in every phase of everything and say that I did this or I did that, but that isn't the way I do it. First of all I'm not qualified to do it all. Beckham knows more about trying to pitch a song to somebody at his worst than I ever would at my best. Rick Blackburn is a marketing marvel, and John Dorris could write a book on finance. Who would I be kidding? Chet said something one time that stuck with me. I guess you can tell that I'm a great admirer of his, and I do want to make sure that he gets a great deal of credit for Monument's early success. He said, "if I have a talent, it's the ability to spot talent in others." And I thought, here is one of the most talented men alive making this kind of statement. That is probably the key to my success right there—the ability to spot talent in others, and then, the discipline to let them do it. I hope I've been able to do that. And I hope that I will be able to continue to do that.

RW: We've pretty well covered your business career. Would you care to comment at all on your personal life?

Foster: Yes, and thank you for the opportunity. I have a wonderful home, where Christ is King. That pretty well takes care of two major ills in our society, women's liberation and male chauvinism. And, it goes without saying, it keeps our journey here on earth in the proper perspective. Lura and I love the Lord first, and seek to do His will. After that, of course we love each other, our children, our friends, and hopefully our fellowmen. I've made many mistakes in my life. Perhaps I have paid in full for some. Perhaps I will continue to pay for others. However, for the first time in my life, I really believe I am doing the best I can most of the time. I have been a Christian nearly two years now, and I have found the peace that had always eluded me. I know I can freely and accurately speak for each member of the Foster family when I say that we are happy in our home, happy with our work, and are the grateful recipients of a great abundance of God's blessings. ☺

OUR BEST TO MONUMENT RECORDS

Kris Kristofferson • Billy Swan • Bert Block

CBS' Strong Year

(Continued from page 3)

plained, a decentralization began with the appointments of Bruce Lundvall as VP and general manager for the Columbia label and later Stan Monteiro as VP national promotion and Don Ellis, VP a&r on the west coast. A fifth region was added by redrawing national marketing lines, and promotions were effected throughout the company. Field people moved up, too, making for improved morale at a time when business "was not great." And with a roster of commercially viable talent willing to work with the company, a steady stream of product flow was set up leading toward an August/September kickoff of a strong fall and winter.

At the breakfast meeting, Lundvall spoke with great enthusiasm of Columbia's aligning of marketing and a&r functions, the two departments working hand in hand. "Our philosophy," stated Lundvall, "is to communicate the needs of the marketplace through a&r to the artist. A&R knows the business needs, and our artists understand the need for product flow. We have had strong product flow for the last six months from both major and breaking artists." Among the company's proudest achievements in 1975, he added, were Aerosmith, with three albums going gold this year; Bruce Springsteen, who'd been developing at the company for three years; Janis Ian; Willie Nelson; Earth, Wind & Fire; Ramsey Lewis and others.

Said Craigo, "Focus is a key part of what we're all doing. We spend a great deal of time listening, talking and analyzing everyone in the market and our artists. All of our key people have a deep involvement either in radio or in sales and marketing. They understand our artists and what they do."

Dempsey, who oversees advertising and merchandising, said, "This department is the warranty card an artist receives when he signs on. Our job is to capture his music the same as he did in the studio, and to translate that into what the marketplace will understand. The artist has to feel a proximity to the company—something we have been able to accomplish via our product managers. And a spin-off of that direct line of communication has been the artist development department, headed by Sam Hood."

Among changes instituted in advertising and merchandising this year were a movement away from national spot-buys to a market-by-market concentration approach; and an increased awareness of the importance of a proper media mix of radio, television and print.

Taylor explains the special markets function in the context of Columbia's interdepartmental approach as one of "reflecting the black consumer point of view to merchandising, advertising and promotion." He also stresses the need for involvement in community relations as a tool for strengthening and enhancing credibility. "We are growing," he added, "and recognize the continuing need for an educational process at headquarters and in the market place."

Paul Smith

Smith described the five region/20 branch breakdown and gave much credit to the effect of long-term branch relationships. At both the headquarters and branch levels, he said, there is a spirit and excitement at watching the growing success of a group such as Earth, Wind & Fire or others whom Columbia broke in 1975.

Snyder was particularly proud of Columbia's ability to continue planning in the face of a difficult economy and of the direct dialogue that is maintained between the company and the marketplace.

Tony Martell

Martell, the most recent addition to the Columbia executive roster, was presented with the challenge of restructuring the Nashville marketing forces, a job for which the results will be seen in 1976 following the signing of Moe Bandy and the re-signing of Marty Robbins.

Lundvall and Craigo closed with a recapping of Columbia's general philosophy of being a full-line record company with room for established artists unhappy at other companies and for newcomers determined at developing long-term careers.

Segelstein, too, spoke of the survivability of Columbia artists, citing such re-signings in the past year as Dylan, Barbra Streisand, Paul Simon, Mac Davis and Chicago, and such new signings as Return to Forever, Tony Williams, Phoebe Snow, Johnny Taylor, Stephen Stills, Bill Withers and Jon Lucien.

'Greatest Hits' LP Scores for Chicago

■ NEW YORK — Within three weeks of its release, "Chicago's Greatest Hits" has sold in excess of one and a quarter million copies, according to Columbia Records, and at its current ordering rate—an average of over 60,000 per day—it will exceed two million units by the first of the year.

Who In The World:

Hamilton, Joe Frank & Reynolds Looking for Variety and Growth

■ With their summer smash, "Fallin' In Love," Hamilton, Joe Frank & Reynolds (Playboy) enjoyed one of the biggest records of the year.

Hamilton, Joe Frank & Reynolds last scored in the summer of 1971 with a song titled, "Don't Pull Your Love," but the difference this time, as Joe Frank points out is, "this time we had creative control. Our main concern is our music because it is our business and our life, and we're interested and concerned about all facets. We've paid our dues for years."

The group was originally formed in 1970 when Dan Hamilton, Joe Frank Carollo and Tommy Reynolds left the T-Bones ("No Matter What Shape Your Stomach Is In") in hopes of broadening their musical horizons.

The trio brings with them to the group a wide-ranging background of musical influences. Dan, who claims to have been a rock and roller since he was 12, has played with the Ventures and Johnny Rivers in addition to spending time on the Las Vegas circuit.

Tommy left the group in 1972 and was replaced by Alan Dennison who is still with them today. "Ironically," says Dan, "despite our initial success in '71, no one really wanted to talk with us when we regrouped. Who would, except maybe Joel, with three guys walking away from a \$1 million record contract? But what they didn't realize was the difficult circumstances the first time. Things have changed now. We have con-

trol and the right people supporting us."

Alan brings to the group his interest in experimenting with various symphonic song forms. He has a background in classical music but "discovered" other elements of music in high school which led him to jazz and tours with John Manning and Billy Burnette. He claims that he does not mind his name not being used for the group because, "it's a name like any other group's name, an entity, and we're all equal parts of it."

Alan believes that Hamilton, Joe Frank & Reynolds have developed a "distinctive style of music that has been accepted commercially and something that we have created on our own." The group's recently released rose-scented album, "Fallin' In Love," already appears to be enjoying the commercial success generated by the song for which the lp has been named in addition to the group's current single, "Winners and Losers" (charted in **RW** this week at 40 with a bullet) which is also included.

"We have more of a melodic type structure in our music now," Joe Frank points out. "'Don't Pull Your Love' we feel is a classic commercial success, but it didn't have the variety and chord change of 'Fallin' In Love.' We are constantly testing new music and song forms. We look for variety and growth because today's music is constantly changing with the social and moral values of our society."

Annie and Friends



Many celebrities attended Capital Record's party to celebrate the release of Anne Murray's new album, "Together." Shown above are, from left: Alice Cooper, Natalie Cole, Anne Murray and Tina Louise.

RADIO WORLD

WNEW-FM Christmas Concert For Cerebral Palsy Sells Out

■ NEW YORK — Tickets for WNEW-FM's fourth annual Christmas Concert—with all the proceeds going to United Cerebral Palsy—have been sold out in three days. Promoted solely on the station, the concert, headlining Peter Frampton (A&M) with Eric Carmen (Arista) opening the show, is scheduled for Wednesday, December 17, 8:30 p.m. at Avery Fisher Hall.

In addition to donating the money generated from ticket sales (\$5.50, \$6.50, \$7.50), WNEW-FM has again asked all concert-

goers to bring toys which United Cerebral Palsy will distribute among children stricken by the disease.

All WNEW-FM station personalities will be present to host the event and thank concert-goers who last year brought more than 4000 toys (averaging more than one per person), ranging from home-made to the more sophisticated F.A.O. Schwartz variety. In addition to the gift-wrapped toys, last year \$10,000 was raised to support the programs of United Cerebral Palsy.

Radio Short Takes

■ Congratulations to Michael St. John, music director of WERC (Birmingham, Alabama). Mike and his wife Leisa, who recently visited the *Record World* offices, are the proud parents of a 7 lb. 5 oz. baby boy, Louis Christopher. The baby was born on December 8, in case anyone is already planning next year's birthday presents.

Bill Wade has been named president of Media Management Company, Inc., of Ontario, California. The announcement was made by J. Gordon Campbell and Richard W. Giertsen, principals of the firm, which purchased KSOM radio in Ontario this year. Wade, who has a background of 16 years in the broadcasting industry, is also serving as general manager of the AM and FM station, which broadcasts throughout the Pomona/San Gabriel Valley as well as Riverside and San Bernardino.

New FMs in the news? It appears that both WFIL and KLIF are in the process of adding FM outlets to their powerhouse AM stations.

WLS in Chicago has made some staff additions worthy of mention. Bill Price has been named production director of the station. Price comes to WLS from WPGC (Washington, D.C.), where he has served as morning personality and promotion director for the past three years. As production director, Price will also be handling duties as the Sunday 10 a.m. to 2 p.m. personality. Also, Tommy Edwards, formerly the production director, has moved to full-time air personality running the 10-2 p.m. slot six days a week. The announcement was made by John Gehron, program director of the ABC-owned station.

Sales managers are in the news also. WRKO in Boston has just added Ed Keane as new local sales manager. The announcement was made by WRKO vice president and general manager, Jack Hobbs. WNCI in Columbus has announced the appointment of Joel K. Schwartz as general sales manager as announced by Phil Sheridan, the station's general manager.

Continuing last week's discussion of Christmas specials on radio, WAAY in Huntsville is giving away the amount of money in its Christmas Club account to the listener who guesses the correct amount.

According to Richard Nader, 99X, WPIX/DISCO-102 WBNX (Latin) and WKTU, all FM outlets, created an atmosphere to sell out Madison Square Garden for Richard Nader's "World's Biggest Discotheque" last November 28, turning away 3500, police estimated. Included in the bulk FM buy (2360 60" spots) spread over 20 days was the seldom-used midnight to 3 a.m. time slot to reach the greatest number of potential disco fans.

Nader's nocturnal spot campaign was held to 30 percent of his radio budget in New York. 1976 national tour plans include increasing his allocation for radio in the wee hours.

Nader also ran 20 spots on WBNX. All spots in the FM buy were customized, interspersed between the announcers' pitch, segues by featured acts Gloria Gaynor, Trammps, Crown Heights Affair, Ecstasy, Passion & Pain, Calhoun and Blue Magic.

AM ACTION

(Compiled by the Record World research department)

■ Earth, Wind & Fire (Columbia). Last week's Powerhouse Pick sports a sensational week with new airplay on KFRC, CKLW, KILT, KSLQ and WIXY. The jumps include 36-27 WCOL, 26-14 WHBQ, 27-22 WQXI, HB-20 KHJ, 14-13 Y100, 22-19 KXOK, HB-22 WFIL, 17-11 WDRQ, 29-13 WIBG, 19-15 WPGC, 11-6 WPIX, extra KJR and 19-14 99X.

Electric Light Orchestra (United Artists). The best week yet on this as the momentum builds with at least a half dozen major market adds and a myriad of super jumps. Action as follows: HB-24 KFRC, 22-17 Y100, 34-29 WCOL, 31-21 WIXY, extra-30 WMAK, 40-31 KTLK, HB-22 KJR and HB-22 KLIF. The newcomers are KHJ, WRKO, KDWB, WCFL, WHBQ and WQXI.

C. W. McCall (MGM). Indeed! An outrageous week with new airplay on WFIL, KFRC, KDWB and Y100. That only leaves a couple of untouched areas. The jumps are certainly classic — here's a rundown: 16-4 WLS, HB-8 13Q, 28-1 WOKY, 26-5 WCOL, 22-8 WIXY, 19-9 WMAK, extra-17 KXOK, HB-28 WRKO, HB-15 KHJ, 14-6 CKLW, 19-3 KILT, 2-1 WQXI, 3-2 KLIF, 10-4 KJR, 17-13 WSAI and 10-8 WHBQ. Note: Some stock problems still occurring — not lack of product, just not enough to meet the incredible demand!

John Denver (RCA). As hot now as ever, Denver's current disc (which garnered much airplay in front of the actual release) zooms up the charts in a frenzy of activity. New adds are KHJ, KJR, KXOK, KDWB and WPIX. Hot action includes 11-8 WQXI, 31-24 KILT, 24-18 KLIF, HB-23 Y100, 40-33 WCOL, 38-27 WIXY, 25-21 WHBQ, 16-14 WSAI and 26-17 KTLK.

Donna Summer (Oasis). Emerging as a solid pop factor with the support of WRKO, CKLW and WDRQ this week, to add to last week's add of KILT. Currently #8 at 99X and #8 at WPIX. R&B action remains outstanding.

The Who (MCA). In the current trend of major top 40 stations testing records on an lp rotation basis, this record received that kind of attention from KILT, where it had been aired in that manner for several weeks before receiving a number. It registers there now at 7 from 11. The past two weeks have been crucial for the disc, during which time it has broken nationally. Adds last week were WQXI and WPGC; this week shows WIXY, WCOL, WMAK and WIBG.

NEW ACTION

Neil Sedaka (Rocket) "Breaking Up Is Hard To Do." Immediate acceptance to a new version of this golden oldie. A riff or two of the original for the introduction, then it breaks into something quite different. Out-of-the-box adds last week on WFIL, KILT, KLIF, KTLK and WIBG, followed this week by WQXI, WCOL, KJR and WCFL. Already on KHJ 16-13 (picked there a few weeks back as an lp cut) and WMAK (extra). (Note: This week's Powerhouse Pick.)

(Continued on page 60)



Neil Sedaka



Paul Simon



THE RETAIL REPORT

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

SALESMAKER OF THE WEEK

GRATITUDE
EARTH, WIND & FIRE
Col

TOP RETAIL SALES THIS WEEK

GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
FAMILY REUNION—O'Jays—Phila. Intl.
GREATEST HITS—Chicago—Col
THE BEST OF CARLY SIMON—Elektra
NUMBERS—Cat Stevens—A&M

ABC/NATIONAL

BAY CITY ROLLERS—Arista
FAMILY REUNION—O'Jays—Phila. Intl.
FOUR SEASONS STORY—Private Stock
GORD'S GOLD—Gordon Lightfoot—Reprise
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HOUSE PARTY—Temptations—Gordy
LOVE TO LOVE YOU BABY—Donna Summer—Oasis
MISTER JAWS—Dickie Goodman—Cash
THE BEST OF CARLY SIMON—Elektra

CAMELOT/NATIONAL

BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C.W. McCall—MGM
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
THE BEST OF CARLY SIMON—Elektra
TIMES OF YOUR LIFE—Paul Anka—UA

MUSICLAND/NATIONAL

CHRISTMAS PRESENT—Andy Williams—Col
COME TASTE THE BAND—Deep Purple—WB
FEELINGS—Johnny Mathis—Col
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NUMBERS—Cat Stevens—A&M
THE BEST OF CARLY SIMON—Elektra
TOGETHER—Anne Murray—Capitol
TRYIN' TO GET THE FEELING—Barry Manilow—Arista

RECORD BAR/NATIONAL

BLACK BEAR ROAD—C.W. McCall—MGM
EQUINOX—Styx—A&M
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NEW YORK CONNECTION—Tom Scott—Ode
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
THE BEST OF CARLY SIMON—Elektra

KING KAROL/NEW YORK

CATE BROS.—Asylum
FOUR SEASONS STORY—Private Stock
GRATITUDE—Earth, Wind & Fire—Col
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
OMMADAWN—Mike Oldfield—Virgin
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SPINNERS LIVE—Spinners—Atlantic
TIME FOR ANOTHER—Ace—Anchor
TIMES OF YOUR LIFE—Paul Anka—UA
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

SAM GOODY/EAST COAST

BLACK BEAR ROAD—C.W. McCall—MGM
GREATEST HITS—Chicago—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
INSIDE—Kenny Rankin—Little David
JOURNEY TO LOVE—Stanley Clarke—Nemperor
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SCHOOLBOYS IN DISGRACE—Kinks—RCA
STILL CRAZY—Paul Simon—Col
TIMES OF YOUR LIFE—Paul Anka—UA
YELLOW FEVER—Hot Tuna—Grunt

TWO GUYS/EAST COAST

BREAKAWAY—Art Garfunkel—Col
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
ROCK OF THE WESTIES—Elton John—MCA
STILL CRAZY—Paul Simon—Col
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Fink Floyd—Col

CUTLER'S/NEW HAVEN

BEGINNINGS—Steve Howe—Atlantic
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
HORSES—Patti Smith—Arista
HOUSE PARTY—Temptations—Gordy
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
RUFUS FEATURING CHAKA KHAN—ABC
THE BEST OF CARLY SIMON—Elektra
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn

DISCOUNT RECORDS/CAMBRIDGE, MASS.

ALL AROUND MY HAT—Steeleye Span—Chrysalis
EXPERIENCE—Gloria Gaynor—MGM
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
THE BEST OF CARLY SIMON—Elektra
THE LAST RECORD ALBUM—Little Feat—WB
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

GARY'S/RICHMOND

ARE YOU READY FOR FREDDY—Freddie Fender—ABC Dot
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum

HISTORY—America—WB
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn
ZUMA—Neil Young—Reprise

FOR THE RECORD/BALTIMORE

CITY LIFE—Blackbyrds—Fantasy
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
LOVE TO LOVE YOU BABY—Donna Summer—Oasis
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
RUFUS FEATURING CHAKA KHAN—ABC
SHAME ON THE WORLD—Main Ingredient—RCA
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
WHO I AM—David Ruffin—Motown

WAXIE MAXIE/WASH., D. C.

GRATITUDE—Earth, Wind & Fire—Col
HELEN REDDY'S GREATEST HITS—Capitol
MAHOGANY—Motown (Soundtrack)
NUMBERS—Cat Stevens—A&M
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
RUFUS FEATURING CHAKA KHAN—ABC
SPINNERS LIVE—Spinners—Atlantic
THE WHO BY NUMBERS—The Who—MCA
VENUSIAN SUMMER—Lenny White—Nemperor
WHO I AM—David Ruffin—Motown

NATL. RECORD MART/MIDWEST

THE BLACK BEAR ROAD—C.W. McCall—MGM
FAMILY REUNION—O'Jays—Phila. Intl.
FOUR SEASONS STORY—Private Stock
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
NUMBERS—Cat Stevens—A&M
RUFUS FEATURING CHAKA KHAN—ABC

HANDLEMAN/DETROIT

BLACK BEAR ROAD—C.W. McCall—MGM
BLAST FROM YOUR PAST—Ringo Starr—Capitol
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
SIREN—Roxy Music—Atco
TED NUGENT—Epic

RECORD REVOLUTION/CLEVELAND

A CLOSER LOOK—Steve Harley & Cockney Rebel—EMI
BEGINNINGS—Steve Howe—Atlantic
CRISIS? WHAT CRISIS?—Supertramp—A&M
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
I LOVE THE BLUES—George Duke—BASF
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol

SCHOOLBOYS IN DISGRACE—Kinks—RCA
SIREN—Roxy Music—Atco

ONE OCTAVE HIGHER/CHICAGO

CRISIS? WHAT CRISIS?—Supertramp—A&M
GREATEST HITS—Seals & Crofts—WB
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
SPINNERS LIVE—Atlantic
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

RECORD ESTATE/CHICAGO

BELLAVIA—Chuck Mangione—A&M
CITY LIFE—Blackbyrds—Fantasy
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
RUFUS FEATURING CHAKA KHAN—ABC
SAFETY ZONE—Bobby Womack—UA
THE BEST OF CARLY SIMON—Elektra

POPLAR TUNES/MEMPHIS

EQUINOX—Styx—A&M
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
RUFUS FEATURING CHAKA KHAN—ABC
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SPINNERS LIVE—Atlantic
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

SPEC'S MUSIC/FLORIDA

FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HELEN REDDY GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
INSIDE—Kenny Rankin—Little David
IT'S ONLY LOVE—Rita Coolidge—A&M
RUFUS FEATURING CHAKA KHAN—ABC
SALSOUL ORCHESTRA—Salsoul
THE ARMADA ORCHESTRA—Scepter

MUSHROOM/N. ORLEANS

BEGINNINGS—Steve Howe—Atlantic
CRACK THE SKY—Lifesong
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SIREN—Roxy Music—Atco
SPINNERS LIVE—Atlantic
TEASER—Tommy Bolin—Nemperor

INDEPENDENT RECORDS/DENVER

BEGINNINGS—Steve Howe—Atlantic
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum

MASQUE—Kansas—Kirshner
NEW YORK CONNECTION—Tom Scott—Ode

RUFUS FEATURING CHAKA KHAN—ABC
SWANS AGAINST THE SUN—Michael Murphey—Epic
TEASER—Tommy Bolin—Nemperor
THE BEST OF CARLY SIMON—Elektra

CIRCLES/ARIZONA

FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
THE BEST OF CARLY SIMON—Elektra
THE ROAD GOES ON FOREVER—Allman Brothers Band—Capricorn
WAKE UP EVEYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

WHEREHOUSE/CALIFORNIA

FAMILY REUNION—O'Jays—Phila. Intl.
FOUR SEASONS STORY—Private Stock
GREATEST HITS—Chicago—Col
NEW YORK CONNECTION—Tom Scott—Ode
NUMBERS—Cat Stevens—A&M
ROYAL BED BOUNCER—Kayak—Janus
SHAME ON THE WORLD—Main Ingredient—RCA
SPINNERS LIVE—Atlantic
TED NUGENT—Epic
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn

LICORICE PIZZA/LOS ANGELES

BEGINNINGS—Steve Howe—Atlantic
COME TASTE THE BAND—Deep Purple—WB
CRISIS? WHAT CRISIS?—Supertramp—A&M
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
THE BEST OF CARLY SIMON—Elektra
ZUMA—Neil Young—Reprise

TOWER/LOS ANGELES

BELLAVIA—Chuck Mangione—A&M
CRISIS? WHAT CRISIS?—Supertramp—A&M
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
INSIDE—Kenny Rankin—Little David
JOURNEY TO LOVE—Stanley Clarke—Nemperor
NEW YORK CONNECTION—Tom Scott—Ode
SPINNERS LIVE—Atlantic
THE BEST OF CARLY SIMON—Elektra

EVERYBODY'S RECORDS/NORTHWEST

BEGINNINGS—Steve Howe—Atlantic
CRISIS? WHAT CRISIS?—Supertramp—A&M
DUETS: 1975—Dave Brubeck/Johnny Desmond—Horizon
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
THE BEST OF CARLY SIMON—Elektra



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)

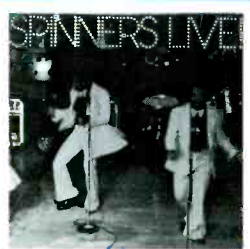
DEC. 20	DEC. 13		WKS. ON CHART
1	1	CHICAGO'S GREATEST HITS CHICAGO Columbia PC 33900 (3rd Week)	4 F
2	2	HISTORY/AMERICA'S GREATEST /Warner Bros. BS 2894	5 F
3	5	THE HISSING OF SUMMER LAWN S JONI MITCHELL/Asylum 7E 1051	3 F
4	4	WINDSONG JOHN DENVER/RCA APL1 1183	12 F
5	3	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	7 F
6	6	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	23 F
7	9	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	3 G
8	10	KC AND THE SUNSHINE BAND /TK 603	20 F
9	7	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	6 F
10	8	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	9 F
11	12	KISS ALIVE KISS/Casablanca NBLP 7020	11 F
12	14	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/ RCA APL1 1201	5 F
13	11	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	26 F
14	13	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	29 F
15	16	HONEY OHIO PLAYERS /Mercury SRM 1 1038	19 F
16	19	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	7 F
17	24	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	4 F
18	22	FLEETWOOD MAC /Reprise MS 2225	21 F
19	18	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	11 F
20	17	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	13 F
21	48	HELEN REDDY'S GREATEST HITS /Capitol ST 11467	3 F
22	25	FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 2451 (Motown)	7 F
23	15	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	13 F
24	20	BARRY WHITE'S GREATEST HITS /20th Century T 493	5 F
25	46	THE BEST OF CARLY SIMON /Elektra 7E 1048	3 F
26	38	NUMBERS CAT STEVENS/A&M SP 4555	3 F
27	34	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	4 F
28	21	SHAVED FISH JOHN LENNON/Apple SW 3421	7 F
29	31	SAVE ME SILVER CONVENTION /Midland Intl. BKL1 1129 (RCA)	16 F
30	37	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	8 F
31	33	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	22 F
32	29	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	12 F
33	36	ZUMA NEIL YOUNG/Reprise MS 2242	4 F
34	41	GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237	4 F
35	67	NORTHERN LIGHTS-SOUTHERN CROSS THE BAND/ Capitol ST 11440	2 F
36	39	MOVIN' ON COMMODORES/Motown M6 848S1	7 F
37	28	THE WHO BY NUMBERS THE WHO/MCA 2161	9 F
38	35	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	11 F
39	54	BAY CITY ROLLERS /Arista 4049	11 F
40	32	GREATEST HITS ELTON JOHN/MCA 2128	57 F
41	43	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	15 F
42	23	LAZY AFTERNOON BARBRA STREISAND/Columbia KC 33815	8 F
43	51	HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)	5 F
44	45	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884	6 F
45	30	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/United Artists LA546 G	9 F
46	49	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)	6 F
47	40	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	32 F
48	44	JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	106 F
49	42	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	27 F
50	66	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUE NOTES/ Phila. Intl. PZ 33808 (Col)	3 F



51	60	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)	6 F
52	26	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	37 F
53	53	JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433 (Atlantic)	8 F
54	73	FOUR SEASONS STORY /Private Stock PS 7000	2 G
55	55	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	68 F
56	52	GREATEST HITS CAT STEVENS/A&M SP 4519	24 F
57	27	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	11 F
58	61	FANDANGO ZZ TOP/London PS 656	32 F
59	59	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	20 F
60	64	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	18 F
61	69	MAHOGANY (SOUNDTRACK) /Motown M6 858S1	5 F
62	58	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	7 E
63	47	MAN-CHILD HERBIE HANCOCK/Columbia PC 33812	10 F
64	68	MIDNIGHT LIGHTNING JIMI HENDRIX/Reprise MS 2229	3 F
65	50	INSEPARABLE NATALIE COLE/Capitol ST 11429	16 F
66	88	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	2 F
67	83	SCHOOL BOYS IN DISGRACE KINKS/RCA LPL1 5102	3 F
68	82	SIREN ROXY MUSIC /Atco SD 36127	3 F
69	57	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA441 F	24 F
70	71	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	28 F

CHARTMAKER OF THE WEEK

71 — SPINNERS LIVE
Atlantic SD2 910



72	62	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227	19 F
73	56	HIGH ON YOU SLY STONE/Epic PE 33835	7 F
74	87	CITY LIFE BLACKBYRDS/Fantasy F 9490	2 F
75	75	HEARTS AMERICA/Warner Bros. BS 2852	37 F
76	89	SWANS AGAINST THE SUN MICHAEL MURPHEY/ Epic PE 33851	2 F
77	80	WHO I AM DAVID RUFFIN/Motown M6 849S1	4 F
78	81	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	50 F
79	70	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	34 F
80	65	FEELINGS MORRIS ALBERT/RCA APL1 1018	8 F
81	63	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)	14 F
82	86	ARE YOU READY FOR FREDDY FREDDY FENDER/ ABC Dot DOSD 2044	11 F
83	79	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	41 F
84	117	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/Capricorn 2CP 0164 (WB)	1 F
85	78	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS/Buddah BDS 5639	9 F
86	84	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	23 F
87	99	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	2 F
88	90	YELLOW FEVER HOT TUNA/Grunt BFL1 1238 (RCA)	2 F
89	85	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD/Fantasy F 9495	7 F
90	91	VENUS AND MARS WINGS/Capitol SMAS 11419	28 F
91	72	CAPTURED ANGEL DAN FOGELBERG/Epic PE 33499	12 F
92	107	BLAST FROM YOUR PAST RINGO STARR/Apple SW 3422	1 F
93	74	THE CAR OVER THE LAKE ALBUM OZARK MOUNTAIN DAREDEVILS/A&M SP 4549	7 F
94	109	PHILADELPHIA FREEDOM MFSB/Phila. Intl. PZ 33845	1 F
95	95	PLACES AND SPACES DONALD BYRD/Blue Note BN LA549 G (UA)	3 F
96	76	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900	7 H
97	77	EXTRA TEXTURE GEORGE HARRISON/Apple SW 3420	11 F
98	118	COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895	1 F
99	116	HORSES PATTI SMITH/Arista 4066	1 F
100	101	YOU ARETHA FRANKLIN/Atlantic SD 18151	1 F



Black Oak Arkansas

GAZETTE

GOLD DISCOVERED IN ARKANSAS

**Arkansas, the only state in the union with
a diamond mine has now struck gold!**



Black Oak Arkansas

SD 33-354 Produced by Lee Dorman and Mike Pinera

Raunch 'N' Roll

SD 7019 Produced by Tom Dowd

High on the Hog

SD 7035 Produced by Tom Dowd



**Atlantic/Atco congratulates Black Oak Arkansas
on their 1975 Fall tour**

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101 THE ALBUM CHART 150

DECEMBER 20, 1975

DEC. 20	DEC. 13	
101	111	BELLAVIA CHUCK MANGIONE/A&M SP 4557
102	102	MAKING MUSIC BILL WITHERS/Columbia PC 33704
103	92	BETWEEN THE LINES JANIS IAN/Columbia PC 33394
104	104	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
105	119	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP4560
106	103	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)
107	94	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875
108	96	SPLIT COCONUT DAVE MASON/Columbia PC 33698
109	93	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
110	121	JOHN DENVER CHRISTMAS GIFTPAK/RCA APL2 1263
111	97	WILL 'O THE WISP LEON RUSSELL/Shelter 2138 (MCA)
112	—	BEGINNINGS STEVE HOWE/Atlantic SP 18154
113	105	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE/ Fantasy F 9493
114	98	WARNER BROS. PRESENTS MONTROSE MONTROSE/ Warner Bros. BS 2892
115	106	THE BAND PLAYS ON BACK STREET CRAWLER/Atco SD 36125
116	120	AROUND THE WORLD—LIVE IN CONCERT OSMONDS/MGM/ Kolob M3JB 5012
117	148	PRESSURE SENSITIVE RONNIE LAWS/Blue Note BN LA452 G (UA)
118	108	BARRY MANILOW I/Arista 4007
119	110	SUPERSOUND JIMMY CASTOR/Atlantic SD 18150
120	133	DESOLATION BOULEVARD SWEET/Capitol ST 11395
121	124	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 69010
122	134	TED NUGENT/Epic PE 33692
123	127	PRESSURE DROP ROBERT PALMER/Island ILPS 9372
124	136	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835
125	—	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G
126	126	A FUNKY THIDE OF SINGS BILLY COBHAM/Atlantic SD 18149
127	114	NIGHTRIDER THE CHARLIE DANIELS BAND/Kama Sutra KSBS 2607
128	115	SOLID SILVER QUICKSILVER MESSENGER SERVICE/ Capitol ST 11462
129	—	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)
130	123	DRAMA V DRAMATICS/ABC ABCD 916
131	112	FUNKY KINGSTON TOOTS & THE MAYTALS/Island ILPS 9330
132	125	THE MANHATTAN TRANSFER/Atlantic SD 18133
133	128	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418
134	—	INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)
135	—	SHAME ON THE WORLD MAIN INGREDIENT/RCA APL1 1003
136	100	MINSTREL IN THE GALLERY JETHRO TULL/Chrysalis CHR 1082 (WB)
137	131	VISIONS OF A NEW WORLD LONNIE LISTON-SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1196 (RCA)
138	—	TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)
139	142	ANOTHER LIVE TODD RUNDGREN'S UTOPIA/Bearsville BR 6961 (WB)
140	141	LED ZEPPELIN IV/Atlantic SD 7208
141	144	ERIC CARMEN/Arista 4057
142	132	MELLOW MADNESS QUINCY JONES/A&M SP 4526
143	122	DON'T IT FEEL GOOD RAMSEY LEWIS/Columbia PC 33800
144	147	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)
145	146	HAVE YOU EVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
146	130	BLUES FOR ALLAH GRATEFUL DEAD/Grateful Dead GD LA494 G (UA)
147	140	MELISSA MELISSA MANCHESTER/Arista 4031
148	—	EQUINOX STYX/A&M SP 4559
149	113	WIN, LOSE OR DRAW THE ALLMAN BROTHERS BAND/ Capricorn CP 0156 (WB)
150	129	CRUISIN' DUKE AND DRIVERS/ABC ABCD 911

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151	SAFETY ZONE BOBBY WOMACK/ United Artists LA544 G	175	CATCH A FIRE BOB MARLEY/ Island ILPS 9241
152	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO RAMPAL/ Columbia M 33233	176	IT'S ONLY LOVE RITA COOLEGGE/ A&M SP 4531
153	SATURDAY NIGHT SPECIAL NORMAN CONNERS/Buddah 5643	177	MASQUE KANSAS/Kirshner PZ 33806 (Col)
154	MR. JAWS DICKIE GOODMAN/ Nemperor NE 435 (Atlantic)	178	BREAKFAST SPECIAL PETE WINGFIELD/Island ILPS 9333
155	THE SALSOU! ORCHESTRA SALSOU! ORCHESTRA/Salsoul SZS 5501	179	AGAINST THE GRAIN RORY GALLAGHER/Chrysalis 1098 (WB)
156	WHO LOVES WHO FOUR SEASONS/ Warner Bros. BS 2900	180	AMBROSIA/20th Century T 434
157	FEELINGS JOHNNY MATHIS/ Columbia PC 33887	181	MERRY CHRISTMAS BING CROSBY/ MCA 167
158	VENUSIAN SUMMER LENNY WHITE/ Nemperor NE 435 (Atlantic)	182	AEROSMITH/Columbia PC 32005
159	FLYING AGAIN THE FLYING BURRITO BROS./Columbia PC 33817	183	XMAS ALBUM BARBRA STREISAND/ Columbia CS 9557
160	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2 10003	184	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG SOUL TRAIN/ BVL1 1287 (RCA)
161	TOUCH JOHN KLEMMER/ABC ABCD 922	185	DRAGON FLY JEFFERSON STARSHIP/ Grunt BFL1 0717 (RCA)
162	GET YOUR WINGS AEROSMITH/ Columbia PC 32847	186	THE BEST OF BREAD/Elektra 75056
163	MERRY CHRISTMAS PERRY COMO/ RCA LSP 4616	187	ANGEL/Casablanca NBLP 7021
164	BURNIN' BOB MARLEY & THE WAILERS/Island ILPS 9256	188	TOMMY ORIGINAL SOUNDTRACK/ Polydor 9502
165	BEVERLY SILLS SINGS VICTOR HERBERT/Angel S 3716 (Capitol)	189	TOM T. HALL'S GREATEST HITS VOL. II/Mercury SRM 1 1044
166	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)	190	THREADS OF GLORY LEE BOWMAN (Narrator) Phase 5 6SP 14000 (London)
167	NIGHTHAWKS AT THE DINER TOM WAITS/Elektra 7E 2008	191	HAIR OF THE DOG NAZARETH/ A&M SP 4511
168	HOT CHOCOLATE/Big Tree BT 89512 (Atlantic)	192	ALL AROUND MY HAT STEELEYE SPAN/Chrysalis CHR 1091 (WB)
169	THE BEST OF THE STATLER BROTHERS Mercury SRM 1 1037	193	MERRY XMAS ANDY WILLIAMS/ Columbia CS 9220
170	CRACK THE SKY/Lifesong LS 6000	194	CATE BROTHERS/Asylum 7E 1050
171	CHART BUSTERS VOL. 1 VARIOUS ARTISTS/Beserkley BZ 0044 (Playboy)	195	OMMADAWN MIKE OLDFIELD/ Virgin PZ 33913 (Col)
172	THE CHIEFTAINS/Island ILPS 9334	196	GIVE ME LOVE FOR XMAS JOHNNY MATHIS/Columbia CS 9923
173	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411	197	TOGETHER ANNE MURRAY/ Capitol ST 11433
174	HOLLYWOOD BE THY NAME DR. JOHN/United Artists LA552 G	198	OH, WHAT A MIGHTY TIME NEW RIDERS OF THE PURPLE SAGE/Columbia PC 33688
		199	1975: THE DUETS BRUBECK/ DESMOND/Horizon SP 703 (A&M)
		200	TAPESTRY CAROLE KING/ Ode SP 7709 (A&M)

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Phonogram Convention (Continued from page 3)

some of their best product ever. Abramson also noted that the meeting was well attended by Polydor/Canada people as well as by some members of the Phonodisc sales force.

Charles Fach, executive vice president and manager of Phonogram, took over the proceedings with a welcome address and slide presentation (see separate story). Fach stressed the point that music must be made accessible to the greatest number of people possible; no longer can companies settle on a million units because the potential in sales is far vaster than that; and the firm must gear itself to handle phenomena of that sort. The executive VP also said that competition no longer exists within the record industry, but rather within the entertainment complex as a whole—e.g. television, football, fishing, and literature. Leisure activities in general, Fach said, are what the

record industry has to compete with, citing the example of 80 million sets of Monopoly sold. Before returning the floor to Abramson, he said, "Show me a great record man, and I'll show you one hell of a sales and promotion man."

President of the Polygram Irwin H. Steinberg followed with a keynote address, during which time he reviewed the Polygram operational structure and how that can be used to best advantage (see separate story). A product review followed, inspired by a photographic presentation coordinated with a musical montage of Phonogram/Mercury's exhibited power over the past year. A classical presentation was next on the agenda, and M. Scott Mampe, vice president, classical division, took over the podium for that.

Ms. Mampe stated that one prime objective for the classical division this year was to support

touring artists via co-op advertising during tours and to further establish the classical artists on the roster. In addition, 1976 is declared Philips' opera year, with additional advertising money and special promotion geared in that direction. Ms. Mampe stated, "'75 looks like the best year we've ever had. I look forward to '76 being spectacular."

Abramson once again resumed his position at the podium for a discussion of reggae music, with the label releasing three such discs in December: "Leave the Reggae to Us" from Greyhound, "Disco Reggae" by Byron Lee and the Dragonaires and "G.T. Moore." Abramson announced that a sampler reggae lp would be available for in-store and disco play. Two other releases were then discussed, both falling into the country category—"Odd Man In" from Jerry Lee Lewis and "Love Put a Song in My Heart" from Johnny Rodriguez. During these discussions product sampling was heard from all the albums.

Prior to the presentation from U.K. Records president Jonathan King, Abramson announced that Phonogram will distribute all U.K. Records product effective with this release. Jonathan King discussed the release of "The Butterfly Ball" (which was accompanied by a beautifully animated film which will undoubtedly get further exposure) by Roger Glover and Guests (Glover was formerly the bassist with Deep Purple). King said that he thought the company had done a remarkable job with 10cc and looks forward to the continuing relationship. He also said that he will be dealing with a large variety of product and was

sure it could be handled properly.

New product presentations continued with information and audio glimpses of the forthcoming album from Carmen, "The Gypsies"; Lynsey De Paul's "Love Bomb" and from Australia, the Stateside debut of Skyhooks with "Ego Is Not a Dirty Word." Special merchandising plans for the new BTO album were discussed, with note that the shipping date is slated for December 17 so that stock will be in stores by December 19 for Christmas and New Years sales. The extensive marketing campaign for the "Head On" album includes radio and print advertising; an offer for a 90 day billing period on a special sales plan for dealers, one stops and rack jobbers; a special cash discount of five percent for all tape configurations; and a special sales contest with \$1,000 plus a gold album for the best performance, \$500 and a gold album for the second best performance and \$250 and a gold album for the third best performance. That offer was given to Phonogram/Mercury from BTO.

Following the luncheon break, vice president/national promotion Stan Bly introduced the staff that he works directly with: Jim Taylor, assistant national promotion director; Bill Haywood, national promotion/r&b; Frank Leffel, national promotion/country, and Mike Bone, newly appointed to the position of national promotion/albums. Each stressed the importance of, and methodology behind breakage of records in their respective areas, with Haywood also noting a special reggae promotion contest whereby the winner gets a free trip to that tropical location.

Steinberg Gives Keynote Address

■ CHICAGO—At the meeting of Phonogram/Mercury promotion and sales staff in Chicago, Irwin H. Steinberg, president of the Polygram Group, gave a keynote address in which he explained the structure of the Polygram group of companies, the advantages of being with an organization of such strength and vastness, the expectations for the coming year and new procedures that will be forthcoming.

Steinberg expressed his expectations that the Polygram Group will surpass what has been the biggest world combination (EMI) with a billion dollars worth of business generated on a worldwide scale. Via a slide presentation, he showed the corporate breakdown, with product coming from Siemens AG and N.V. Philips to form Polygram, and the structural breakdown from there—showing the music division (Polydor and Phonogram); music publishing division (Intersong and Chappell); television/film; and video.

There are three prime advantages of being in this set-up, according to Steinberg. The first advantage is the exchange of product within the structure itself; the second being the impact of the size of the company as a whole; and the third being the financial value. He went on to explain that foreign licensing fees have proven mutually beneficial; the film division is in the development stage; and that as far as video was concerned, Philips has the prime patent on the video-disc as a result of research from Philips and Siemens. Steinberg also stated that the Polygram Group is com-

parable to Columbia's system in reference to personal growth via inter-related labels. "We have the opportunity to utilize what is the best in both companies," he stated.

Steinberg continued, stating that he was looking for a minimum of a 30 percent growth in '76, making a point that strength and growth from Polydor will help Phonogram and vice versa. Steinberg also made note of the fact that even though the company has done extraordinarily well with artists the likes of the Ohio Players, Bachman-Turner Overdrive and 10cc, they can't rely on these successes, but must continue to break new acts as well.



Pictured above, at the Phonogram convention, are, from left (top row): Irwin Steinberg, president of the Polygram Group, delivering the keynote address; executive vice president and general manager for the company Charlie Fach; vice president/national promotion Stan Bly and Jim Taylor, assistant national promotion director awarding Paul Powers, Phonogram, Boston, with the "Promotion Man of the Year" award; Frank Leffel, national promotion/country; (bottom row) Jonathan King, president of U.K. Records, which is distributed by Phonogram; Bly; Scott Mampe, vice president/classical; Steinberg, RW's Roberta Skopp and Fach.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Let The Music Play" — Barry White (20th Century). With many million sellers under his belt, "The Maestro" has done it again with this earth-shattering monologue and strong track.

DEDE'S DITTIES TO WATCH: "Here It Is" — Dorothy Moore (Malaco); "Cuss The Wind" — Freddie North (Mankind);

"This Old Heart Of Mine (Is Weak For You)" — Donny Beaumont (Mercury).

As promised in last week's column, we have the facts behind the newsmakers of Philadelphia. The particular group we were referring to is Harold Melvin and The Bluenotes. It seems that Buddy Nolan, ex-road manager of the group, has been leading people to believe that Melvin and Sharon Paige are beginning a new group without Teddy Pendergrass. It is partially true, but Pendergrass is still with Harold Melvin. Those who were replaced, from what we have gathered, are Larry Brown, Bernard Wilson and Jerry Cummings. Replacements are reportedly to be Ebo, Black and Bell. The group is currently going through extensive rehearsals so that they will be even better than before, with complete harmony and unity.

According to rumor, Will from the O'Jays was dismissed from the group. When contacted, Barbara Kennedy, the group's manager said, "Will is going into the hospital because of physical exhaustion. If not out by the time the group goes on tour he is aware that they must find a temporary replacement."

Nate McCalla is coming through mighty strong with the signing of the Persuaders to his Calla label. The producer? Possibly Norman Harris, who just completed work with Eddie Kendricks. Also, McCalla may be doing a film score.

Joe Simon has brought out a new and fantastic single entitled "I Need You, You Need Me." Be watching for it.

Bill Washington of Dimensions Unlimited, a booking firm for concerts, etc. in the Washington, D.C. area, viewed the show put on by Ms. Debbie Taylor (Arista) and stated that "she has a lot of potential-fantastic show. I am considering putting her in a show in early spring." Ms. Taylor's single is titled "I Don't Wanna Leave You." WOOK PD Harry Jefferies stated that Miss Taylor is a very promising young artist with good showmanship.

This week (19) will bring together many folks to honor Burke Johnson in a testimonial. This event will be held at the Royal Coach Inn in Atlanta, Ga.

Disco File

(Continued from page 16)

or Leave," expanded by producer Thom Bell to 4:50 and given a whole new lease on life . . . Reid Whitelaw, Ralph Carter's co-producer/co-writer on the latest "Extra, Extra (Read All About It)," called to point out that the record's 5:15 disco version has been released as the B side of the commercial single on Mercury as well as on the previously mentioned (and now heartily recommended) 12-inch pressing . . . My favorite import in recent weeks has been Crystal Grass double-sided single, "Lemme See Ya Gitchyer Thing Off Baby (Hustle)" and "Fio Maravilha/Taj Mahal" (on Philips from France). "Lemme See" is a rough, rousing vocal side and the reverse is a combination of two songs by Brazilian singer Jorge Ben, an underground favorite who deserves an American release of his own. Oddly enough, Polydor, which had the American rights option on the record, passed it up so it may be some time before we see a U.S. release of this fine single.

Hamilton Bohannon's new album—"Bohannon" on Dakar—which should be in the stores this week, is, unfortunately, not new ground for this talented writer/arranger/producer/musician. The two most attractive cuts for the dance floor, "Bohannon's Beat (Part I)" (7:49—and there is no Part II) and "The Bohannon Walk" (4:49), are very much in the pattern of "Disco Stomp" and "Foot Stompin' Music" from his previous album—the music isn't taken any deeper than before but it retains its unusual fascination. What is new on the album is the greater richness and delicacy of the slow mood numbers on the record's second side: three cuts ranging between six and nine minutes for this talented writer/arranger/producer/musician. The two most to relax to and luxuriate in the best of the new disco/mood music . . . And speaking of beautiful mood music, I've neglected to mention the Earth, Wind & Fire version of their Ramsey Lewis collaboration, "Sun Goddess," which appears on their two-record, mostly live set, "Gratitude" (Columbia). For anyone who liked the original, this live rendition is not to be missed, especially for the new horn parts.

BEST NEW SINGLE: Jay & the Techniques return after a long absence with a Jerry Ross production called "You're Number One-derful" (Event) that grabs you immediately. The disco version runs 5:38 and is one of the most delightful records this year. Event is leaking a few unlabeled small-hole 45s into some New York clubs right now with release plans for Christmas week. Listen for it.

OTHER RECOMMENDED SINGLES: Ben E. King's latest, "We Got Love" (Atlantic), a Norman Harris production (need I say more?) with a fine version of Ashford/Simpson's "I Had a Love" on the other side; Barry White's new one, "Let the Music Play" (20th Century), which finds our hero in just about the same place he was in the last episode, but it's hard not to fall for him all over again (disco length: 4:30); a fine, if decidedly left field, instrumental by a group called Osiris, titled "Wallstreet" (Big Tree) and produced by Silver Convention's man, Michael Kunze; "Wipe Your Feet and Dance" by Wee Willie and the Winners (Mercury), a hard, Afro-funk instrumental with chanting that sounds better every time I put it on; Van McCoy's excellent production for Bill Harris, "Am I Hot, Am I Cold" (RCA), with a long version on one side of the single that runs just over five minutes; Poison's "Get Up and Move Your Body" (Roulette), which is a little too relentless and fast but should appeal to Kool & the Gang/Ohio Players fans; and, finally, Joe Simon's very nice "I Need You, You Need Me" (Spring), which I like better than his other recent successful singles and is more consistently danceable, too. Now out on 45s: Henry Mancini's "African Symphony," incorporating the additions made on the disco version but cut to 3:10 (RCA), and Revelation's great "Just Too Many People" (RSO).

R&B PICKS OF THE WEEK

SINGLE **COMMODORES, "SWEET LOVE"** (Jobete Music & Commodores Music, ASCAP). Heard in their newest lp, "Movin' On," this group has come a long way, having made a name throughout the disco scene, then moving on to a slower, more melodic pace. Their talents do not stop there—they have included more voice versatility with stronger rhythm in this disc. James Carmichael has once again put his producing capabilities to excellent use. Motown 63436.



SLEEPER **LOVE COMMITTEE, "HEAVEN ONLY KNOWS"** (U.S. Arabella Music, BMI). A perfect concoction of rhythm coupled with potent lyrics, this disc should climb the charts. Superb delivery enhances the initial track, with an added dash of harmony. Sweet and refreshing best describes the group's sound. Give a listen—it's an explosive sound. Ariola America P-7609 (Capitol).



ALBUM **DEE DEE SHARP, "HAPPY 'BOUT THE WHOLE THING."** Ms. Sharp is right on top with such self-penned numbers as the title tune and "Make It Till Tomorrow." Many years have passed since we have heard this songbird dish out her exciting sound. Her voice is divine when handling "Ooh Child" and "Share My Love." TSOP PZ 33839 (Col).



We're in Soul to Stay.

These are the records that put us there.

THE SINGLES:

Staple Singers Let's Do It Again



Graham Central Station Your Love



Impressions Same Thing It Took



THE ALBUMS:

Graham Central Station
Ain't No 'Bout-A-Doubt It



Richard Pryor
Is It Something I Said



Let's Do It Again

The original sound track recording
Written and produced by
Curtis Mayfield

Songs performed by the Staple Singers



These are the people who put the records there.

The Warner Bros. Regional R&B Promotion Team

Standing, left to right: Bob Frost, New York; Charles Geer, Southeast; Harold Burnside, East Coast; Willie Smith, Midwest. Seated, left to right: Lou Wills, Southwest and West Coast; Ron Ellison, Midwest; Eddie Pugh, National Promotion Manager—Black Music.



Watch our soul smoke...all through '76.

Warner Bros. Records Inc.

RECORD WORLD THE R&B LP CHART

DECEMBER 20, 1975

1. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
2. **GRATITUDE**
EARTH, WIND & FIRE—Columbia PG 33694
3. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—Curton CU 5005 (WB)
4. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003 (Casablanca)
5. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451 (Motown)
6. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
7. **KC & THE SUNSHINE BAND**
TK 603
8. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
9. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
10. **MOVIN' ON**
COMMODORES—Motown M6 84851
11. **WHO I AM**
DAVID RUFFIN—Motown M6 84951
12. **SAVE ME**
SILVER CONVENTION—Midland Intl. BKL1 1129 (RCA)
13. **YOU**
ARETHA FRANKLIN—Atlantic SD 18151
14. **HOUSE PARTY**
TEMPTATIONS—Gordy G6 97351 (Motown)
15. **DRAMA V**
DRAMATICS—ABC ABCD 916
16. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (Col)
17. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
18. **MAHOGAN Y** (Soundtrack)
Motown M6 85851
19. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
20. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
21. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
22. **2ND ANNIVERSARY**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5639
23. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
24. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
25. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
26. **YOU ARE SO BEAUTIFUL**
STYLISTICS—Avco AV 69010
27. **SUPERSOUND**
JIMMY CASTOR—Atlantic SD 18150
28. **SAFETY ZONE**
BOBBY WOMACK—United Artists LA544 G
29. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
30. **SHAME ON THE WORLD**
MAIN INGREDIENT—RCA APL1 1003
31. **TRACK OF THE CAT**
DIONNE WARWICK—Warner Bros. BS 2893
32. **AIN'T NO 'BOUT-A-DOUBT-IT**
GRAHAM CENTRAL STATION—Warner Bros. BS 2876
33. **THE SALSOUZ ORCHESTRA**
SALSOUZ—SLS 5501
34. **HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)
35. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic SD 18140
36. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (Col)
37. **RATTLESNAKE**
OHIO PLAYERS—Westbound W 211 (20th Century)
38. **CITY OF ANGELS**
MIRACLES—Tamlg T6 33951 (Motown)
39. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
40. **NEW YORK CONNECTION**
TOM SCOTT—ODE SP 77033 (A&M)

RECORD WORLD THE R&B SINGLES CHART

DECEMBER 20, 1975

- | DEC. 20 | DEC. 13 | ARTIST | ALBUM |
|---------|---------|---|---|
| 1 | 1 | THAT'S THE WAY (I LIKE IT) | KC & THE SUNSHINE BAND—TK 1015 |
| 2 | 3 | I LOVE MUSIC (PART I) | THE O'JAYS—Phila. Intl. ZS8 3577 (Col) |
| 3 | 2 | LET'S DO IT AGAIN | THE STAPLE SINGERS—Curton 0109 (WB) |
| 4 | 8 | LOVE ROLLERCOASTER | OHIO PLAYERS—Mercury 73734 |
| 5 | 5 | FLY, ROBIN, FLY | SILVER CONVENTION—Midland Intl. MB 10339 (RCA) |
| 6 | 6 | FULL OF FIRE | AL GREEN—Hi 2300 (London) |
| 7 | 4 | PART TIME LOVE | GLADYS KNIGHT & THE PIPS—Buddah BDA 513 |
| 8 | 7 | LOW RIDER WAR | —United Artists XW706 Y |
| 9 | 9 | CARIBBEAN FESTIVAL | KOOL & THE GANG—Delite DEP 1573 (PIP) |
| 10 | 13 | LOVE MACHINE, PT. I | THE MIRACLES—Tamlg T 54262F (Motown) |
| 11 | 10 | THEY JUST CAN'T STOP IT | (THE GAMES PEOPLE PLAY) |
| 12 | 22 | SING A SONG | EARTH, WIND & FIRE—Columbia 3 10251 |
| 13 | 18 | FOR THE LOVE OF YOU | (PART 1 & 2) |
| 14 | 19 | WALK AWAY FROM LOVE | DAVID RUFFIN—Motown M 1376F |
| 15 | 11 | I'M ON FIRE | JIM GILSTRAP—Roxbury 2016 |
| 16 | 12 | SOUL TRAIN 75 | SOUL TRAIN GANG—RCA SB 10400 |
| 17 | 14 | THIS WILL BE | NATALIE COLE—Capitol 4109 |
| 18 | 25 | WAKE UP EVERYBODY | (PART I) |
| 19 | 15 | SAME THING IT TOOK | IMPRESSIONS—Curton CMS 0106 (WB) |
| 20 | 16 | I WANT'A DO SOMETHING | FREAKY TO YOU |
| 21 | 21 | VALENTINE LOVE | NORMAN CONNORS—Buddah BDA 499 |
| 22 | 24 | YOU SEXY THING | HOT CHOCOLATE—Big Tree BT 16047 (Atlantic) |
| 23 | 33 | THEME FROM MAHOGAN Y | (DO YOU KNOW WHERE YOU'RE GOING TO) |
| 24 | 17 | DO IT ANY WAY YOU WANNA | PEOPLES CHOICE—TSOP ZS8 4759 (Col) |
| 25 | 29 | WHAT'S COME OVER ME | MARGIE JOSEPH & BLUE MAGIC—Alco 7030 |
| 26 | 37 | LOVE TO LOVE YOU BABY | DONNA SUMMER—Oasis OC 401 (Casablanca) |
| 27 | 34 | LET'S DO THE LATIN HUSTLE | EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T124 |
| 28 | 35 | ONCE YOU HIT THE ROAD | DIONNE WARWICK—Warner Bros. B154 |
| 29 | 30 | SUPER BAD, SUPER SLICK—PART I | JAMES BROWN—Polydor 14295 |
| 30 | 41 | TURNING POINT | TYRONE DAVIS—Dakar DK 4550 (Brunswick) |
| 31 | 32 | IT'S ALRIGHT | GRAHAM CENTRAL STATION—Warner Bros. 8148 |
| 32 | 20 | HAPPY | EDDIE KENDRICKS—Tamlg T 5426JF (Motown) |
| 33 | 23 | IS IT LOVE THAT WE'RE MISSIN' | QUINCY JONES—A&M 1743 |
| 34 | 36 | WE GOT TO GET OUR THING TOGETHER | THE DELLS—Mercury 73723 |
| 35 | 26 | GIVE ME YOUR HEART | BLOODSTONE—London 5N 1062 |
| 36 | 47 | WHERE THERE'S A WILL THERE'S A WAY | BOBBY WOMACK—United Artists XW735 Y |
| 37 | 40 | I DON'T WANNA LEAVE YOU | DEBBIE TAYLOR—Arista 0144 |
| 38 | 50 | FREE RIDE | TAVARES—Capitol P 4184 |
| 39 | 46 | EVERY BEAT OF MY HEART | CROWN HEIGHTS AFFAIR—Delite DEP 1575 (PIP) |
| 40 | 43 | IT'S ALRIGHT (THIS FEELING) | NOTATIONS—Gemigo 0503 (WB) |
| 41 | 27 | TO EACH HIS OWN | FAITH, HOPE & CHARITY—RCA PB 10343 |
| 42 | 44 | WE'RE ON THE RIGHT TRACK | SOUTH SHORE COMMISSION—Wand 11291 (Scepter) |
| 43 | 48 | GOING DOWN SLOWLY | THE POINTER SISTER—Blue Thumb BTA 268 (ABC) |
| 44 | 51 | MAKE LOVE TO YOUR MIND | BILL WITHERS—Columbia 3 10255 |
| 45 | 49 | (ARE YOU READY) DO THE BUS STOP | FATBACK BAND—Event EV 227 (Polydor) |
| 46 | 52 | THE BEST OF A MAN | WILSON PICKETT—Wicked 8101 (TK) |
| 47 | 53 | THEME FROM S.W.A.T. | RHYTHM HERITAGE—ABC 12135 |
| 48 | 55 | HOLD BACK THE NIGHT | TRAMMPS—Buddah BDA 507 |
| 49 | 28 | LOVE POWER | WILLIE HUTCH—Motown M 1360F |
| 50 | 54 | PUTTIN' IT DOWN TO YOU | JACKIE MOORE—Kayvette 5124 |
| 51 | 31 | THE AGONY AND THE ECSTASY | SMOKEY ROBINSON—Tamlg T 54261F (Motown) |
| 52 | 64 | BABY IT'S YOU | MASQUERADERS—Hot Buttered Soul 12141 (ABC) |
| 53 | 60 | FUNKY WEEKEND | THE STYLISTICS—Avco 4661 |
| 54 | 58 | I LOVE STEALING | BOBBY SHEEN—Chelsea CH 3034 |
| 55 | 65 | SUNNY | YAMBU—Montuna Gringo MG 8003 (PIP) |
| 56 | 63 | DISCO SAX | HOUSTON PEARSON—20th Century/Westbound WT 5015 |
| 57 | — | SECRET LOVE | COMMODORES—Motown M 1381F |
| 58 | 69 | INSEPARABLE | NATALIE COLE—Capitol P 4193 |
| 59 | 66 | SCHOOL BOY CRUSH | AVERAGE WHITE BAND—Atlantic 3304 |
| 60 | — | LOVING POWER | IMPRESSIONS—Curton 0110 (WB) |
| 61 | — | IN LOVE FOREVER | WHISPERS—Soul Train 10430 (RCA) |
| 62 | — | SHAME ON THE WORLD | MAIN INGREDIENT—RCA JB 10431 |
| 63 | 72 | I DESTROYED YOUR LOVE | SPECIAL DELIVERY—Mainstream MRL 5573 |
| 64 | — | LOVE OR LEAVE | SPINNERS—Atlantic 3309 |
| 65 | 75 | BOOGIE FEVER | SYLVERS—Capitol 4179 |
| 66 | — | BABY FACE | WING & PRAYER FIFE & DRUM CORPS—Wing & A Prayer HS 103 (Atlantic) |
| 67 | — | SLIP AND DO IT | BETTY WRIGHT—Ariston 3718 (TK) |
| 68 | 70 | NEEDING YOU, WANTING YOU | CHUCK JACKSON—All Platinum 2360 |
| 69 | — | I GOT OVER LOVE | MAJOR HARRIS—Atlantic 3303 |
| 70 | 57 | CHANGE MAKES YOU WANT TO HUSTLE (PART I) | DONALD BYRD—Blue Note BN XW726 Y (UA) |
| 71 | — | A CHANCE FOR PEACE | LONNIE LISTON-SMITH—Flying Dutchman FB 10382 (RCA) |
| 72 | 73 | LOVING ARMS/LEFTOVERS | MILLIE JACKSON—Spring SP 161 (Polydor) |
| 73 | 74 | DON'T LET ME BE LONELY TONIGHT | NANCY WILSON—Capitol 4189 |
| 74 | — | IT'S TOO LATE | JOHNNY GUITAR WATSON—Fantasy 752 |
| 75 | — | ALWAYS THERE AND PRESSURE | RONNIE LAWS—Blue Note BN XW738 Y (UA) |

RECORD WORLD THE JAZZ LP CHART

DECEMBER 20, 1975

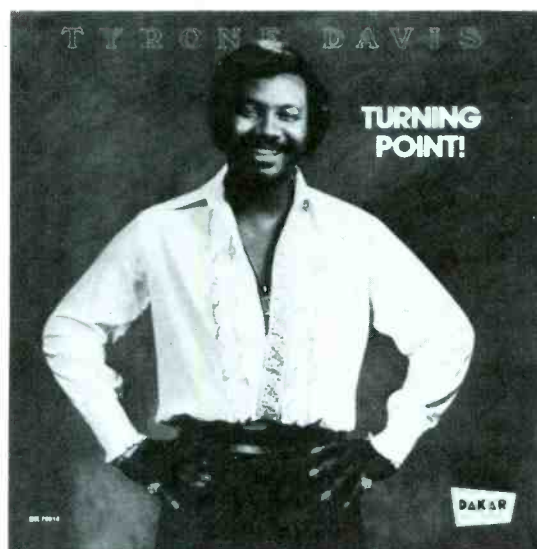
1. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451 (Motown)
2. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
3. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
4. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
5. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
6. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
7. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
8. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
9. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
10. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
11. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
12. **FROM SOUTH AFRICA TO SOUTH CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4044
13. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
14. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065 (Polydor)
15. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1 1210
16. **BACKHAND**
KEITH JARRETT—Impulse ASD 9305 (ABC)
17. **FIRST CUCKOO**
DEODATO—MCA 491
18. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
19. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
20. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
21. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
22. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTSD 6022
23. **ENCORE**
THE CHUCK MANGIONE CONCERTS—Mercury SRM 1 1050
24. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah BDS 5643
25. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
26. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
27. **VENUSIAN SUMMER**
LENNY WHITE—Nemperor NE 435 (Atlantic)
28. **CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO**
RAMPAL—Columbia M 33233
29. **BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—Columbia PC 33836
30. **SPANISH BLUE**
RON CARTER—CTI 6051S1 (Motown)
31. **BAD BENSON**
GEORGE BENSON—CTI 6045S1 (Motown)
32. **TRIDENT**
McCOY TYNER—Milestone M 9063
33. **ANYTHING GOES**
RON CARTER—Kudu KU 25S1 (Motown)
34. **NEW YORK CONNECTION**
TOM SCOTT—ODE SP 77033 (A&M)
35. **WATERBED**
HERBIE MANN—Atlantic SD 1676
36. **JIM HALL LIVE**
Horizon SP 705 (A&M)
37. **FANCY DANCER**
BOBBY HUMPHREY—Blue Note BN LA550 G (UA)
38. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545
39. **NUCLEUS**
SONNY ROLLINS—Milestone M 9064
40. **TAKING OFF**
DAVID SANBORN—Warner Bros. 2876

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CONCERT REVIEW

Little Feat Score At the Beacon

■ NEW YORK — The Beacon Theater (13), one of New York City's classic examples of Art Deco architecture, provided a decorative atmosphere for Little Feat (WB) and their enthusiastic, young audience. The scene was smartly set for the group's unique approach to straight ahead rock & roll.

Little Feat's sound is a well-tempered fusion of west coast folk and hard rock music, counting upon precision percussion and a little boogie bass, combined with gutsy guitar and vocals. Brewing behind it all is

Lowell George. The edge on his vocal tones has a sense of urgency that cuts a layer above the group's effortless playing. "Romance Dance," "Rock 'n Roll Doctor," and a nifty a cappella version of "Feat's Don't Fail Me Now," fully illustrated the five years of hard rock & roll labor that has culminated in the release of "The Last Record Album," Little Feat at their finest.

Spearheaded by a stud lead singer and a hard-rock sound, Head East (A&M) also unfurled a bold beat and streamlined solos.

Pablo LaPrelle

Lauding Lucien



Columbia recording artist Jon Lucien was greeted back stage following a recent performance at the Roxy by a distinguished group of celebs/fans. Pictured from left are Billie Dee Williams, Fred Williamson, Verdine White of Earth, Wind and Fire, actor D'urville Martin, Columbia recording artist Bill Withers, Lucien, Vonetta McGee, and Columbia recording artist Wayne Shorter.

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CLUB REVIEW

**Iron Butterfly:
Magic Metamorphosis**

■ LOS ANGELES — In 1966, Iron Butterfly (MCA) began its flight to fame by playing the Hollywood night club circuit, where the band's ominous, unrelenting brand of rock gained a solid base of local support. Within the next year, two hit albums established Iron Butterfly on a national level, and — justifiably or not — the group's music became type-cast as "acid rock," due primarily to the huge success of the archetypical "Inna Gadda Da Vida." Like Dr. Frankenstein, the Butterfly had created a monster they couldn't control.

Two members — Ron Bushy (drums) and Erik Braunn (guitars, vocals)—remain from the "glory days," and with recent additions Phil Kramer (bass, vocals) and Bill DeMartines (keyboards, vocals), the 1975 model Butterfly recently returned to a Hollywood club, the Starwood, to perform excerpts from their new lp, "Sun And Steel."

Melodic and Musical!

The band was much more melodic and more musically adept than many would've expected. A curious stage-side crowd seemed especially pleased with I.B.'s spacey single, "Beyond The Milky Way," featuring full-bodied synthesizer effects by DeMartines.

For Iron Butterfly, the metamorphosis from "heavy" '60s rock to a more diverse '70s sound is complete.

Rocking with Texas-sized enthusiasm was Baby (Mercury), which hails from the Lone Star State. This power unit, produced by Norman Petty (of Buddy Holly fame), took a gutsy, hard-rock stance in its opening frame.

From the opening licks on Johnny Lee Schell's guitar, Baby kept the boogie coming strong, most notably on "(It's Another) Saturday Night" and "Starchild." Good airplay possibilities are indicated.

Mike Harris

Nashboro Sets Distribs.

■ NASHVILLE — The Nashboro Record Company, based in Nashville, has announced the appointment of distributors.

In Southern California, Record Merchandising will represent the Nashboro labels. For the Chicago and Milwaukee markets, the John O'Brien Distributor has been assigned the Nashboro lines. The Cleveland area has been given to Action Music Sales.

These three companies will handle all Nashboro labels, including Creed, Kenwood, Ernie's, Abet, Excello, Mankind, and Nasco as well as Nashboro.

CLUB REVIEW

**Savoy Brown:
Basic Boogie**

■ LOS ANGELES — When Savoy Brown (London), an established concert attraction, opts to play a club date, their fans are in for a rare treat. And L.A. fans flocked to the Starwood by the thousands when Savoy made their recent unprecedented appearance.

Whether it's a bright, streamlined rocker like "Tell Mama," or a mournful blues lament ("All I Can Do Is Cry"), Savoy Brown seems to know what to do instinctively, and there is a remarkable dedication evident in the band's performance that prevents even the older material from ever sounding stale.

As always, Kim Simmonds is the star of the show, and his nimble, polished guitar stylings worked exceptionally well, regardless of which gear the band was in.

On the rollicking blues of "Look What Ya Done," pianist Paul Raymond added some fervent boogie-woogie punctuation to Simmonds' driving harp work, and Kim's screaming solo on "Hero To Zero" (from "Wire Fire") showed why his axe is among England's most respected exports.

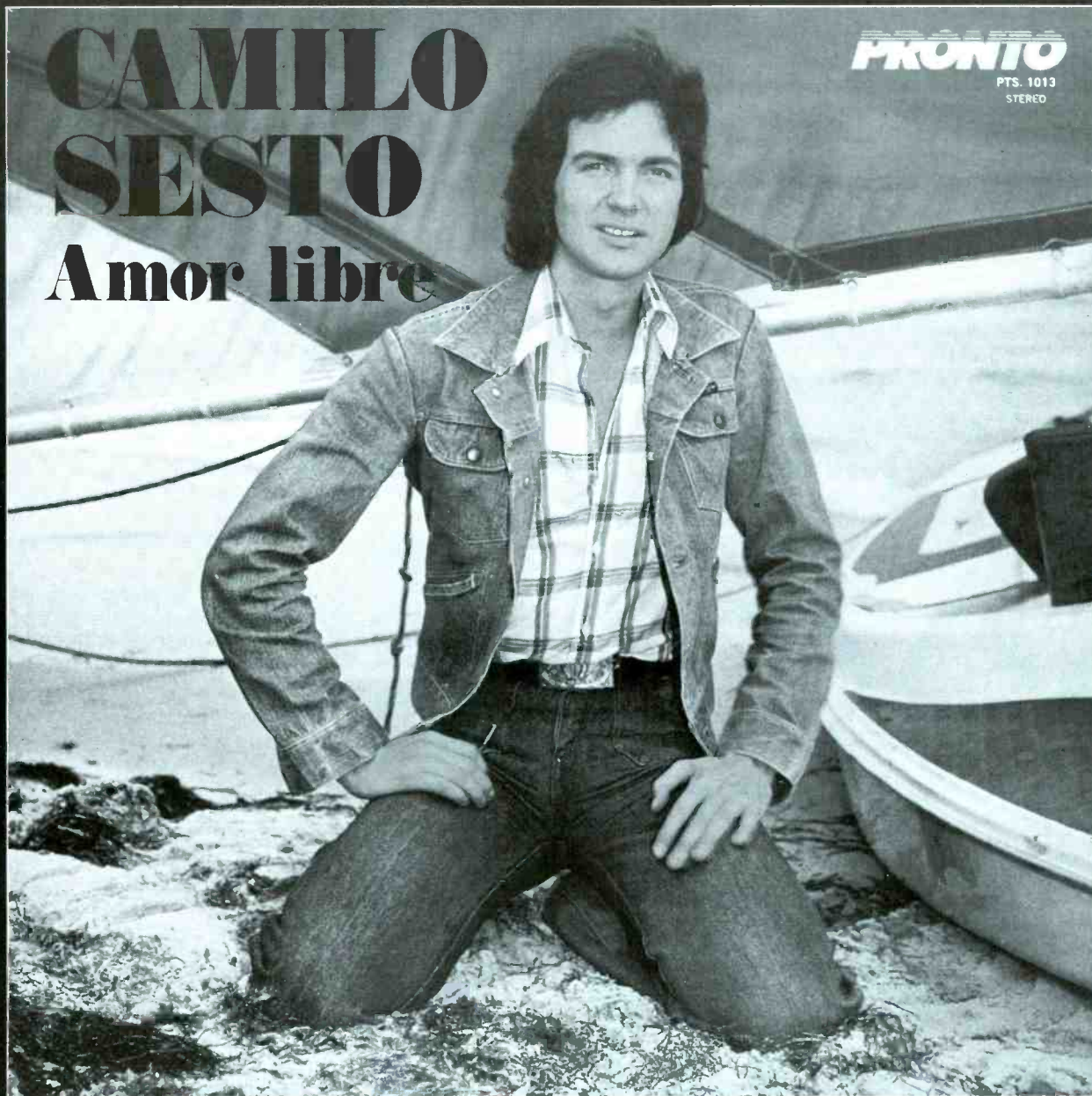
Libra (Motown), a progressive five-man outfit from Italy, is an aggressive rock-jazz fusion band, with emphasis on highpitched, furious arrangements. The songs, written by lead vocalist Federico D'Andrea, usually have a sublimated melody, but most often it is the tightly-knit riffs that the instrumentalists use to inspire their solos. Bassist Dino Cappa was especially memorable, with some fancy fret work.

Golden 'Touch'



Continuing their string of gold records, the Captain and Tennille were recently presented a gold record for their hit single, "The Way I Want to Touch You," by Kip Cohen, vice president of a&r, A&M Records. The single is the second single from the duo's platinum album, "Love Will Keep Us Together." The Captain and Tennille are currently in the studio recording their next album for the label, and are about to release the Spanish version of "The Way I Want to Touch You" in preparation for the international release of the Spanish version of their "Love Will Keep Us Together" album.

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Personalidad de la Semana

By FERNANDO MORENO

■ **D. Carlos Usillos Piñeiros**, jefe de la Unidad especializada en Programas Musicales de T.V.E., abre esta sección que desde España empezamos con este número para ir dando al mundo conocimiento de quien verdaderamente merece estar donde está, y por eso Sr. Usillos, vamos a entrar un poquito en su vida para contársela a millones de lectores.

Carlos Usillos, nace en Valladolid hace cuarenta y un año, empieza sus estudios primarios y secundarios, alternando con los musicales, se especializa en guitarra clásica y dá sus primeros conciertos y dirección a agrupaciones de pulso y púa. Ingresa en la Universidad de su ciudad natal y escoge Derecho, una vez trasladado a Madrid, prosigue sus estudios de Derecho y Filosofía y Letras en la Complutense, aparte de sus estudios de francés premiados con una beca de la Alianza Francesa. Su actividad artística es larga de enumerar y por eso vamos a contarlas, en manera de Curriculum Vitae: Actor en el

TEU, miembro de la Coral Universitaria y Director de la Tuna del Distrito. Tournés al extranjero. Como articulista, colabora en numerosas revistas. Perfectiona su técnica guitarrística con **Regino Sainz de la Maza** y **Narciso Yepes**. Asiste al IV Curso Internacional de "Música de Compostela" bajo la dirección de **Andrés Segovia**, pensionado por la Dirección General de Relaciones Culturales del Ministerio español de Asuntos Exteriores. Comienza su labor docente como profesor de cursos de Música y Folklore para extranjeros en la Universidad de Madrid, además de la enseñanza de la guitarra de concierto. Prosigue su carrera de interprete; recitales y conciertos en música de cámara, canto y guitarra y como solista en España y en el extranjero. Enrolado en el grupo de Coros y Danzas de la Sección Femenina de Valladolid como dulzainero, recorre Europa en embajada artística oficial. Jira Sudamericana como director de

(Continued on page 59)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Será lanzado **Lucho Muñoz**, ex-integrante de **Los Galos**, en los Estados Unidos, Puerto Rico y República Dominicana por el sello Discolando Records . . . Nuevamente de gira por Estados Unidos, **Los Graduados** de **Gustavo Quintero**. La gira les llevará al Canadá . . . **José Luís Rodríguez** vendrá por tercera vez a Nueva York para actuaciones en el Canal 47. Sus novelas son lanzadas al aire por el propio canal . . . Viajó repentinamente **Leonardo Favio** a México. Según se comenta, Leonardo intenta regresar de nuevo al disco, asegurándose, de reservar para sí todos los mercados internacionales . . . Sigue **Sabú** en el tope de popularidad en Argentina con su "Pequeña y Frágil." Sus presentaciones personales están rompiendo records tanto de taquilla como de pago al artista de **Ricardo Kleinman** . . . Se desvinculó el cantante **Silvestre** del sello Sicameriana. En tres meses se terminó su contrato y hasta tanto no volverá a grabar . . . Microfón se establecerá con gran fuerza en el territorio norteamericano. **Mario Kaminsky** contempla el lanzamiento y difusión del material que actualmente lanza en la Argentina, a los que agregará el repertorio de otras empresas asociadas internacionalmente . . . **Cacho Castaña** recibió un Disco de Oro de manos de su grabadora Phonogram, por las altas cifras logradas por su interpretación de "Hay que Matar al Ladrón."



Lucho Muñoz

Presentarán **Ralph Mercado** y **Ray Aviles** un concierto en el Beacon Theater de Nueva York en el día de Navidad, con **Willie Colon** y **Mon Rivera**. Este será el primero de una serie de conciertos mensuales que los mencionados están planeando celebrar durante el año próximo . . . Celebrará la A.C.E. (Asociación de Cronistas de Espectáculos de Nueva York) su "Octavo Aniversario" con un "cocktail party" en el Gold Ballroom del Hotel Statler Hilton de Nueva York. En la ocasión se rendirá un tributo a los "Compositores Latinoamericanos" . . . **Roberto Luti** acaba de lanzar su nuevo long playing en Venezuela donde le acompaña la voz de **Domenika**. Entre los temas fuertes se cuentan "Los Divorciados," "O.K., Basta no quiero tu ausencia" y "Honestamente te Quiero" . . . "Tómame que Tómame" en interpretación de **La Lirio**, en el Sonido Beltran de **Pablo Beltrán Ruíz**, es un tema que merece atención especial. Original de **J.E. Mochi** y con un muy especial arreglo de Beltrán, **La Lirio** pudiera colocarse internacionalmente con esta interpretación . . . El larga duración de **Wando** que Beverly ha sacado al mercado en Brasil es una obra de arte rítmica. El número "Moca" está vendiendo fuerte en Brasil, así como el long playing . . . **Juan Gabriel** se luce en "A mi Guitarra," su nuevo larga duración sacado en México por RCA. En el repertorio se destacan "Te Propongo Matrimonio," "Cuando Seas mi Mujer," "Un Adiós y Lagrimas" y "Vives en Mí."



Roberto Luto



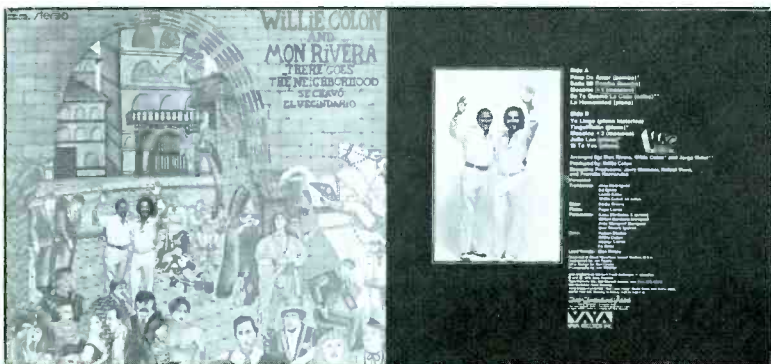
Wando

Guerra Company lanzó al mercado en Texas una nueva grabación de **The Royal Jesters** titulada "The Band." Se luce el grupo texano en "Ambición," (Raul Rangel Martínez) "No Pidas Mas Perdón," (P. Marquez) "Si Acaso Vuelves" (Montiel-H. Aguilar) y "Si no te Vas." (Cuco Sanchez) . . . Excelente el larga duración de **Los Joao** que Musart está vendiendo en México. Entre los números se destaca el éxito "Lagrimas de Cocodrilo." También muy buenos "Chiquilla," (Ray Girado) "Como Agua Clara," (King Clave) y "Cuando te duela el Corazón" (S. Esquivel) . . . Firmó el

(Continued on page 60)



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GEORGE BAKER SELECTION—Hispavox
3. **MELINA**
CAMILO SESTO—Ariola
4. **THE HUSTLE**
VAN McCOY—Columbia
5. **SACA EL QUICKI CHELI**
DESMADRE 75—Movieplay
6. **REACH OUT I'LL BE THERE**
GLORIA GAYNOR—Polydor
7. **BRAZIL**
RITCHIE FAMILY—RCA
8. **A TI MUJER**
JUAN CAMACHO—CBS
9. **AMOR, AMOR**
LOLITA—CBS
10. **SECRETARIA**
MOCEDADES—Zafiro

San Jose, Cal.

By KEGL (ALFREDO RODRIGUEZ)

1. **HOY TE CONFIESO**
LOS TERRICOLAS—Lamar
2. **MI ANHELO**
RAY CAMACHO—California
3. **PORQUE NOS DIJOS ADIOS**
DAVE McLEAN—Arcano
4. **TIGRE RASURADO**
PERLA NEGRA—Gas
5. **LLORANDO ME VINE, CANTANDO ME VOY**
LOS BRIBONES—Parnaso
6. **MELINA**
CAMILO SESTO—Pronto
7. **UNA VIEJA CANCION DE AMOR**
RAUL ABRAMSON—Caytronics
8. **ME VOY A PASEAR CON MI HIJO**
ANTONIO ZAMORA—Latin
9. **ERASE UNA VEZ**
LUPITA D'ALESSIO—Orfeon
10. **AMOR DE FLACOS**
LUIS AGUILA—Parnaso

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. **A TI MUJER**
JUAN CAMACHO—Audio Latino
2. **DIME (FEELINGS)**
SOPHY—Velvet
3. **LO VOY A DIVIDIR**
LISSETE—Borinquen
4. **SOLO PARA TI**
SHARINE—UA Latino
5. **TENGO UN AMOR ATRAPADO**
CARLOS LICO—Musart
6. **EL TIEMPO QUE TE QUEDE LIBRE**
VIKKI CARR—Columbia
7. **YO SOLO QUIERO**
ROBERTO CARLOS—Caytronics
8. **DE UN MUNDO RARO**
JULIO IGLESIAS—Alhambra
9. **AMIGOS MIOS ME ENAMORE**
JAIRÓ—Parnaso
10. **LO NUESTRO NO ES AMOR**
MIGUEL ANGEL

New York (Salsa)

By JOE GAINES

1. **LET'S DO THE LATIN HUSTLE**
EDDIE DRENNON & THE B.B.S.
UNLIMITED—Friends & Company
2. **LEJOS DE TI**
SABOR—Alegre
3. **LAS TUMBAS**
ISMAEL RIVERA—Vaya
4. **EL BOCHINCHE**
CORTIJO Y SU COMBO—Coco
5. **BAN BAN QUERE**
RAY BARRETTO—Fania
6. **NINEZ**
RAPHY LEAVITT—Borinquen
7. **QUE BIEN TE VES**
CONJUNTO MELAO—T.R.
8. **DI MI PARA PUERTO RICO**
JUSTO BETANCOURT—Fania
9. **LA MORAL**
BOBBY RODRIGUEZ—Vaya
10. **UN PUESTO VACANTE**
EDDIE PALMIERI—Coco

Brazil

By OLAVO A. BIANCO

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

Mexico

By VILO ARIAS SILVA

1. **TE TENDRE QUE OLVIDAR**
RIGO TOVAR—Melody
2. **SIEMPRE ESTOY PENSANDO EN TI**
LUCIA MENDEZ—RCA
3. **MENTIRA MENTIRA**
ROSALBA—Melody
4. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA—Peerless
5. **POR QUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Polydor
DAVE McLEAN—RCA
6. **LAGRIMAS DE COCOTRILO (VOL. 24)**
JUAN TORRES—Musart
7. **COMO UN DUENDE**
LOS BABY'S—Peerless
8. **LAGRIMAS Y LLUVIA**
JUAN GABRIEL—RCA
9. **MORENA DE 15 AÑOS**
LOS FELINOS—Musart
10. **LLUEVE SOBRE MOJADO**
CAMILO SESTO—Musart

Record World en Puerto Rico

By ANGEL I. FONFRIA

■ Dos Festivales de la Canción, han sido celebrados en San Juan durante el último mes. El Tercer Festival Internacional de la Canción y la Voz de Puerto Rico se ofreció durante los días 29-30 y 31 de octubre y los días 1 y 2 de noviembre. La yugoslava **Radogka** resultó triunfadora con la mejor voz y la obra musical ganadora lo fué "El Rio" de **Felipe Gil**, de la cual **Manoella Torres** por México logró una magnífica interpretación. De entre los participantes por Puerto Rico, lució **Awilda Pedrosa**, por su magnífica voz y su interpretación muy valiosa. Awilda cantó "Donde Estoy" de **Choqui Acosta**. El último fin de semana y para ser exacto el sábado 15 de noviembre, se escenificó el Festival OTI, por donde desfilaron diez y nueve países. Fué un acontecimiento donde la canción de **Felipe Gil**—"La Felicidad"—resultó ganadora en la interpretación de Gualberto Castro representando a México.)

Ya se perfilan las melodías que con sus mensajes navideños, invadirán el espacio radial. Todavía no se destaca ninguna. Actividades artísticas se están desarrollando en la capital con bastante frecuencia. **Alberto Carrión** se destacó en la actuación de "Super Star" presentada en el escenario del teatro Matienzo—así como la Zarzuela "La Leyenda Del Beso" llevada al público por la Fundación de Zarzuela y Operetas. El Instituto de Cultura viene celebrando varias actividades con motivo a la celebración de su duodécimo aniversario. **Marisol** y **Beba Franco**—dos bellezas puertorriqueñas participaron como invitadas en la selección de la mejor canción para el Festival OTI. **Marco Antonio Muñoz** (RCA) ya está de temporada en San Juan en

el exclusivo salón CARIBE del hotel Caribe Hilton. **Las Imperiales** (Borinquen) participaron en el Concierto de Gala ofrecido recientemente en Aguadilla, cuna del gran compositor **Rafael Hernández**—de cuya música hicieron excelente interpretación artistas de la valía de **Ruth Fernandez**, **Mirta Silva**, **Chali Hernandez**, **Hector Lopez**, **Las Imperiales**, **Lydia Sosa**, con el acompañamiento de la orquesta de conciertos **Arturo Somohano**. **Ednita Nazario**, nuestra excelente cancionera, regresó de su viaje a Europa, donde trabajó en Mónaco y en París. Pronto lanzará su próximo álbum conteniendo sus mejores éxitos. **Pijuan y su Sexteto** han lanzado un exitoso LP que se viene escuchando a través de la radio. **Pijuan** sigue cosechando éxitos en el Salón Caribe del Hotel Caribe Hilton. Las actividades artísticas desarrolladas a través de los años por **Chiquitín Garcia**, dinámico director del Cuarteto **Plácido Acevedo**, compositor, cantante y compañero en labores en la editora Peer International Corporation, fueron debidamente reconocidas a través de un excelente programa de televisión en el espacio semanal del Canal 4 conocido como: **Luis Vigoreaux Presenta**. Amigos y compañeros de la farándula, circularon durante el programa para hacerle un debido reconocimiento a la obra grande de **Jose Juan Garcia** (Chiquitín) también conocido por **Acangana** — ¡Felicitaciones!

Alfredo Marcelo Gil y **Felipe Gil** estuvieron en Puerto Rico para participar en los dos grandes festivales celebrados recientemente. Están unidos por lazos de sangre, Marcelo con el **Güero Gil**, su padre y Felipe con los artistas de alta valía como lo fueron **Eva Garza** y el **Charro Gil**.

Personalidad (Continued from page 58)

la Tuna del Distrito de la Universidad Complutense de Madrid. Participa en el estreno de obras de vanguardia de compositores españoles, tales como **Alonso Bernaola**, **Tomas Marco**, **Mestres Quadreny**, **Luis de Pablo**, etc., además de tomar parte destacada en el XXXIX Festival Mundial de la S.I.M.C. (Sociedad Internacional de Música Contemporánea) celebrado en Madrid. Primeras actividades en Teatro, Cine, Radio y TV. para las que actúa como intérprete y compositor de bandas sonoras. Estudioso de la Música del Renacimiento para laúd y vihuela, le han sido publicadas transcripciones en notación moderna para guitarra, de los vihuelistas Mudarra, Fuenllane, Valerabano, Venegas de Henestrosa y del guitarrista Gaspar Sanz (1,674).

Profesionalmente ingresa en TVE, colaborando en los Servicios de Producción iniciando su trabajo como regidor, pasando más tarde a ser ayudante de realización y realizador. Al crearse el segundo Canal (UHF) simultánea sus realizaciones con la Jefatura de los Programas Musicales, donde crea entre otras, las series de "Encuentro con la Música," "Intima Armonía," "Teatro Real," "Recital," "Ritmo y Geografía del Cante" y "Raíces."

Recibe el premio Nacional para los programas musicales realizados en TVE. por el espacio "Concierto." Es nombrado Jefe de la División de Música Clásica, dependiente del Departamento de Programas Musicales y Variedades de TVE. Figura inscrito en el Registro Oficial de Profesionales de TV. como Técnico Especialista en Emisiones y Producción. Profesor en las Escuelas Oficiales de Radio y Televisión y Cinematografía. El Servicio de Publicaciones del Ministerio de Educación y Ciencia le ha publicado en su colección "Artistas Españoles Contemporáneos," un ensayo biográfico sobre el guitarrista español Andrés Segovia. Actualmente cursa estudios en la Facultad de Ciencias de la Información, en la especialidad de Imagen. Ha representado oficialmente a TVE en diversas delegaciones en el extranjero como miembro de los Premios "Italia" (Turín y Venecia) y "Arpa de Oro" (Dublín). Pertenece al Comité Ejecutivo del IMZ.

Por todo esto y por lo que sé que puede hacer en bien del show business dentro de España y fuera de ella, es por lo que D. Carlos Usillos Piñeiro, Jefe de la Unidad especializada en Programas Musicales de Televisión Española es personalidad de la semana.

Nuestro Rincon (Continued from page 58)

intérprete puertorriqueño **Danny Rivera** en exclusiva con el sello Coco Records de Nueva York. A su vez, Velvet Records lanza esta semana su última grabación en el sello, con muy atractiva presentación . . . La nueva grabación de **Los Sobrinos del Juez** (The Judge's Nephews) se está realizando en parte en los excelentes estudios floridanos de T.K. Productions. El resto será producido en los estudios RCA de México próximamente . . . Según parece, el próximo éxito de **Mike Laure** será "Todo lo Sabroso Engorda," acabado de grabar por Musart en México . . . De primera las presentaciones de **Dave McLean** a través del "Show de **Omar Marchant**" por el Canal 23 de Miami. De la "Capital del Sol," Dave voló a México, donde su "We Said Goodbye" está vendiendo fuerte, en versión en castellano titulada "Nos Dijimos Adios" . . . Y ahora . . . ¡Hasta la próxima!

Discolando Records will shortly release a new album by **Lucho Muñoz**, formerly with **Los Galos**, in the States, Puerto Rico and Dominican Republic . . . **Los Graduados** and **Gustavo Quintero** from Colombia are touring the States and Canada . . . **José Luís Rodríguez** will be—for the third time—on Channel 47, New York, where his TV drama is enjoying great popularity . . . **Leonardo Favio** flew unexpectedly to Mexico. Rumors are flying that he will soon be recording again after securing for himself the rights to release his productions internationally . . . **Sabu** was a smash in Argentina with "Pequeña y Frágil" several weeks ago, breaking records in the box offices and placing him as one of the most highly rated artists in that market . . . **Silvestre** from Argentina is no longer recording for Sicamericana . . . Microfon will open their distribution facilities in the States. **Mario Kaminsky** will release his productions from Argentina and from other enterprises internationally associated with Microfon . . . **Cacho Castaña** was awarded a Gold Record by his label, Phonogram, for his smash hit "Hay que Matar al Ladrón."

Willie Colon will make one of his rare concert appearances in New York when he performs with **Mon Rivera** at the Beacon Theater on Christmas Day. The concert, which is being presented by **Ralph Mercado** and **Ray Aviles**, will be the first of a series of monthly concerts planned for the theater over the next year . . . **Roberto Luti** just released his new album in Venezuela, also presenting the voice of **Domenika**. Some of the winning tunes are "Los Divorciados, Honestamente te Quiero" and "O.K. basta, no quiero tu ausencia" . . . "Tómame que Tómame" by **La Lirio** with arrangements and the terrific sound of **Pablo Beltrán Ruíz** is a theme originally from **J. E. Mochi**, and it could make it big internationally for the Spanish singer (RCA) . . . Beverly is heavily selling their new album by **Wando**, very popular artist in Brazil. The smash tune is "Moca" . . . **Juan Gabriel's** new album on RCA Mexicana is a winner. Some of the tunes are "Cuando Seas mi Mujer," "Un Adios y Lagrimas" and "A mi Guitarra," which is the title of the album.

Guerra Company released in Texas a new album by **The Royal Jester**, entitled "The Band." The Texas group sounds superb in "Ambición," "No Pidas Mas Perdón" and "Si Acaso Vuelves," all included in the album . . . **Los Joao** are selling "Lagrimas de Cocodrilo" nicely in Mexico, included in their new album released by Musart. Others are "Chiquilla," "Como Agua Clara" and "Cuando te duela el Corazón" . . . Coco Records signed **Danny Rivera** from Puerto Rico as an exclusive artist. By the same token, Velvet Records is releasing this week his new and last album on his previous label . . . **Los Sobrinos del Juez** (The Judge's Nephews) are cutting 50 percent of their new lp at T.K. Studios in Florida. They will soon depart for Mexico where they will cut the other half at RCA Studios . . . It seems that **Mike Laure** is going to make it big with "Todo lo Sabroso Engorda," recently recorded by Musart in Mexico.

AM Action (Continued from page 46)

Paul Simon (Columbia) "Fifty Ways To Leave Your Lover." One of the most widely played cuts (both AM and FM) from the current top 10 lp, has been released by popular demand as a single and is supported in full rotation by the following stations: KFRC, KJR, WOKY, KLIF and WSAI (26), as well as WCOA, KRLY, KCBQ, plus others.

Eric Carmen (Arista) "All By Myself." Fantastic response to the first single on a new label from this ex-Raspberry. On and cookin' at the following stations: WCFL, KLIF, WIXY, WCAO, KJR, WMAK, WZUU, U100, KSTP, WORC, WBBF, WFOM, KEEL, WLOF and WPIX. (This week's Chartmaker of the Week on the Record World singles chart.)



LATIN AMERICAN ALBUM PICKS

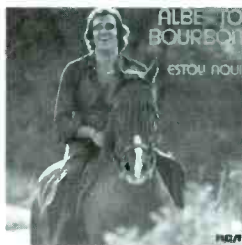


FLORECIENDO!

YOLANDITA MONGE—Coco CLP 123

La juvenil interprete puertorriqueña en un muy hermoso repertorio dirigido por Raul Parentella y producido por Enrique Mendez. "Cierra los Ojos y Juntos Recordemos" (E. Franco), "Adios Amor Adios" (Ortega-Ronald), "Un ser Muy Triste" (E. Orlando-Amado-Bernis) y "Una Sonrisa una Lagrima" (R. Mochoulske). Grabado en Buenos Aires.

■ Puerto Rican singer Yolandita Monge in an excellent package, directed by R. Parentella and produced by Enrique Mendez in Buenos Aires. "Cada Noche Mía" (E. Franco), "Te Llevo Conmigo" (Wilkins), "Cuando Estemos Lejos" (A. & S. Villar) and "Alguien a quien se amor demás."

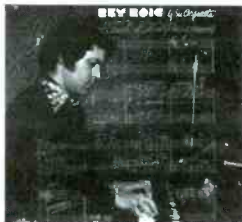


ESTOY AQUI

ALBERTO BOURBON—RCA SPL1-2368

El muy diferente compositor e intérprete español lanza sus sinceridades con grandes y espectaculares arreglos de M. Ramos, C. Gentili y J. Gluck. Una producción de grandes posibilidades. "Cuando Seamos Viejos," "Esperame en la Vida," "A Otro amigo que se casa," "Para Cuando sea Mayor" y "Está Amaneciendo."

■ Alberto Bourbon is undoubtedly good, either composing or performing in his own and unique way. Strong and heavy voice. Impact messages! "Para Cuando Sea Mayor," "Juan y Manuela," "Esperame en la Vida" and "Brillo de Lagrima."



A TOUCH OF CLASS (POR LA MACETA)

REY ROIG SU ORQUESTA—Salsoul SAL-4102

Excelente producción salsoul que mueve los pies. Arreglos de Rey Roig y grabado en los Estudios RCA de Nueva York. "Por la Maceta" (R. Roig), "Borracho no Vale" (Pedro Flores), "Yo sé que tú me Extrañas" (S. Cebrian) y "Brazil 2000."

■ Excellent salsoul production that moves one to dance. Arrangements by Rev. Roig. Recorded at RCA Studios in New York. "El Feo" (En Bonne), "El Globito" (L. Monsán), "El Muerto Vivo" (D.A.R.) and "Monsieur La La La" (S. Cebrián).



DESDE AYER

CHIVIRICO—Cotique XCS 1079

Con arreglos de Louie Ramirez y Javier Vasquez y en producción de Ralph Lew, Chivirico se muestra en gran forma en "Así" (Ch. Davila), "La Pagarás" (Ch. Davila), "Perfidia" (A. Dominguez) y "Como me Tratan" (Ch. Davila). Jorge Millet también realizó hermosos arreglos.

■ With arrangements by Louie Ramirez, Javier Vasquez and Jorge Millet and produced by Ralph Lew, Chivirico Davila is performing at his best in this package. "Hay que Vivir el Momento" (M.A. Valladares), "Mala Noche" (D. Dominguez), "Como Fué" (E. Duarte) and "Ahora no me Conoces" (Giampe-Ballotti).

Chappell Expands (Continued from page 4)

1961 when he joined Chappell, Mahfouz rose to the post of director. He was named office manager in 1972 and later became assistant to the president, administrative, in 1974. Prior to coming to Chappell, Mahfouz worked in the copyright areas of both Warner Bros. Music and Hill and Range.

In Los Angeles, Rick Weiser joins Chappell as administrator, west coast. Reporting to vice

president and general manager Eddie Reeves, Rick Weiser will handle both creative and administrative duties for the area. Before coming to Chappell, he was associate professional manager for ABC in Los Angeles where he coordinated both print and professional activities. Prior to that Weiser was an independent publisher. He also worked for Chappell Ltd. in London from 1968-1969.

NARAS Inst. Elects Suber, Progris

■ ATLANTA — The board of the NARAS Institute, composed of representatives from each of the seven chapters of the Recording Academy (NARAS), met during the December 6 weekend in Atlanta, and elected Charles Suber of Chicago as the new national president and Jim Progris of Atlanta as the Institute's new director.

According to Suber, who is also the publisher of Downbeat, Progris' prime duties will be to combine his academic and administrative backgrounds with his commercial know-how by planning and presenting workshops and clinics within the realm of the recording field. In addition, he will be developing materials for these seminars in both print and audio-visual form. The first workshop is planned for mid-March and will be held in Chicago, co-sponsored by the Chicago chapter of NARAS and a local University. A second "Business of Music" workshop is contemplated under the sponsorship of the New York chapter some time in early April.

King and His Court



Midway through his current six week North American tour, RSO recording artist Freddie King headlined three nights at the Bottom Line in New York City. King's new single, released a few weeks earlier, is "Boogie Bump" b/w "It's Your Move" (produced by Mike Vernon) from his latest RSO album, "Larger Than Life" (distributed by Atlantic Records). The current tour follows King's one-month trek through five European countries, featuring a sold-out date at London's New Victoria Theatre. Shown backstage at the Bottom Line are, from left: King, RSO recording artist Yvonne Elliman, and Atlantic recording artist Hamish Stuart of the Average White Band.

Lei Lott Joins WMOT

■ PHILADELPHIA, PA. — Alan Rubens, president of WMOT Records, has announced the appointment of Lei Lott to the position of executive assistant and director of artist relations.

Ms. Lott will be working closely with the president in the coordination and handling of all management, production and contractual affairs of WMOT artists. In her additional capacity as artist relations director, she will be working with the artists in the supervising of their public engagements, schedules, promotion and publicity campaigns.

Progris will select and train clinicians, who will serve as guest lecturers in specialized fields of the industry, such as recording, studio engineering, scoring, copyright, contracts, management, music merchandising, etc. Any requests for the sponsoring of specialized workshops should be directed in writing to James Progris, Department of General Studies, Georgia State University, University Plaza, Atlanta, Georgia 30303.

New World Sets Historical Series

■ NEW YORK — Herman E. Krawitz, president of New World Records, a new non-profit US recording company, created through a grant from The Rockefeller Foundation, announced that the company's first ten records will be released in April, 1976.

The purpose of New World Records is to produce a recorded anthology of American music consisting of 100 records tracing the history of America through its music and over a three-year period, to distribute them free to some 8,000 educational institutions and music libraries. Aside from the 8,000 free sets, approximately another 100,000 sets will be made available at low cost to any school in the United States.

The ten initial records will be "The Pride of America," "Rag-time In Rural America," "Music for Altered Piano," "Bepop," "Shuffle Along," "The Birth Of Liberty," "Charles Tomlinson Griffes," "Music Of The American Indian," "Art Songs" and "Angels' Visits."

The majority of the new records are to be produced by Andrew Raeburn.

Frampton Gets Around



A&M artist Peter Frampton was honored at a party in the Penn Plaza Club following his concert at Madison Square Garden. On December 17 Frampton will headline WNEW's Xmas Charity Benefit at Avery Fisher Hall. Pictured at the party are, from left: Bill Graham, Scott Muni, Dee Anthony, Peter Frampton.

Meeting at Massey



After Gino Vannelli's performance at Massey Hall in Toronto, Elton John stopped backstage to meet Gino. Gino is on tour to promote his third A&M album, "Storm at Sunup," and his new single, "Mama Coca."

CLUB REVIEW

Chieftains: Charming & Infectious

■ NEW YORK—Traditional Irish folk music is naturally high-spirited, but in the hands of Ireland's legendary Chieftains (Island) high-spirited takes on a new meaning. During a recent performance at the Bottom Line, the warmth and spontaneity generated was totally charming and infectious. Before the set was over, everyone was clapping and tapping along; an avid couple was even doing a slide polka down the center aisle.

Accomplished Musicians

A lively presentation, however, is only part of the joy of this exceptional act. Each of the Chieftains is an accomplished musician. Two have classical backgrounds, which accounts for the classic overtones in much of their material. The older members have been playing together for as long as 20 years. This, of course, has created a great understanding and sense of sympathy for each other's music. Combining their great individual talents with their

strong musical rapport, the Chieftains create a rare instrumental texture. They use age-old instruments (Uilleann pipes, fiddles, harp, concertina, dulcimer, tin whistles, hand drum, flute and bones) with the same skill a weaver uses yarn to weave a beautiful tapestry.

The highlights of the performance included a medley of Kerry polkas (traditional Irish dance music), during which the group's tin-whistler did an Irish jig, and a selection of music from Brittany. Their performance of Breton music, featuring delicate harp solos, recreates a genuine medieval mood. This pure folk idiom will be the basis of the five pieces the Chieftains will contribute to Stanley Kubrick's forthcoming film.

The Chieftains opened the show for David Bromberg (Col) and his band. The combination of these two enthusiastic groups left the audience impressed and musically satisfied.

Linda Meier

Brewer Disc Is A Christmas Card

■ NEW YORK—Teresa Brewer's special Christmas card, a 45 of a song she wrote with George David Weiss and husband Bob Thiele, titled "Take A Message To Jesus," is being mailed to radio stations throughout the United States.

If any station would like to have a copy of this special record, drop a card or letter to Teresa Brewer c/o RCA Records, 1133 Avenue of the Americas, N. Y., N. Y. 10036.

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Record World**

ENGLAND

By **RON McCREIGHT**

■ LONDON—The "Great British Music Festival" is to be opened by **Status Quo** and **Thin Lizzy** at Olympia on December 31st. One week earlier **Queen** plays an extra date at the Hammersmith Odeon, which will close a Christmas week of important concerts at the venue where **Cat Stevens** plays two shows and **The Who** plays three.

Fox has just completed their U.K. tour with a date at the New Victoria where they failed to make the kind of impact they enjoyed in other parts of the country. **Tim Moore** proved popular as support and gave impressive performances of the beautiful "Second Avenue" (now released here) and the melodic "A Fool Like You," but is still yet to fulfill the promise the entire industry here feels he possesses.

Following their recent successful Royal Albert Hall concert with the **LSO**, Decca band **Camel** is now set to perform their "Snow Goose" set on an extensive European tour, which takes them to Hamburg, Delft, Amsterdam, Paris, Lyon, Zurich and Metz.

From the endless list of Christmas singles there have emerged as strong sellers—**Greg Lake's** "I Believe In Father Christmas" (Manticore), **Judge Dread's** "Christmas In Dreadland" (Creole), and the real surprise, **Chris Hill's** "Renta Santa" (Philips), which began its life as a spoken Christmas card intended only for mailing to radio stations and press. However, the biggest outsider to come through this year is **Laurel & Hardy's** "The Trail Of The Lonesome Pine," which United Artists launched with a Saturday morning at the movies session featuring L&H pictures. Nevertheless, **Queen** is strongly tipped to hold the No. 1 spot during the holiday season with their classic "Bohemian Rhapsody" (EMI) from their even more outstanding "Night At The Opera" album. Last minute contenders are **Norman Wisdom's** "Do You Believe In Christmas" (Pye) and **Mechanical Horsetrough's** "Santa Lost His Trousers" (Sonet).

Britain's representative in next year's Eurovision Song Contest is to be decided at our own "Song For Europe" contest at the Albert Hall on February 25th. As opposed to previous years when the BBC has chosen one artist to perform a choice of six songs, different acts have been nominated by the writers and publishers on the 12 titles on a selected short list. Successful writing teams are **Tony Macaulay/Geoff Stephens**, **Scott English/Roger Saunders**, **Ron Roker/Gerry Shury**, and **Wayne Bickerton/Tony Waddington**, while artists nominated include **Tony Christie**, **Brotherhood of Man** and **Polly Brown**.

Chris Webb exits RCA to replace **Mike Beaton** as Chelsea general manager, and two appointments are made at DJM where **Peter Allen** becomes financial controller, and **Chris Beckwith** joins **Roland Rogers'** publishing division as professional manager. Finally, **Helen Coward** goes to Island as assistant press officer after 2½ years as **Dan Loggins'** P.A. at CBS.

Satril Records chief **Henry Hadaway** has formed a new music company Sava Music, which will be managed and administrated by **Mickie Most's** Rak Publishing. The deal follows Hadaway's production of singer/writer **Sonny Blake** for the Rak label and initial copyrights involved are Blake's A side "What We Need Is Love" and **White Soles'** "Beside You" which is released on Satril in January.

Soviet Music

(Continued from page 23)

The other side of the record is all Chopin, and begins with a favorite etude, Opus 10, No. 3, in which Richter is not afraid to be romantic and even langorous. Opus 25, No. 5 has its run as does the Polonaise in C-sharp Minor (Opus 26, No. 1). The final cut on the side, the F Major Ballade (Opus 38, No. 2), gives lessons in the huge variety of emotion possible and necessary in Chopin's Ballades. Huge torrents of wind and rain cross the ear, interspersed by several moonlit idylls. It is a great record by one of this era's new giants.

Heller Leaves Warner Pioneer

■ Shin Watanbe, president of Warner Pioneer of Japan has announced the resignation of Sheldon Heller, co-managing director. Heller, who also was the WEA International representative director, spent nearly two years in Japan. He was formerly Managing Director of EMI (Ireland).

Returning Home

Heller will be returning to his native land, America, after ten years in Europe and the Far East to seek out new opportunities. On his way home he will be visiting MIDEM in Cannes, France.

CANADA

By **LARRY LeBLANC**



■ TORONTO—**Charity Brown** is recording at the RCA studio for her second A&M lp with **Harry Hinde** producing . . . Now producing **Gene MacLellan** for Capitol-EMI is **John Capek** . . . New single for **Ronnie Prophet** on RCA is titled "Shine On." Prophet recently taped his CTV show with guests **Lucille Starr** and **Faron Young** and returns here in January for more tapings . . . Former **Guess Who** manager **Don Hunter** is now managing **Shawne Jackson**, who has just released her first

lp on RCA. The singer has also taped a French version of her current RCA single, "Get Out Of The Kitchen," at RCA in Montreal. Producer was **Domenic Troiano**.

New CanCon gold issued for "Fly By Night" lp by **Rush** and "Country Man" lp by **Valdy**. Valdy will be reunited with producer **Claire Lawrence** in January for a new A&M lp. Lawrence produced the singer's lps on Haida. New Lawrence productions also include the long-awaited lp by west coast whiz kid **Bim** and the new **Susan Jacks** lp. Both sets are on the Casino label. Bim scored raves from all segments of the media during his appearance at the Riverboat recently. True North artist **Bruce Cockburn** is planning a national tour in February and March . . . Though **Murray McLauchlan** is represented by a double 'live' lp these days, he's already started laying out his next lp here . . . New **Cliff Edwards** single on A&M is "Song For Wendy," and the label is planning an Edwards lp release in January . . . **The Good Brothers** are apparently close to signing a record deal and will release an lp, produced by **Adam Mitchell**, in the New Year.

GERMANY

By **PAUL SIEGEL**



■ BERLIN—Christmas party time is here and K-Tel International, whose Hit Parade albums with "20 original stars and 20 original hits" are being sold by hard-hitting television spots, is giving a big party at the Sheraton Hotel at the Frankfurt Airport. Among the 350 invited guests are: K-Tel's **Garry Kieves** and **Chris Moisa** from Germany; **Marc Dalquist** from the main office in Winnipeg, Canada; from France, **Mark Rosenfield**; England's **Ian Howard**; from the U.S.A., **Barry Choboter**; Holland's **Carol Foster**; Austria's **Wolfgang Simon**; **Vicor Cordoni** from Switzerland; and the lady who holds the whole team together, secretary **Conny Stephan**. Also attending will be German radio, TV and press notables.

Jumping into the top 50 singles chart in Germany's trade magazine, Automatenmarkt/MI, is **Gunter Gabriel's** "Komm Unter Meine Decke" ("Get Under My Blanket") on Der Andere Song Hansa label, published by **Peter Meisel's** Intro firm . . . Another newcomer entering the charts is **Dorthe's** Metronome single, "Cumbaya, Cumbayon," written by the team of **Heider and Relin** . . . Germany's current interest in rock and roll is manifested by the Electrola/Rak single by **Smokie** called "Don't Play Your Rock 'N Roll To Me."

Happy birthday to **Tex Fenster**, who keeps in touch with us from New York . . . UFA's **Dr. Joe Bamberger** informs us of acquiring the publishing rights to the theme music from TV's "The Waltons," televised here on ZDF . . . Italian publisher **Oreste Corecha** is enthused by the Electrola recording by **Adam & Eve** of "C'e Un Caffé," with German lyrics by **Kurt Feltz** called "Discothek." . . . It was **Anneliese Rothenberger**, top EMI-Electrola classic artist, who received the **Robert Stolz** Prize in Austria . . . Publisher producer **Hans Wewerka** has a new label called Abacca which just released the theme song from the **Bruce Lee** movie "King of Kung Fu" . . . Radio veteran **Felix Kneemüller**, who is responsible for starting many a young artist, is going strong after 33 years in the industry with such shows as "RIAS Music-Box" and "Musik Für Sie" (Music For You) . . . **Michael Kunze** and **Sylvester LeVay** were number one on **Record World's** singles chart with "Fly, Robin, Fly" . . . A word of thanks to **Roddy S. Shashoua** of Musexpo. Next time Musexpo should take place at the seashore so Musexpoers can take in the sunshine.

Layin' Down the Laws



Shown getting it on at an impromptu jam with Blue Note's Ronnie Laws and Pressure during the saxophonist's recent appearance at Philadelphia's Just Jazz club are (from left) Pressure member Bobby Lyle; WDAS-FM air personality Tony Brown; Ronnie Laws; Pressure member Greg McWilliams; Pressure member Steve Gutierrez; War's Harold Brown and Lee Oskar; and Pressure members Kent Brinkley and Roland Bautista. Laws' first Blue Note single, "Always There," culled from his debut "Pressure Sensitive" album, was recently released.

Stigwood Ups McCormick

■ LONDON — Kevin McCormick has been appointed executive in charge of film project development for the Robert Stigwood Organisation, it was announced by Robert Stigwood, chairman of the board of The Robert Stigwood Organisation, Ltd.

Background

For the past two and one-half years, McCormick has been executive assistant to Robert Stigwood. He will report directly to Stigwood and Beryl Vertue.

McCormick's duties will encompass the acquisition and development of film projects for the company, as well as liaison on current projects such as "Sgt. Pepper's Lonely Heart's Club Band On The Road" and several others which will be announced shortly.

Kevin McCormick, 24, was head of theatre projects for London's Institute of Contemporary Arts before joining Stigwood.

Newton-John Tour Set

■ LOS ANGELES—MCA Records artist Olivia Newton-John has been set for the most extensive concert tour of her career, it was announced by personal manager Lee Kramer.

Highlights

Highlights of the spring tour include four SRO dates at the Houston Livestock Show & Rodeo in the Astrodome, the Oakland Coliseum, Anaheim Convention Center and San Diego Sports Arena.

Ms. Newton-John, who recently completed SRO headlining debuts in Las Vegas, Lake Tahoe and Reno, is readying a new show for the tour, including offerings off her upcoming MCA album, scheduled for release during the concert swing.

'High' Times



Jay Warner, managing director of the Wes Farrell Organization and Chas Peate, manager of the Chelsea recording group Jigsaw, got together in New York to celebrate the success of "Sky High." Chas Peate is in New York to coordinate Jigsaw's first American tour and at the same time Jay Warner is coordinating the release of the new Jigsaw album. Pictured from left are Chas Peate and Jay Warner.

DowneyBowsSMD

■ HOLLYWOOD — Singer-songwriter-producer Sean Morton Downey has formed SMD Productions, with offices at 21646 Ventura Blvd., Woodland Hills, Cal.

SMDP will serve as the parent company for the newly-formed Downey Records, Sean Morton Downey Music (ASCAP) and Banyontree Music (BMI).

Downey will write and produce for his own label and for other labels as well. He has three singles set for release: "Somebody Else's Love Song," by Mickey Jarrett, on Downey; "The Breakdown," by Smokey Joe Grough, on Scepter Records; and "Save The Cities," by IRT Express, on Artists of America Records.

ENGLAND'S TOP 25

Singles

- 1 BOHEMIAN RHAPSODY QUEEN/EMI
- 2 YOU SEXY THING HOT CHOCOLATE/Rak
- 3 TRAIL OF THE LONESOME PINE LAUREL AND HARDY/UA
- 4 MONEY HONEY BAY CITY ROLLERS/Bell
- 5 NA NA IS THE SADDEST WORD STYLISTICS/Avco
- 6 ALL AROUND MY HAT STEELEYE SPAN/Chrysalis
- 7 THIS OLD HEART OF MINE ROD STEWART/Riva
- 8 SHOW ME YOU'RE A WOMAN MUD/Private Stock
- 9 LET'S TWIST AGAIN CHUBBY CHECKER/London
- 10 IMAGINE JOHN LENNON/Apple
- 11 SKY HIGH JIGSAW/Splash
- 12 LOVE HURTS JIM CAPALDI/Island
- 13 HAPPY TO BE ON AN ISLAND IN THE SUN DEMIS ROUSSOS/Philips
- 14 LET'S TWIST AGAIN JOHN ASHER/Creole
- 15 GOLDEN YEARS DAVID BOWIE/RCA
- 16 I BELIEVE IN FATHER CHRISTMAS GREG LAKE/Manticore
- 17 IN FOR A PENNY SLADE/Polydor
- 18 DIVORCE BILLY CONNOLLY/Polydor
- 19 WHY DID YOU DO IT STRETCH/Anchor
- 20 RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/UA
- 21 CAN I TAKE YOU HOME LITTLE GIRL DRIFTERS/Bell
- 22 RENTA SANTA CHRIS HILL/Philips
- 23 FIRST IMPRESSIONS IMPRESSIONS/Curion
- 24 CHRISTMAS IN DREADLAND JUDGE DREAD/Cactus
- 25 IF I COULD DAVID ESSEX/CBS

Albums

- 1 40 GREATEST HITS PERRY COMO/K-Tel
- 2 40 GOLDEN GREATS JIM REEVES/Arcade
- 3 MAKE THE PARTY LAST JAMES LAST/Polydor
- 4 FAVOURITES PETERS AND LEE/Philips
- 5 DISCO HITS 75 VARIOUS ARTISTS/Arcade
- 6 GET RIGHT INTO HIM BILLY CONNOLLY/Polydor
- 7 ROLLED GOLD ROLLING STONES/Decca
- 8 SHAVED FISH JOHN LENNON/Apple
- 9 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 10 ALL AROUND MY HAT STEELEYE SPAN/Chrysalis
- 11 OMMADAWN MIKE OLDFIELD/Virgin
- 12 WE ALL HAD DOCTORS' PAPERS MAX BOYCE/EMI
- 13 ALL THE FUN OF THE FAIR DAVID ESSEX/CBS
- 14 SIREN ROXY MUSIC/Island
- 15 BEST OF THE STYLISTICS/Avco
- 16 20 SONGS OF JOY NIGEL BROOKS SINGERS/K-Tel
- 17 BLAZING BULLETS VARIOUS ARTISTS/Ronco
- 18 ONE OF THESE NIGHTS EAGLES/Asylum
- 19 GOOFY GREATS VARIOUS ARTISTS/K-Tel
- 20 CRISIS? WHAT CRISIS? SUPERTRAMP/A&M
- 21 GREATEST HITS BARRY WHITE/20th Century
- 22 ROCK OF THE WESTIES ELTON JOHN/DJM
- 23 ALL-TIME PARTY HITS VARIOUS ARTISTS/Warwick
- 24 VERY BEST OF ROGER WHITTAKER/Columbia
- 25 SIMON AND GARFUNKEL'S GREATEST HITS/CBS

Crack The 'Phones



Lifesong Records devised a unique way to promote the debut album of its group, "Crack The Sky." In a co-promotion with Koss Electronics, special headphones were delivered to key FM programmers and press along with the album. Wolfman Jack is shown calmly receiving his set.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Larry Scott**, long-time country air personality and perhaps one of the most knowledgeable men in the industry, departs KLAC under most amicable conditions. Scott has been having some health problems of late and is going to give the weary body a rest for a few months and then tackle the business again. Currently on r&r in Texas, he will be replaced on the air by **Chuck Sullivan**, the KLAC 7-midnight man. **Hal Smith**, PD at KLAC, has, of this writing, not named a replacement in the 7-12 slot. The interim period on the all-night show is capably filled by **Jerry Naylor**. Naylor was taking it easy at home when the hurry-up call came.

Jack Roth, owner of WWOK (Miami), WAME (Charlotte), KERE (Denver) and others, now being editorially syndicated by Mutual Network. I've been a longtime admirer of the Roth editorial policy—simply, take a position, research it and attack, but not just for the sake of editorializing . . . KPBA (Pine Bluff, Arkansas) is now under the ownership of **Doug Boles**. Artists are welcome to visit for interviews.

WNPS (New Orleans), under the managership of **Dan Diamond**, experienced a disastrous fire around Thanksgiving. The majority of the station equipment was totally destroyed and the good folk there are presently operating with borrowed equipment in makeshift studios that must be reached by a fire escape ladder—on top of Dixie Beer's brewery. Speaking of WNPS, they've lassoed the services of **K.T. Thurman** as part-time all-night weekender. A student at Loyola University school of journalism/communication, K.T. is a good one—and she's kinda pretty too. Knows her country music.

Jim Walton, PD at WITL (Lansing, Michigan), is adding the duties of consultant with sister station WIRX (St. Joseph, Mich.). Walton passes along a thank you to the record companies for the highly improved record service on singles but still has a need for albums . . . WIRX is now publishing a playlist and record type folk are asked to contact Don Backus at the station for weekly service on the sheet . . . **Nancy Turner** is another of the discpersons. She's the evening personality at WJVA (South Bend, Ind.) . . . Congratulations, or condolences, depends upon what old married man you talk to, to **Bob Barwick**, MD of WWVA (Wheeling). Bob tied the knot a few days ago. He imported his new bride from Denver where she was at KERE . . . Local success story in Dallas: **Scotty McKay**, who was once the warehouse man at UA, is now doing independent record promotion in the Dallas/Fort Worth area.

The Country Radio Seminar gets underway the 12 and 13 of March of next year. It'll be held, as in years past, at the Airport Hilton in Nashville. You may want to put the dates on your calendar now and plan on attending.

Skyhooks Ready To Grab America

■ **NEW YORK** — Skyhooks, popular Australian rock group, is preparing to hit America's shores in 1976. Skyhooks' tour of the States will follow the release of their first Mercury album, "Ego Is Not a Dirty Word." This will be a slightly different version of the collection than the original Australian album. The American record will feature two cuts from the first Skyhooks album, "Living in the Seventies." Both of these records have sold close to 350,000 copies down under, according to group manager Michael Gudinskai.

Greg Macainsh

In an interview with **RW**, Skyhooks' bass player and lyricist Greg Macainsh spoke of the special problems and unique situations facing Australian recording artists.

Macainsh stated, "You can't afford to overexpose yourself in Australia. Only 12 and a half million people live there, and you can't do too many tours." Yet, live concerts are an important part of getting a career started in Australia. Macainsh explained, "There is no FM radio to speak of here. Most stations are American top 40 format oriented. There is one station in Melbourne and one in Sydney, both government owned by the way, that plays album cuts, but there is the Broadcast Control Board to contend with. They banned six cuts off our first album from airplay."

Censorship does exist, and this would seem to hurt Skyhooks, who deal with risqué material,

so it's lucky that they get a chance to perform all their material in concert. This gives their fans an opportunity to hear all the songs from the albums. Macainsh believes "there is a real hunger for underground entertainment in Australia."

Skyhooks is the first Australian band to use the makeup and stage antics of groups like Kiss and Flo and Eddie. Greg noted that "people were to a certain extent shocked when we appeared wearing makeup. They wouldn't accept it from their own artists as soon as they would from American or English bands." He continued, "We evolved in a grey period over here where all the music was boogie and blues bands. We tried to present something different where we can gear our performances to the different personalities of the guys in the band."

Besides Macainsh, Skyhooks is Freddy Strauks on drums, guitarists Bob Starkie and Redmond Symons, and lead singer Graham "Shirley" Strachen. "Shirley," who supposedly resembles Shirley Temple, has a stage presence that is at least lecherous and might border on positively drooling.

Greg Macainsh summarized: "Overall there is an Australian sound. We're in the middle of America and England so we get a lot of influences; but we're basically a product of our environment." Americans will shortly see if Skyhooks can create the kind of excitement they generate in Australia, in their environment.

Howard Newman

NARAS Invites Your Bid



The first recording arts auction, to be held on December 17 by the New York chapter of the Recording Academy in Broadway's Beacon Theatre, will include hundreds of unique items, including those pictured here with, in or around an early Frank Sinatra leather office chair; Alice Cooper's cape and hat complete with several stuffed rats; an official Bay City Rollers pillow; a copy of "I'm Just Wild About Harry" autographed by composer Eubie Blake; a conga drum autographed by Ray Barretto; an early Chick Corea traveling bag; a pair of shoes worn by one of the Gladys Knight Pips; and a larger-than-life-sized poster of Glenn Miller.

GMA Sets Committee Assignments

■ NASHVILLE — Committee assignments for members of the board of directors of the Gospel Music Association have been announced by Marvin Norcross, president. These committees met for the first time during the board's quarterly meeting Dec. 1-2 in New Orleans.

Norcross named W. F. (Jim) Myers to head the 1976 Dove Awards committee. Working with Myers will be Steve Speer, Shirley Enoch, Aaron Brown, Lou Hildreth, Jim Black, Charles Monk, Joe Huffman, Patty Parker, Maurice Lefevre, Herman Harper and Donna Hilley.

John Rees was named chair-

man of the finance committee, and serving with him are John T. Benson, III, Brock Speer, Helen Maxson, Bob Benson, RW VP John Sturdivant and J. D. Davis.

Yearbook

Heading the committee to prepare the 1977 GMA Yearbook and Directory is Helen Maxson. Working with her are Hal Spencer, Don Baldwin, John Benson, III, Don Butler, Wendy Bagwell, Erick AuCoin and Bob Benson.

Eddie Benson will again head the membership committee, and named to serve with him were Dianne Hooper, Les Beasley, Rex Nelson, J. D. Sumner, Mary Hillyard, Joel Hemphill, Ivous Sisk, Larry Orrell, Sam Starr and Davis.

Sturdivant was named chairman of the editorial committee. On the committee with him are Gordon Jensen, Brock Speer, Connor Hall, Eldridge Fox, Walter Heeney, David Mead and Wayne Christian.

Mrs. Hilley again heads the public relations committee, and serving with her are Emily Bradshaw, Norman Odium, Windy Johnson, Sharon Peck, David Benware and Rees.

Broadcast Media

Heading the broadcast media committee is Miss Peck. Named to work with her are AuCoin, Benware, Bagwell, Johnson, Fox and Mrs. Sisk.

Harper was named to head the time and place committee for future meetings of the board. Working with him are Steve Speer, Sumner, Spencer and Christian.

Spencer heads the special projects committee, and serving with him are Baldwin, Christian, Odium, Mead, Hall, Starr, Jensen, Miss Hooper, Mrs. Bradshaw and Mrs. Hillyard.

Named to head the nominating committee was Butler, and working with him are Orrell, Eddie Benson, Beasley, Nelson, Sumner and Hemphill.

Anderson Honored



Bill Anderson was recently honored by being voted into the Country Music Songwriters Hall of Fame for his ability as a composer and lyricist. Pictured above, composer Harlan Howard (left) presents Anderson with the "Manny" statuette, which is given to all new members of the Country Music Songwriters Hall of Fame.

RCA Names Dea Exec Producer

■ NASHVILLE—The appointment of Roy Dea as executive producer, country music, has been announced by Jerry Bradley, division vice president, Nashville operations, RCA Records.

Prior to joining RCA Records, Dea had spent five years with Mercury Records where he produced recordings by Linda Gail Lewis and co-produced recordings by Dave Dudley and Johnny Rodriguez.

Auditions Begun By Opryland

■ NASHVILLE—Opryland U.S.A. has begun holding auditions this month in 17 cities in nine states to fill more than 300 positions available in the 11 fully-staged, live musical shows planned for the park's 1976 season.

Auditions began in Bowling Green, Ky., on December 3, followed by auditions and interviews through February 7 in Tennessee, New York, Georgia, Indiana, Ohio, Illinois, Alabama and North Carolina.

Technicians

According to John Haywood, production manager, the music theme park will need 300 singers, musicians, dancers, actors, clowns and specialty acts to appear in the shows, and approximately 35 technicians, including stage managers, lighting specialists, sound engineers, stage hands and follow spot operators to fill technical positions.

A piano accompanist, record player, guitar amplifier, and tape recorder will be available for performers and all auditionees should bring their own material. Persons interviewing for technical positions should bring a typed resume.

NASHVILLE REPORT

By RED O'DONNELL



■ Terry Bradshaw, the Pittsburgh Steelers quarterback, completed his first recording session here last week in less than one day. (He cut "Four Walls," "I'm So Lonesome I Could Cry," "Burning Bridges" and "Makin' Plans.") First single release is scheduled the week of Dec. 29.

"I was unbelievably nervous at the start—about 10 a.m. I know I won't be that nervous at the Super Bowl, if we make it—and we will," he said.

"However," explained the premier football passer from Louisiana, "I got sorta relaxed in the afternoon and calmed down a bit."

Chewing a wad of scrap tobacco "to soothe my nerves," Bradshaw added: "I did exactly what producer Jerry Kennedy told me. He was the coach."

Kennedy, low profile as per usual, was unaccustomedly excited. Bradshaw's manager, Tillman Franks, described the session as "fantastic." The eight Nashville Sound musicians who backed him up agreed. "He (Bradshaw) not only can throw game winning passes but he can sing," they chorused.

Ooops! Listing of MGM Records in Nashville telephone directory is "MGM Country Club." Golf anyone? Nope, I am told it's the printer's boo boo . . . Taping of Jerry Reed's first program of a 90-minute weekly syndicated talk-music show scheduled Thursday (18) at the Grand Ole Opry House. Burt Reynolds, Tammy Wynette, Ray Stevens and the host's 15-year-old daughter, Sedina, guest. Show debuts nationally in late January on approximately 150 stations.

Earl Scruggs, who suffered a broken left ankle and left wrist when the plane he was piloting crashed Sept. 29, probably will be able to resume work by the middle of next month. "This confinement is murder," said Earl, still confined to a wheelchair. "I've been doing a lot of reading—but haven't been able to play the banjo. By the way, I've lost some weight. Must be Louise's (his wife) cooking," he laughed.

Didja notice that La Costa is listed on the Record World charts with a single ("Western Man") ahead of younger sister Tanya Tucker

(Continued on page 66)

COUNTRY PICKS OF THE WEEK

SINGLE JOHNNY LEE, "SOMETIMES" (Grand Prize, BMI). Hats off to Houston radio once again as they have proved this a hit already in that area with the lead singer at Gilley's Club. Johnny Lee belts out this old rockabilly number in winning form—and you can bet the listeners will have the phone lines lit for requests. ABC Dot DOA-17603.

SLEEPER KATY MOFFATT, "I CAN ALMOST SEE HOUSTON FROM HERE" (Central, BMI). A great song and a great new singer who you'll be hearing more about in the future. Katy is Billy Sherrill's latest discovery, and the public will soon be discovering a star. She belts this out with a voice that's like no other. A brand new star—shining bright! Columbia 3-10271.

ALBUM THE LEFEVRES, "EXPERIENCE." Long a formidable force in the gospel field, the LeFevres have an excellent album of gospel music with strong commercial country possibilities. Especially good are "He's Ready To Come, I'm Ready To Go," "Jesus Would Love Me The Same" and "Jesus Is Mine." Great guns—go gospel! Canaan CAS-9777.



Country Radio Seminar Names Agenda Com.

■ NASHVILLE — The agenda committee for the 1976 Country Radio Seminar will meet in Nashville January 9-10 to put together the session to be held in Nashville March 19-20, 1976.

The agenda committee is: Lee Phillips, WNYN (Canton, Ohio); Jim Clemmens, WPLO (Atlanta, Ga.); Mike Burger, WHOO (Orlando, Fla.); Bob Pittman, WMAQ (Chicago, Ill.); Terry Wood, WONE (Dayton, Ohio); Jim Duncan, Radio and Records Magazine; Jim Phillips; KHEY (El Paso, Tex.); Don Nelson; WIRE (Indianapolis Ind.); Jack Cresse, KZOO (Tulsa, Okla.); Cliff Haynes, KNEW (Oakland, Cal.); Bob Young, WMC (Memphis, Tenn.); Mike King, WPDX (Clarksburg, W. Va.); Bob Mitchell, KCKC (San Bernardino, Cal.); Mac Allen, KIKK (Houston, Tex.); Dave Donahue, KHAK (Cedar Rapids, Iowa); Rick Libby; KENR (Houston, Tex.); Hal Smith, KLAC (Los Angeles, Cal.); and Bob Hooper, WESC (Greenville, S.C.).

Agenda committee chairman Bob Mitchell expressed a desire for all country radio people to communicate to any one of the agenda committee members suggestions they have regarding subject matter to be dealt with and a positive willingness to participate on panels or otherwise help at the 1976 Country Radio Seminar.

IRDA Names Woodward National Promo Director

■ NASHVILLE — Mike Shepherd, executive vice president of International Record Distributing Associates, has announced the appointment of David Woodward to national promotion director of IRDA.

In his new position, Woodward will be coordinating promotion between radio stations, distributors, and the many independent labels associated with IRDA.

Nashville Report *(Continued from page 65)*

("Don't Believe My Heart Can Stand Another You")? The only reason I mention this is that it hasn't happened often. I'm not trying to start a sibling rivalry or interline warfare. La Costa (in married life Mrs. **Darrell Sorenson**) was named for a friend of the Tucker family, so her mother, **Alma J.** (Mrs. Beau) **Tucker**, tells me. La Costa's actual first name is Juanita. "We started calling her La Costa when she was two years old," Mrs. Tucker said. "It isn't just a name she began using when she started recording."

As for Tanya, she has visible scars over her right eye and on her forehead as result of injuries suffered in an automobile accident in late October. The teen-age singing star probably will have to undergo additional plastic surgery to eliminate the scars, I'm informed.

Perry Como, who does most of his RCA recording in Nashville, is one of nicest of all the nice people in show business. Yet, he does desire a certain amount of privacy. I'm told no photographs have ever been made inside his homes in Long Island or Florida (near Palm Beach). He explains: "If I were something special or if we had something worth looking at—like a dinosaur in the bathtub—okay. But we got just another house with a water hole." Yes, that is what **Marilyn Beck** said he told her.

Long shot Tip: CBS-TV didn't buy the proposed weekly "Country Music Hit Parade" series but reportedly is interested in programming four or five hour-long country music specials. Network officials currently are conferring with producer **Joe Cates** of New York about the project.

Rutherford Recruiting Talent in Nashville

■ NASHVILLE—Dee Jay Records president Mike Rutherford spent a week in Nashville recruiting talent for the Orlando, Florida-based recording company, a division of the R.C. & A. Corporation.

Those signing recording contracts with Dee Jay Records include Del Wood, the Mueller Brothers and Nancy Dee.

Rusty Adams

Rusty Adams has been named by R.C. & A. Corporation to head the country music division of Dee Jay Records, and Rusty Music, Inc. will furnish most of the music for the artists.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** It's really no gamble to predict that the vinyl combination of **Willie Nelson** and **Waylon Jennings** will breeze up the hit lists in no time flat! Waylon scored with "Good Hearted Woman" before; the duo treatment only makes it better — watch out!

"Standing Room Only" marks the debut of **Barbara Mandrell** on the ABC Dot label and it's a heavy entry! Early moves reported at KENR, KSOP, KKYX, WKDA, WENO and KTTS.

Larry Gatlin lays on a monster, in the guise of "Broken Lady," that's showing immediate response at WIRE, WWOK, WSLR, KCKN, KKYX, KGFX, WKDA, KCKC and WENO.

Charlie Rich has new releases on both Epic and RCA that are keeping him in the public eye! "Now Everybody Knows" is moving in Louisville, Jackson and San Antonio; they're falling for "Since I Fell For You" at KBOX, WENO, KCKC, WSDS, WCMS, KENR and KGFX.



Larry Gatlin

Multi-releases continue on **Ronnie Milsap**. Warner Brothers has a new entry in "A Rose By Any Other Name" that's starting at KBOX, WMC, KGFX, KSOP, WJQS, WINN, KVET, WENO and WCMS.

"Broken Bones," **Tommy Cash's** first on 20th Century, is beginning to move in Nashville, San Antonio and Salt Lake City.

"Circle of Tears" is making waves for **Chip Taylor** in Mobile, Tulsa, Columbus and Kansas City.

Continued Strong: **Tony Douglas**, **Moe Bandy**, **Cledus Maggard**.

Bobby G. Rice has dual dynamite!

Both "Pick Me Up on Your Way Down" and "Right or Wrong" are added at KCKN, KKYX and KTTS.

Margo Smith is meeting with good acceptance on "Meet Me Later" in the midwest and southwest.

Johnny Lee's "Sometimes," already a hit in Houston, is now spreading nationally with adds in Memphis, Norfolk and Nashville.

SURE SHOTS

Billy Walker — "Don't Stop In My World"

Faron Young — "Feel Again"

Donna Fargo — "What Will The New Year Bring"

LEFT FIELDERS

Ronnie Reno — "There's Been a Lot of Tears"

Jim Mundy — "I'm A White Boy"

Johnny Duncan — "Gentle Fire"

AREA ACTION

Jimmy Buffett — "Havana Daydreaming" (WBRG)

David Ingles — "There's A Whole Lot of People Going Home" (KTOW)

Sylvia Mobley — "Silent Love" (KCKN)

HOTLINE CHECKLIST

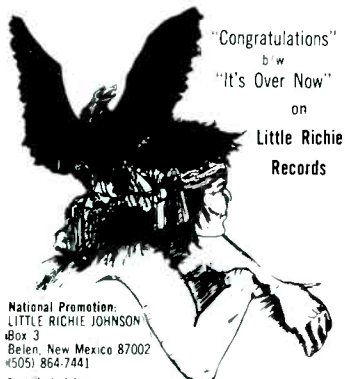
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFBI, Wichita
KGFX, Pierre
KIKK, Houston
KJJJ, Phoenix
KKYK, San Antonio
KLAK, Denver
KRMD, Shreveport
KSO, Des Moines
KSOP, Salt Lake City
KTOW, Tulsa
KTTS, Springfield

KVET, Austin
KVOO, Tulsa
KWMT, Ft. Dodge
KYAL, Dallas
WAME, Charlotte
WBAP, Ft. Worth
WBRG, Lynchburg
WCMS, Norfolk
WENO, Nashville
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson

WKDA, Nashville
WMAQ, Chicago
WMC, Memphis
WMQM, Memphis
WPLO, Atlanta
WPNX, Columbus
WSDS, Detroit
WSLC, Roanoke
WSLR, Akron
WSUN, St. Petersburg
WTHI, Terre Haute
WUNI, Mobile
WVOJ, Jacksonville
WXCL, Peoria
WWOK, Miami

A Brand New Star Is Born . . .
And he has a new
smash single . . .

ALBERT YOUNG EAGLE



"Congratulations"
b/w
"It's Over Now"
on
Little Richie
Records

National Promotion:
LITTLE RICHIE JOHNSON
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Belen, New Mexico 87002 (505) 864-7441

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BEN REECE—20th Century TC-2262

IT DON'T BOTHER ME (Wimberly, BMI)

Strong ballad from the Texas voice that will grab ears everywhere. Look for this to grab the airwaves and climb the charts in a hurry!

WAYLON AND WILLIE—RCA PB-10529

GOOD HEARTED WOMAN (Baron/Willie Nelson, BMI)

Pair of outlaws team up for a super duo, recorded live, that has each singing parts of a song they wrote together. These good-hearted boys have a hit!

JIM MUNDY—ABC Dot DOA-17602

I'M A WHITE BOY (Blue Book, BMI)

There'll be a lot of folks giving this a second and third listen—but you better believe this will draw listener response like no other. Try it—you'll like it!

JOE STAMPLEY—ABC Dot DOA-17599

YOU MAKE LIFE EASY (Al Gallico/Algee, BMI)

Super ballad from a singer with one of the most distinctively styled voices around. He makes hits come easy—just listen to this.

THE STATLER BROTHERS—Mercury 73732

HOW GREAT THOU ART (Manna, BMI)

NOAH FOUND GRACE IN THE EYES OF THE LORD (Tro-Ludlow, BMI)

Today's top quartet has two selections culled from their "Holy Bible" lps, with side one the beautiful traditional number and side two a new classic.

MARGO SMITH—20th Century TC-2255

MEET ME LATER (Jidobi, BMI)

Cute little tune, flavored with the cha-cha, that'll be a nice addition to any playlist. Meet her now—on the turntable!

DENNIS PAYNE—Capitol P-4196

REMEMBERING YOU (Blue Book, BMI)

Singer/songwriter has a funky, off-paced number about thinking about the better side of life while living on the other side. Great possibilities.

BILLY WALKER—RCA PB-10466

DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) (Showbiz, BMI)

That walking bass and smooth voice of Billy will make you want to listen and dance. Don't stop—give it a whirl!

DAVID ALLAN COE—Columbia 3-10254

LONGHAIRD REDNECK (Window/Lotsa, BMI)

David Allan sings about life wearing long hair that covers a redneck. Only David Allan could pull this off—and the listeners will call for encore after encore.

BLUEFIELD—Mercury 73743

I CAN SEE CLEARLY NOW (Cayman, ASCAP)

Progressive bluegrass group has an innovative version of this pop smash. Infectious feel on this number. A hit can be seen clearly.

PAUL EVANS—Big Tree BT-16050

HAPPY BIRTHDAY, AMERICA (Port/Jay Kay, ASCAP)

With the bicentennial approaching, there'll be a lot of wishes for America's happy birthday. This is a great record to open it up—will draw a lot of requests.

VASSAR CLEMENTS—Mercury 73748

YAKETY BOW (Tree, BMI)

This song is an instrumental classic, and the king of the fiddlers gives his version—and another version of a hit is born.

David Allan Coe:

"Longhaired Redneck"

The most talked-about country superstar to come along in years —David Allan Coe—now has something to *really* talk about

"Longhaired Redneck," his brand-new single: a tough, honest song about what it's like to be a country musician today. In David's own Top-Ten tradition!

Just released, and it's already making a big mark on key country stations! From his forthcoming album.

"Longhaired Redneck" 3-10254

**The new chartmaker
by David Allan Coe.
On Columbia Records.**

Representation:
Neil C. Reshen
N.Y.C., N.Y. (212) 765-8830

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THE COUNTRY ALBUM CHART

DECEMBER 20, 1975

DEC. 20	DEC. 13		WKS. ON CHART
1	1	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	8
2	2	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	20
3	4	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	26
4	7	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	8
5	6	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	7
6	3	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	15
7	5	WINDSONG JOHN DENVER—RCA APL1 1183	18
8	8	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	8
9	10	NIGHT THINGS RONNIE MILSAP—RCA APL 1 1223	6
10	9	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	10
11	12	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234	21
12	14	ROCKY DICKEY LEE—RCA AFL 1 1234	9
13	11	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	18
14	13	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	21
15	17	THE FIRST TIME FREDDIE HART—Capitol ST 11449	9
16	15	DOLLY DOLLY PARTON—RCA APL 1 1221	20
17	16	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116	16
18	18	TOM T. HALL'S GREATEST HITS, VOL. I—Mercury SRM 1 1044	11
19	20	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	14
20	23	COUNTRY MALE ARTIST OF THE DECADE—SONNY JAMES—Columbia KC 33846	7
21	21	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	11
22	22	BEST OF DOLLY PARTON—RCA APL 1 1117	20
23	27	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	5
24	29	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	4
25	28	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	4
26	31	THE NIGHT ATLANTA BURNED ATKINS STRING CO.—RCA APL 1 1233	5
27	30	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	6
28	24	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	10
29	26	HERE COMES JOHNNY RUSSELL—RCA APL 1 1211	7
30	34	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	5
31	35	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—MEGA MLPS 612	36
32	47	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA AFL 1 1241	2
33	50	TOGETHER ANNE MURRAY—Capitol ST 11433	2
34	19	NARVEL FELTS GREATEST HITS, VOL. I—ABC Dot DOSD 2036	11

35	40	TOMMY OVERSTREET SHOW—ABC Dot DOSD 203E	4
36	25	A ROSE BY ANOTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	21
37	36	BILLIE JOE BILLIE JO SPEARS—United Artists LA508 G	7
38	41	FREDDY WELLER'S GREATEST HITS—Columbia KC 33883	4
39	32	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	24
40	46	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	3
41	44	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	3
42	42	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO—Hi SHL 32093	7
43	45	RED HOT PICKER JERRY REED—RCA APL 1 1226	5
44	49	I'M A BELIEVER JEAN SHEPPARD—United Artists LA525 G	3
45	55	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	2
46	33	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	10
47	37	M-M-MEL MEL TILLIS—MGM M3G 5002	14
48	43	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	5
49	48	DON'T STOP LOVIN' ME DON GIBSON—Hickory H3G 4524	5
50	54	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—Columbia KC 33894	3
51	38	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	6
52	51	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	20
53	39	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	11
54	—	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC ABCD 912	1
55	53	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	36
56	52	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029	15
57	—	SAY I DO RAY PRICE—ABC Dot DOSD 2037	1
58	57	MARGO SMITH—20th Century T 490	9
59	56	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	24
60	—	COWBOYS AND DADDYS BOBBY BARE—RCA APL 1 1222	1
61	59	HOME LORETTA LYNN—MCA 2146	17
62	58	PIECES OF THE SKY EMMY LOU HARRIS—Reprise 2213	38
63	62	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	26
64	60	ROCK N' ROLL MOON BILLY SWAN—Monument PZ 33895	9
65	—	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	1
66	64	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	32
67	66	ROY CLARK'S GREATEST HITS, VOL. I—ABC Dot DOSD 2030	6
68	61	MEMORIES OF US GEORGE JONES—Epic KE 33547	11
69	65	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	19
70	69	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	58
71	68	LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814	10
72	71	I'M JESSI COLTER—Capitol ST 11363	41
73	70	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	16
74	67	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country & Blues LPN 6006	9
75	63	SOME DAYS ARE DIAMONDS DICK FELLER—Asylum 7E 1044	8

RONNIE MILSAP "JUST IN CASE"

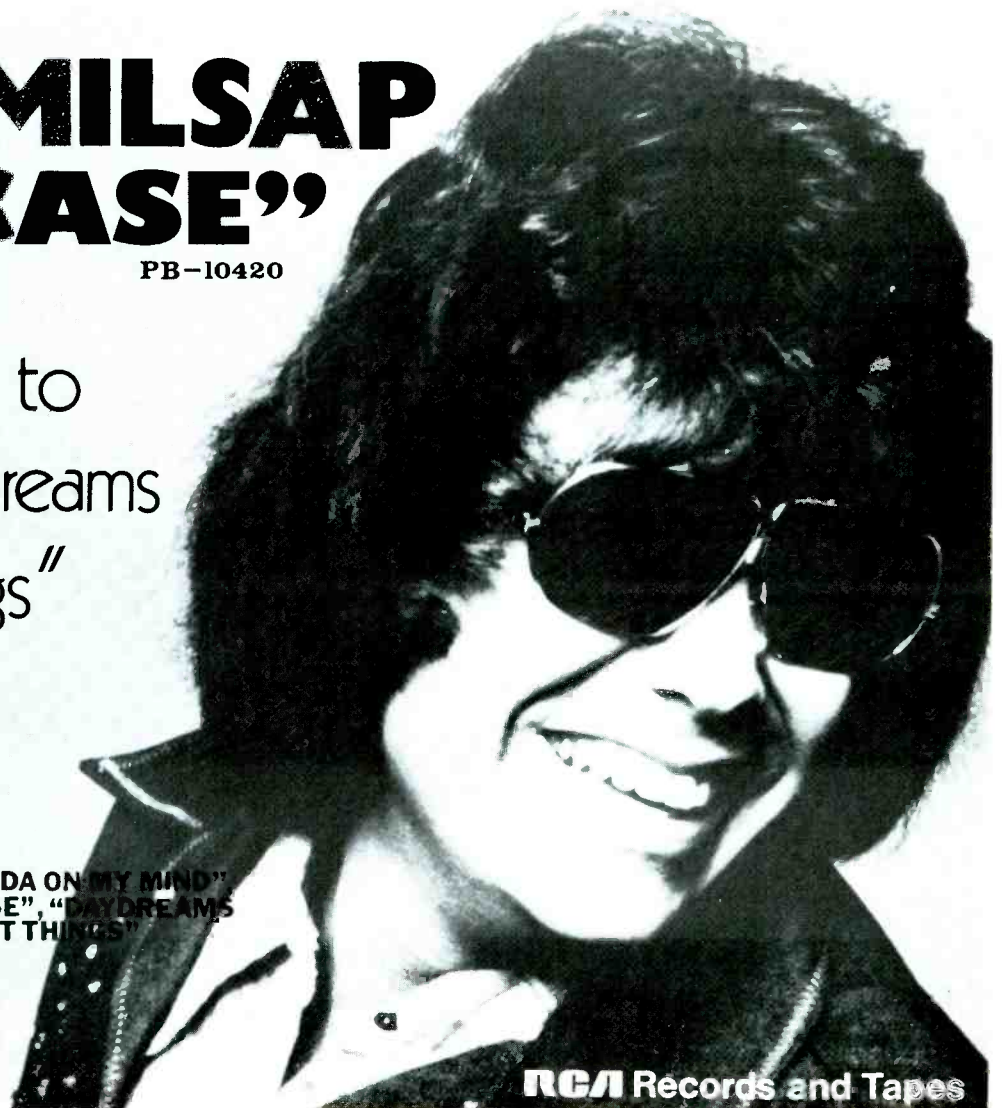
PB-10420

his follow up smash to
the #1 single "Daydreams
About Night Things"



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Includes "LINDA ON MY MIND"
"JUST IN CASE", "DAYDREAMS
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Charlie"**^{*}
Joni Lee

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THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
DEC. 20	DEC. 13		
1	3	EASY AS PIE BILLY CRASH CRADDOCK ABC Dot DOA 17584	10
2	4	WHERE LOVE BEGINS GENE WATSON/Capitol 4143	11
3	1	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715	12
4	6	THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474	8
5	7	WARM SIDE OF YOU FREDDIE HART/Capitol 4152	10
6	2	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	10
7	10	JUST IN CASE RONNIE MILSAP/RCA PB 10420	9
8	11	COUNTRY BOY GLEN CAMPBELL/Capitol 4155	8
9	17	CONVOY C. W. McCALL/MGM 14839	5
10	8	LYIN' EYES EAGLES/Asylum 45279	11
11	13	JASON'S FARM CAL SMITH/MCA 40467	10
12	16	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484	6
13	5	WE USED TO DOLLY PARTON/RCA PB 10396	13
14	9	SINCE I MET YOU BABY FREDDY FENDER/GRT 031	11
15	15	FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580	12
16	12	IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD/Capitol 4141	12
17	18	ME AND OLD C. B. DAVE DUDLEY/United Artists XW722 Y	9
18	22	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	8
19	25	THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106	7
20	20	FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/ RCA PB 10351	11
21	26	SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y	8
22	27	GREENER THAN THE GRASS TANYA TUCKER/Columbia 3 10236	7
23	35	OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055	5
24	30	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	8
25	19	LUST AFFAIR MEL STREET/GRT 030	11
26	34	STONED AT THE JUKEBOX HANK WILLIAMS, JR./MGM 14833	7
27	14	WESTERN MAN LaCOSTA/Capitol 4139	12
28	21	YOU RING MY BELL RAY GRIFF/Capitol 4126	16
29	29	COWBOYS AND DADDYS BOBBY BARE/RCA PB 10403	12
30	38	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y	7
31	36	PLEDGING MY LOVE BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC 2239	9
32	50	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492	3
33	41	FIRE AND RAIN WILLIE NELSON/RCA PB 10429	6
34	43	SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488	4
35	37	THE WOMAN ON MY MIND DAVID HOUSTON/Epic 8 50156	8
36	40	TEXAS 1947 JOHNNY CASH/Columbia 3 10237	6
37	45	I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423	5
38	44	SAY I DO RAY PRICE/ABC Dot DOA 17588	6
39	39	SHE DESERVES MY VERY BEST DAVID WILLS/Epic 8 50154	9
40	52	AMAZING GRACE (USED TO BE HER FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142	4
41	56	LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	3
42	49	DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716	9
43	46	WOMAN, WOMAN JIM GLASER/MGM 14834	7
44	63	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455	3
45	54	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	7
46	55	PARADISE LYNN ANDERSON/Columbia 3 10240	5
47	24	I LIKE BEER TOM T. HALL/Mercury 73704	16
48	53	LOVE WAS LINDA HARGROVE/Capitol 4153	5
49	60	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y	4
50	32	ROLL YOU LIKE A WHEEL MICKEY & BARBI/Playboy 6045	10
51	62	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598	3



52	57	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY WEBB PIERCE/Plantation 131	6
53	31	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega MR 1236	16
54	61	LAST OF THE OUTLAWS CHUCK PRICE/Playboy 6052	5
55	28	PIECES OF MY LIFE ELVIS PRESLEY/RCA PB 10401	10
56	23	ALL OVER ME CHARLIE RICH/Epic 8 50142	14
57	42	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING WAYLON JENNINGS/RCA PB 10379	16
58	58	SUNDAY SUNRISE ANNE MURRAY/Capitol 4142	9
59	47	ROCKY DICKEY LEE/RCA PB 10361	19
60	66	I'LL TAKE IT ROY HEAD/Shannon 838	6
61	76	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497	2
62	33	OUR MARRIAGE WAS A FAILURE JOHNNY RUSSELL/ RCA PB 10403	12
63	81	FLY AWAY JOHN DENVER/RCA PB 10517	2
64	51	LOVE IS A ROSE LINDA RONSTADT/Asylum 45271	16
65	59	WILL YOU LOVE ME TOMORROW JODY MILLER/ Epic 8 50158	7
66	70	SHE'S JUST AN OLD LOVE TURNED MEMORY NICK NIXON/Mercury 73726	4
67	75	BLACKBIRD STONEY EDWARDS/Capitol 4188	3
68	73	LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y	4
69	74	SHADOWS OF MY MIND VERNON OXFORD/ RCA PB 10442	4
70	69	GEORGIA RAIN JERRY WALLACE/MGM 14832	9
71	77	WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/Capitol 4169	5
72	71	I'M A FOOL TO CARE DONNY KING/Warner Bros. WBS 8145	6
73	84	I'M SORRY CHARLIE JONI LEE/MCA 40501	2
74	80	JADED LOVER JERRY JEFF WALKER/MCA 40487	4
75	72	YOU'LL NEVER KNOW JIM REEVES/RCA PB 10418	6

CHARTMAKER OF THE WEEK

76	—	FEEL AGAIN FARON YOUNG Mercury 73731	1
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77	79	IT'S THE BIBLE AGAINST THE BOTTLE EARL CONLEY/ GRT 032	5
78	—	FREE TO BE EDDY RAVEN/ABC Dot DOA 17595	1
79	85	MY BABY'S GONE JEANNE PRUETT/MCA 40490	3
80	83	YOU AND ME SHARON VAUGHAN/ABC Dot DOA 17599	4
81	87	LOVESICK BLUES SONNY CURTIS/Capitol 4158	5
82	93	BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/ Capitol 4187	2
83	89	A DAMN GOOD COUNTRY SONG JERRY LEE LEWIS/ Mercury 73729	3
84	—	SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179	1
85	90	I DON'T THINK I'LL EVER (GET OVER YOU) DON GIBSON/Hickory 361	3
86	—	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265	1
87	92	UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	3
88	91	QUEEN OF TEMPTATION BRIAN COLLINS/ ABC Dot DOA 17593	2
89	—	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	1
90	96	IF I CAN MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/20th Century TC 2257	2
91	—	A ROSE BY ANY OTHER NAME RONNIE MILSAP/ Warner Bros. WBS 8160	1
92	95	OH LONESOME ME LOGGINS & MESSINA/Columbia 3 10222	2
93	—	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	1
94	—	NOW EVERYBODY KNOWS CHARLIE RICH/RCA PB 10458	1
95	98	HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	2
96	—	ANOTHER NEON NIGHT JEAN SHEPARD/United Artists XW745 Y	1
97	—	MEET ME LATER MARGO SMITH/20th Century TC 2255	1
98	86	IT'S SO NICE TO BE WITH YOU BOBBY LEWIS/ Ace of Hearts 7503	5
99	88	COLORADO COUNTRY MORNING HANK SNOW/RCA PB 10439	4
100	—	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597	1

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DOA-17601

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