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) [Aima / 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) [So-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 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 give way to a restrained, but nonetheless effective atmosphere. A lifting arrangement gives the group new depth and strength. ABC 12149.

SLEEPERS

ERIC CARMEN, "ALL BY MYSELF" (prod. by Jimmy Jenner) [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 A 0165.

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 (Ariatnic).

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.

ALBUMS

QUEEN, "A NIGHT AT THE OPERA." No word 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 FOXX, "YOU GOTA 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 18137 (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 Hobbit-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 Orin Keepnews' usual astute production. "My Reverie," "Lucille" and "Are You Ready" are all fine. Milestone M-9016 (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
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

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 continued 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 preeminent 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 business."

Columbia Execs Stress Organization As Key To 1975 Sales Success

NEW YORK — "I don't think this is a hot streak," says CBS Records Division president Inow 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 Caicro, 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.

Cities 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 chairmen 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."
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 WDHF 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, and 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 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.

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 billed 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 billed this week at number six. Eric Carmen’s first single for the label, “All By Myself,” is RW Charmer of The Week, debuting at a billed 76.

Powerhouse Picks

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

Neil Sedaka (RCA) “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!

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

Frank Military

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 (Continued on page 28)

Springboard Gets Rights To Musi...
DEAR RETAILER:
SALES ARE UP, BUSINESS
IS GOOD, AND THESE ARE
MORE THAN A FEW GOOD
REASONS WHY:

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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 the 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

NEW YORK — "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 Claudio Baglioni, Riccardo Cocciante, Lucio Battisti, Nicola Di Bari, 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.

Kramer To Head Capitol Puberies

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.

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/Cheas and E. H. Morris.

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?)," bultetted at 7 on The Singles Chart, "Walk Away From Love" by David Ruffin, bultetted at 26, and "Love Machine" by The Miracles, bultetted 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.

Phillips comes to Phonogram/Mercury from Castle Music Productions in Boston where he was vice president and general manager. At Castle he was involved in 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 Allison 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.

New York Office Opened by Virgin

NEW YORK — Virgin Records has opened an American office in New York at 35 West 33rd Street. The announcement was made from London by Richard Branson, Virgin's founder and managing director. Virgin has recently signed a distribution agreement with Capitol 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's new single is from her chart album, *Inseparable*, (ST-11429) that includes her first smash single, *This Will Be!*
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.

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.

Goody Reports Loss

■ MASPEH, 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 compared to $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 $.57 from $.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 to $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 $.85 from $.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 says his plans now are to return to solo recording. He has just released a recording project, "The Solo Years," which are not part of the Eagles' project, but the group has not ruled out the possibility of reuniting at some point in the future.

The Eagles have been on tour throughout the summer of 1975, performing to enthusiastic crowds at festivals and stadiums across the country. The group has also been promoting their latest album, "Their Greatest Hits" which has been certified gold.

For their upcoming tour, the Eagles have announced that they will be performing a selection of their hits, including "Hotel California," "Life in the Fast Lane," and "Take It Easy." In addition, the group will be debuting some new material from their upcoming album.

Goody reports a decline in net income for the nine month period ended September 30, 1975, compared to the same period in 1974. The company announced a net loss of $3,088 for the nine month period, compared to a net income of $316,947 for the same period in 1974. Sales for the nine month period increased by 6 percent to $28,333,600, compared to $26,333,478 in 1974.

The company attributes the decline in net income to increased costs, including higher interest rates and increased promotional expenses. Goody also reported a decline in the average selling price of its products, which offset some of the increase in sales.

Despite the decline in net income, Goody remains optimistic about its future prospects. The company has announced plans to expand its sales and marketing efforts, with a focus on increasing sales of its home entertainment products. Goody also plans to invest in new technologies to improve its production and distribution capabilities.

Walsh says he is looking forward to the upcoming tour, which is scheduled to start in January. The Eagles will be performing in cities across the country, including New York, Los Angeles, and Chicago. The group will also be performing at the annual Grammy Awards, which will be held in Los Angeles in February.
The 10th Anniversary Of Midem

January 23-29, 1976
Palais Des Festivals/Cannes, France

The music business year begins at MIDEM...
If you're in the business,
you can't afford not to be there...
(ask someone who goes)

1975: 5042 participants from 902 companies in 41 countries
1976: More than 1000 companies expected

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BERNARD CHEVRY
Commissaire Général

XAVIER ROY
International Manager

AmericanRadioHistory.Com
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.

Record World: What effect does the emergence of a Bruce Springsteen 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 Newsmagazine and a Time cover, and it's important for the record companies to make certain that when people come into the stores to look up the Springsteen album, then they're cross-promoting evidence going into the other records. 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. 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?"

Record World: 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.

Record World: The Starship is a whole new group with different personalities 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 together, after not really playing live for a couple of years—and the Airplane more or less falling apart—that was the big first 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 a double Airplane anthology set in January.

Record World: What was the difference between "Dragon Fly" and "Red Octopus" as far as the group's continuity?
Thompson: "Dragon Fly" set us 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 time). They would go in the studio and record. They knew the songs, they went in and knocked down all the 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.

Record World: Was it overoptimistic 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.

Record World: You could have probably done more than that this year.
Thompson: Maybe. Another key—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 Clossie and Billy Bass really worked very hard on that record. Noriyuki 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 Klenfner, 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 that incredible press. I really had a lot to do with the record going platinum. I really did. 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 trade. The last free concert in San Francisco we did with the Grateful Dead and Rolling Stone picked that up; Melody Maker—it goes around.

Record World: 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 goofy to do it that way. We were looking for an opening act on the show and a week before somebody from the People's Ballroom came 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 want to 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 their 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...

Record World: 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, in duration and afterwards, and there's a lot of talk. And record sales move correspondingly.

Record World: 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

THE NEW KRIEstofferson
single, "The Year 2000 Minus 25." b/w
"If Its All the Same to You," from the brand-new Kristofferson album.

Produced by David Anderle
On Monument Records and Tapes.
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&rs Lucy; Ken Glancy, president, RCA Records and Mrs. Glancy.

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. Far 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 the John Schlesinger 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 buses have been made in all the major markets that are on Palmer's itinerary, and various in-store displays 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.

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 Opyland in Nashville.

According to Wallace, 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.
A TRIBUTE TO ELTON JOHN

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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Spence Berland
(213) 465-0126

Nashville
John Sturdivant
(615) 244-1820

London
Noel Gay Organisation
21 Denmark St.
London, W.C. 2, England
ARETHA FRANKLIN—Atlantic 3311
YOU (prod. by Jerry Wexler & Aretha Franklin)
Lion's Br. (Chappell, ASCAP)
Aretha's "S 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 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/Von 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) (Dratums, BMI; Louise Jack, ASCAP)
Sungstress 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 ME (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 time-less 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, lightweight 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—Mantecore 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 stumbled 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.

PETER SKELLERN—Private Stock PS 054
HARD TIMES (prod. by Meyer Shapoff) (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 1392F
THIS EMPTY PLACE (prod. by Hal David & Burt Bacharach) (Icar/Blue Set, 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 twangy twist to this rousing number. Look for heavy pop/r&B play.

SIMON SAID—Atco 7041
SMILE (prod. by Merco Marquard, 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. Garper & A. Felder) (Cowtree/ 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. Morren) (Razoo Shop, 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 (Atlantic)
CAN THE CANS (prod. by M. Chapman & N. Chinn) (Chinn-Chap/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.
BARRY WHITE'S

"LET THE MUSICAL PLAY"

PRODUCED & ARRANGED BY BARRY WHITE
**DISCO FILE TOP 20**

1. **I LOVE MUSIC**/O-Town, Int'l.
2. **BABY BUMP**/The Baby Bumps on Penney McLean–Atco
3. **BABY BUMP**/Wing & a Prayer Fife & Drum Corps/Wing & a Prayer Fife & Drum Corps (disco version)
4. **SALSoul RAINBOW**/You're Just the Right Size/Chicago Bus Stop–Salsoul (lp cuts)
5. **SUNNY**/Yarb-Yarb–Montuno Gringo
6. **TANGENT**/Salsoul Orchestra–Salsoul (lp cut)
7. **EVERY BEAT OF MY HEART**/Crown Heights Affair–Decca (lp cut)
8. **LUCY**/Lo & Behold–Polydor (lp cut)
9. **I AM SOMEBODY**/Jimmy James & The Vagabonds–Pye (lp cut)
10. **MIGHTY HIGH**/Mighty Clouds of Joy–ABC (lp cut)
11. **DANCE ALL NIGHT**/Bread–CBS (lp cut)
12. **I COULD HAVE DANCED ALL NIGHT**/Bread–CBS (lp cut)
13. **CHICAGO**/BLACKWOOD–Mainstream
14. **INSIDE AMERICA**/Judy Murray Jones–Jupiter
15. **NEW YORK EXPERIENCE**/KOKIS Pokis–Shield
16. **ELUSIVE**/Baby Ruth–Capitol (lp cut)
17. **CASANOVA BROWN/HOW HIGH**/Forever–Atlantic
18. **LET'S GO**/Ari Fleischer & the Drells–TPS (lp cut)
19. **ERUCA**/Mimohogy–Soundtrack–Motown (lp cut)
20. **AFRICAN SYMPHONY**/Henry Mancini–RCA (disco version)

**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 up news about a west coast blossoming of the Record Pool idea. The LA area group, calling itself the Southern California Association, is and is expected to have over 100 members, has held 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, Al Miller, Jerry Brion, and Jim Watters), 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 size too long.

**Hot Bloomers**

Soul Dracula/Sans Dracula was recently 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 Carlton Ridgewood. Atlantic America has picked up the Atlantic Disco Band's instrumental, "Bad Luck," and even got it out on a 12-inch disc to get it into areas of 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

**Discothèque Hit Parade**

*Listings are in alphabetical order, by title*

**REVELATION II/BROOKLYN, NEW YORK**

DJ: Joel Sal

BABY FACE—Wing & a Prayer Fife & Drum Corps—Wing & a Prayer Fife & Drum Corps (disco version)

CHICAGO BUS STOP/SALSoul RAINBOW/You're Just the Right Size—Salsoul Orchestra—Salsoul (lp cuts)

EVERY BEAT OF MY HEART—Jimmy James & the Vagabonds—Pye (lp cut)

I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)

COULD HAVE DANCED ALL NIGHT—Bread—CBS (lp cut)

LOVE ME/LIVING FOR THE WEEKEND—O-Jays—Philadelphi Int'l (lp cut)

LADY BUMP/THAT LADY BUMPS ON—Penny McLean—Atco

MY WAY—Bobby Axel Orchestra—Aquarius (import)

NEVER GONNA LET YOU GO—Vince Lee Robinson—RCA

THAT OLD BLACK MAGIC—Softcorns—Avco

**DISCO 2001/LOS ANGELES**

DJ: Wayne Thorne

CAN'T TAKE MY EYES OFF YOU—Gerry Granger—20th Century (disco version)

I FEEL A GROOVE COMIN' ON—Bobby Womack—UA (lp cut)

I LOVE MUSIC—O-Jays—Philadelphi, Int'l

INSIDE AMERICA—Jugger Murray Jones

KEEP HOLDING ON—Tenement—Geffen (lp cut)

LET'S GROOVE—Archie Bell & the Drells—TPS (lp cut)

LOVE ME/LIVING FOR THE WEEKEND—O-Jays—Philadelphi Int'l (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 Fife & Drum Corps (disco version)

CHICAGO BUS STOP/SALSoul RAINBOW/You're Just the Right Size—Salsoul Orchestra—Salsoul (lp cuts)

I LOVE MUSIC—O-Jays—Philadelphi, Int'l

INSIDE AMERICA—Jugger Murray Jones

DANCE YOUR TROUBLES AWAY/LET'S ALWAYS—Archie Bell & the Drells—TPS (lp cut)

ELUSIVE—Bobby Rush—Capitol (lp cut)

GIMME SOME MO—Red Hot Unlimited—Pusa

I LOVE MUSIC—O-Jays—Philadelphi, Int'l

INSIDE AMERICA—Jugger Murray Jones

LADY BUMP—Penny McLean—Atco (disco version)

MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds of Joy—ABC (lp cut)

**WB Ups Perkins**

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

**Yoergler Promoted by ABC Music**

**LOS ANGELES**—Gerald E. Teiler, 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 promotional manager.

Yoergler's new responsibilities will encompass the supervision of activities of the west coast, east coast and Nashville promotional 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.

**Ylisvaks Exit Motown**

**LOS ANGELES**—Laurie Ylisvaks has left her position as manager of artist relations with Motown Records. Prior to her fourteen-month tenure with Motown, Ms. Ylisvaks spent two years as national artist relations co-ordinator with Capitol Records. Her future plans will be announced shortly.
THE DISCO RECORD COMPANY
INVITES YOU TO
DANCE YOUR ASS OFF

The Salsoul Orchestra

Including: Salsoul Hustle/Tangerine/Tale of 3 Cities/
Chicago Bus Stop/You're Just the Right Size/Salsoul Rainbow

"TANGERINE"
The New Salsoul Single
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WATCH FOR IT

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So vital we had to coin a word for it. SALSOU. That delicious blending
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THE SALSOU ORCHESTRA. A new rhythm. THE SALSOU HUSTLE.

Discotheques loved it. Radio stations playes it. Pacesetters moved to the intricate sound.
They made it the rage. And now the album. Their first and only. The disco dance discovery of the decade.

Executive producers:
Joe Cayre,
Ken Cayre.

Produced by:
Vincent Montana, Jr.

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—more so 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 Horner 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 guest of honor at a party given by Columbia Records. Shown at the party (from left) are: Davey Moore, Steven Tyler, lead singer of Aerosmith; actress Linda Blair and Irwin Seeligstein, president of CBS Records. In the next photo are lead singer Whitford, Aerosmith's guitarist, and Bruna Lundvall, VP and general manager of Columbia Records and Tom Hamilton, Joe Perry and Joey Kramer from Aerosmith.

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 marks the band's 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."
**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 untouchable 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 till 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 hosted 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 incorporate 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 could was "Oh Well," which they could just as easily delete anyway. Their new personality is finally powerful enough that their audiences no longer feel pressured 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.
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 opened Madison Square Garden Monday (7) as a benefit for Rubin "Hurricane" Carter was the culmination of what looked to have been a 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. Rob 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 Lenner and production coordinator of CAM-USA for the past six years, has left that position. She may be reached at 201 355-1928.

Points 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 McGee, ABC recording artist; Brenda Pointer; Billy Davis, ABC recording artist; Bonnie Pointer; Rob Ellis, manager of ABC's Rufus; Dione Ross; Ruth Pointer; and Otis Smith, ABC vice president.
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 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 Eugenie Belayev sings with particularly great lyricism and much pathos. Melancholy seems laddied 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 “Guardsmen 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, Tymotei Dokshuter. 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 records for Columbia, and Vassily Boris-and Eugene Dokshuter, who represents Columbia.

(Continued on page 23)
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 Dokschiser) 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 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 Swiatoslaw 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
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PRODUCED BY JEFF LANE

NATIONALLY DISTRIBUTED BY SCEPTER RECORDS
**THE SINGLES CHART**

**Title, Artist, Label, Number (Distributing Label)**

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**CHARTMAKER OF THE WEEK**

**Eric Carmen**

- **Arista 0165**

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**PRODUCERS AND PUBLISHERS ON PAGE 21**

**AmericanBluesHistory.com**
New York Connection
Tom Scott
Ode

Most active
Hiss No. 6 of summer
lawn—Joni Mitchell—Asylum
Northern lights—Southern
Cross—The Band—Capitol
Crisis? What crisis?—Supertramp—A&M
Last record album—Little Feat—WB

WNDE-AM/New York
Add:
Blues Runes—Phillip & Lloyd
Booth's Warmth—Eric Kloss—Muscle
Peter & John Ian Saccaro—For less
Peter & the Wolf—Various—Artists
Iso—Import
Musique—Kansas—Wendy
New York connection—Tom Scott—Ode
Night at the Opera—Queen
Ommadawn—Mike Oldfield—Virgin
Stephan Stills Live—Atlantic

Heavy action
approximate
Angel—Casablanca
Born to Run—Bruce Springsteen
Eric—Armita
Hissing of summer lawn—Joni Mitchell—Asylum
Northern Lights—Southern
Cross—The Band—Capitol

WMMB-FM/Philadelphia
Add:
Rog Nix—Stax
Hot chocolate—Big Tree
Omnadawn—Mike Oldfield—Virgin
Second chapter—Danny Kirwan
Stephen Stills Live—Atlantic
Suit for flute & jazz piano
Ramond—Col
Time for another—Ace

WBRU-FM/Long Island
Add:
Bohemian Rhapsody—Queen—Elektra
Embrothers—Atlantic
Go do park—Queen—RCA

IMAGINATION QUOTA—David Mullen—RCA
STEPHEN STILLS LIVE—Atlantic
HEAVY ACTION (play-in descending order):
Hissing of summer lawn—Joni Mitchell—Asylum
Northern Lights—Southern Cross—The Band—Capitol

WZFM-AM/Milwaukee
Add:
Crack the Sky—Flying—Kulu
Gratitude—Earth, Wind & Fire—Col
Hissing of summer lawn—Joni Mitchell—Asylum
Moving On—Conspecific—Morawa

WZFM-AM/Los Angeles
Add:
Another—Ace—Muscle

Michael Jackson

KWSM-AM/San Francisco
Add:

KZAM-AM/Seattle
Add:
Beats taste fine—Rapp John
Kaplan & Mike Turk—Fireballs
Before the dawn—Patrick Rushen—Prestige
Brownstone—Rivertown
By request—Whitey Carlos—Leyend

Lycurgus—Peter Long—Fishing Fish
1973—The Dust—Beabek—Desmond—Horizon
Old number one—Guy Clark—ABC
New York connection—Tom Scott—Ode
Time for another—Ace

Time honored ghosts—Barclay James Harvest—Polydor

Heavy action (play-in descending order):
Hissing of summer lawn—Joni Mitchell—Asylum
Northern Lights—Southern Cross—The Band—Capitol
Radio activity—Kraftwerk—Capitol

WQED-AM/Northern California
Add:

WQRE-AM/Long Island
Add:
Bohemian Rhapsody—Queen—Elektra
Embrothers—Atlantic
Go do park—Queen—RCA


Kannt-FM/Los Angeles
Add:
Mother of love—single—Music City Band—USA
Night at the Opera—Queen—Elektra
Stephan Stills Live—Atlantic

Time honored ghosts—Barclay James Harvest—Polydor

Heavy action (play-in descending order):
Hissing of summer lawn—Joni Mitchell—Asylum
Northern Lights—Southern Cross—The Band—Capitol

Last record album—Little Feat—Col

Stacked Deck—Amazing Rhy hm

Swans against the sun—Michael Murphy—Epic
Touch—John Lennon—ABC

Suite for flute & jazz piano—Remaps—Bellging—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 worldwide!). His new creation: "Ommadawn." Fourteen months, two thousand 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

1973. WWBA-FM St. Petersburg petitioned the FCC to stop the sale of its competitor, WEZX-FM Tampa, on the grounds that the WEZX-FM station, a Stereo Radio Productions station, was leasing its sub-carrier channel to Muzak programming to commercial subscribers. This would allow the station to maintain a music format and avoid increasing the number of commercial interruptions. The FCC, after investigating, turned down the case and allowed the station's contract to continue.

Syndication Agreements (Continued from page 3)

the basis of guaranteed rating success. And in order to make good on rating promises, the syndicators have argued, control of such variables as the number of commercial interruptions, the frequency of news breaks, and the technical aspects of broadcasting such as volume are necessary. Essentially, the desire to use a variety of beautiful music formats — for which most stations buy their programming instead of programing them 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 Capitol Hill to testify in oversight hearings before the Senate Communications Subcommittee, headed by 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 divested citizens groups challenging the renewal of station licenses has grown in the past 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 programming for special groups and minorities and to hiring minority group members. The new FCC policy on these agreements — proposed last summer — would limit the amount of time such groups could get on the air, and it would not be binding on stations.

Policy Statement

The syndicator policy statement offered Chairman Wiley a way to 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 practices. He could not have made that argument had the FCC's new 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." The next time we go out and play." And I would call up Larry, and at that point, maybe 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 affects 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 ever 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 everyone about the fact that people — especially the RCA guys — are selling your records and working for you. And you're just taking 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, they're going to understand that now. And maybe they're 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 on an FM radio tour. They're heading 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 hit.

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 the plan we're talking about.
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 what started Monument Records 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 “Folk 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;” and “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 Jeanne Seely with “Don’t Touch Me.”

‘Mexico’

Other great songs that have appeared on the Monument label include the great instrumental “Mexicali Rose” 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.”

CBS:
Marketing Magic for Monument

NASHVILLE—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 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 Alexenburg, 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.

Alexenbog Comments

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

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 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 released.
Some of the talented artists are Foster...
Congratulations, Fred, and everyone at Monument Records, from everyone at CBS Records.
Fred Foster began Monument Records in 1958 with “Gotta Travel On” by J&C Paramount, as just another step in 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 Chet was a sensible guy, and we did, and he played on the session and I 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 Kelstel 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 Thomas Jones, chairman of EMI, and to Sir Richard Baker, chairman of EMI (America) in England, and he okayed it. Monument was the first of the London group. When I left them they had forty-odd labels.

Fred Foster and the Monument Records Story

By DON CUSIC

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 had that 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 Grinnell, J&C Paramount, 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 RCA 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 Chet was a sensible guy, and we did, and he played on the session and I 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 Kelstel 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 Thomas Jones, chairman of EMI, and to Sir Richard Baker, chairman of EMI (America) in England, and he okayed it. Monument was the first of the London group. When I left them they had forty-odd labels.

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 of development of such artists as Billy Walker, Dolly Parton, Jeannie Seely and Grandpa Jones. We were also successful with Rick, 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 a Lady” 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
House of Bryant Publications (BMI)
Small Roster, Plenty of Hit Product

Rick Blackburn, the general manager of Monument Records, 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 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 continues 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."
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 songwriting 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-

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.

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.

Buzz, Brent and Staff
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 music—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.

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.

(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!

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 barrelling 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—but 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—crusing 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 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 tremendously.

(Continued on page 43)
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,
Jeltone
King of the Cowboys

Chief:
I love you too!
Thanks for all the years
of true friendship, which
May nothing lack. Good things come your way
Mary Janes
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 were 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 instrumentalists, 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)
Monument Records....
Wishing you all the success in the world.

CBS Records International.
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 back-
ground 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 dis-
appointments. You'll feel 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 Rec-
ords and CBS Records Interna-
tional entered into an initial
distribution deal for the U.K. in
mid-1971. The agreement eventu-
ally was expanded to cover
Europe, Japan, South America
and Canada; by early 1975 CBS
Records International was distri-
buting 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 re-
cording 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 con-
cert-going public. Former Monu-
ment 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 Kristo-
ferson on his Isle of Wight con-
cert 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 what-
ever. 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)

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

Chip Young

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
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 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 defined 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 Orbi-son, the Everly Brothers, Joe Simon, Tammy Wynette, Simon and Garfunkel, Peter, Paul and Mary, and on Bob Dylan’s

(Continued on page 42)

Deben Fred,
you and I have been together now for a little over 10 yrs. Wow. Even tho we've had our ups & downs, 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
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 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 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

RECORD WORLD DECEMBER 20, 1975
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 Kristofferson 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.
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's not 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: Egostically 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 masochism. And, it goes without saying, it keeps our journey here on earth in the proper perspective. I love my 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

RECORD WORLD DECEMBER 20, 1975
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 of national merchandising, VP ad & 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, to improve 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 upswing led up to an August/September kickoff of a strong fall and winter.

At the breakfast meeting, Lundvall spoke with great enthusiasm of Columbia’s all-domestic marketing and a&m functions, the two departments working hand in hand. “Our philosophy,” stated Lundvall, “is to communicate the needs of the marketplace through a&m to the artist. A&M 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 Craig, “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 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 spinoff 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 one 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 marketing function in the context of Columbia’s interdepartmental approach as one of “reflecting the black consumer point of view to the music industry, 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 marketplace.”

Paul Smith

Smith described the live 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 Joni and the re-signing of Marty Robbins.

Lundvall and Craig 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 million and a quarter million copies, according to Columbia Records, and at its current ordering rate—an average of 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, “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 it 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 Denison 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 control and the right people supporting us.”

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 Capitol Records’ 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 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 KOSM 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 WFL 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 WPIC (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. WCNI 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, WPXI/DISCO-102 WBKN (Latin) and WKTL, 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 WBKN. All spots in the FM buy were customized, interspersed between the announcers’ pitch, segues by featured acts Gloria Gaynor, Trammps, Crown Heights Affair, Tetsuya, Passion & Pain, Calhoun and Blue Magic.
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<td>The Doobie Brothers</td>
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<td>The Jackson 5</td>
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<td>The Moody Blues</td>
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<td>The Who</td>
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**Rates for this week:**

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<td>Chicago</td>
<td>State Street Mall, Marshall Field, Carson Pirie Scott</td>
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<td>LA</td>
<td>Hollywood Walk of Fame, Nordstrom, Neiman Marcus</td>
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**Gratitude: EARTH, FIRE & WIND Col.**
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<tr>
<td><strong>CHICAGO'S GREATEST HITS</strong></td>
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<td>LOVE WILL KEEP US TOGETHER</td>
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<td>WHERE IS THE ACTION?</td>
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<td><strong>88</strong></td>
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<td>SEARCHIN' FOR A NEW ZONE</td>
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<td>ARE YOU READY FOR FREDDY</td>
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<td><strong>93</strong></td>
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<tr>
<td>93</td>
<td>THAT'S THE WAY OF THE WORLD</td>
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<td><strong>51</strong></td>
<td><strong>96</strong></td>
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<td>96</td>
<td>PARADISE WITH AN OCEAN VIEW</td>
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**CHARTMAKER OF THE WEEK**

| **71 - SPINNERS LIVE** |
| Atlantic SD 910 |

**PRICE CODE**

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**ALBUM CROSS REFERENCE ON PAGE 50**

1183, 2008, 6 - FENDER/Atlantic, 9 - Dot, 18141, 3422, 41 - TUNA/Atlantic, 4227, 50 - WIRE C.W./Atlantic, 5060, 60 - 2ND ANNIVERSARY | LV 5005 (WB) | Atlantic 7E 1051 |

**AMERICAN RADIO HISTORY**

AmericanRadioHistory.Com
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
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 Phonogram sales force.

Charles Fach, executive vice president and manager of Phonogram's worldwide promotion division, opened 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 faster 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; in recording, 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 copies 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; Bill Leffel, national promotion/country; and Mike Bone, newly appointed to the position of national promotion/albums. Each stressed the importance of, and methodology behind, the breakdown 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 be 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 Siemans 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 Siemans. Steinberg also stated that the Polygram Group is comparable 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.
HOLLYWOOD: Personal Pick: "Let The Music Play" — Barry White (20th Century). With million seller under his belt, "The Maestro" has done it again with this earth-shattering monologue and strong track.

DEDE’S DITIES TO WATCH: "Here It Is" — Dorothy Moore (Malaco); "Cuss The Wind" — Freddie North (Mankind); "This Old Heart Of Mine (Is Weak For You)" — Donny Reganum (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, a complaint of 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-FD Harry Jeffries 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 Whitelow, Ralph Carter’s co-producer/ manager, on the latest "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 Gitchy Thing Off Baby (Melody)" and "Fio Marahiba/Ta Malah" (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 Bes, 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—"Bohonanny" 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 II)" (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 Stampin’" Music from his previous album—the music isn’t taken any deeper than before but it retains its usual 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 tender, and the most luxurious, 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 unlabelled 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 eruption, 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 Wdee Willie and the Winners (Mercury), a hard, Afro-funk instrumental that sounds like the best of the new disco/mood music.

The Whites return to form with another excellent production (by 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 "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

COMMODORES, "SWEET LOVE" (Jobete Music & Commodore Music, ASCAP). Heard in its pure jazz lp, "Movin’ On," this group has come a long way, having more often throughout the disco scene, then moving on to a slower, more melodic pace. Their talents do not stop there—they also included more voice with stronger rhythm in this disc. James Cor- michael has once again put his producing capabilities to excellent use. Motown 63436.

COMMITTEE, "HEAVEN ONLY KNOWS" (U.S. Arabella Music, BMI). A perfect concoction of a 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 whole composition. Give a listen—if it’s an explosive sound, Aria America P-7609 (Capitol).

ALAN ALDEE DEE SHARP, "HAPPY BOUT THE WHOLE THING." Ms. Sharp is on top with this disc which has been penned numbers as the title tune and "Make It Till Tomorrow." Many years have passed since we have heard this songbird with that year lilt out her exciting sound. Her voice is divine when handling "Ooh Child" and "Share My Love." TOSP 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.

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And Now His New L.P.

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ON ORDER

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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 LaPrell

Lauding Lucien

Columbia recording artist Jan Lucien was greeted back stage following a recent performance at the Roxy by a distinguished group of celebs/fans. Picture from left are Billie Dee Williams, Fred Williamson, Verdana White of Earth, Wind and Fire, actor O’Rusell Martin, Columbia recording artist Bill Withers, Lucien, Vanessa McGee, and Columbia recording artist Wayne Shorter.

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 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 more justifiably or not, the group’s music became typecast as “acid rock,” due primarily to the huge success of the archetypal “Inna Gadda Da Vida.” Like Dr. Frankenstein, the band 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 IB’s spacy 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

Golden Touch

Nashboro Sets Distas.

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 signed by the Nashboro labels. The Cleveland area has been given to Action Music Sales.

These three companies will handle all Nashboro labels, including Creed, Kenwood, Ernie’s, Abel, Excello, Mankind, and Nashco as well as Nashboro.

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 Lp 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.

RECORD WORLD DECEMBER 20, 1975

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, stream-lined 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 “Hobo To Zero” (from "Wire Fire”) showed why his ax 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 rhythms that the instrumentalists use to inspire their solos. Bassist Dino Cappa was especially memorable with some fancy fret work. Mike Harris
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Personalidad de la Semana

By FERNANDO MORENO

D. Carlos Usillos Piñeiro, 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 contarsela a millones de lectores.

Carlos Usillos, nace en Valla-
dolid hace cuarenta y un año, comienza sus estudios primarios y secundarios, alternando con los musicales, se especializa en guitarra clásica y da sus primeros conciertos y dirección a agrupaciones de pupilo y puja. Ingresó en la Universidad de su ciudad natal y toca Derecho, una vez trasladado a Madrid, prosigue sus estudios de Derecho y Filosofía y letras en la Complutense, aparte de sus estudios de francés pre-
miados con una beca de la Alian-
za Francesa. Su actividad artística es larga de enumerar y por eso vamos a contarla, en manera de Curriculum Vitae: Actor en el TEO, miembro de la Coral Uni-
versitaria y Director de la Tuna del Distrito. Tourneé al extran-
jero. Como articulista, colabora en numerosas revistas. Perfecciona su técnica guitarrística con Regín Sainz de la Maza y Narci-
sio Yepes. Asiste al IV Curso Interna-
tional de “Música de Compo-
stella” bajo la dirección de Andrés Segovia, pensionado por la Dirección General de Rela-
ciones 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 interpretar; 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 Nuestra Rincón Internacional**

By TOMAS FUNDORA

Será lanzado Luchi Muñoz, ex-integrante de Los Cellys, en los Estados Unidos, Puerto Rico y República Dominicana por el sello Latin Distributors Records... Nuevamente de jira por Estados Unidos, Los Graduados de Gustavo Quiétero. La jira les llevará a Canadá... José Luis 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 presenta-
ciones personales están tomando récords tanto de taquilla como de pago al artista de Ricardo Kleinman... Se desvinculó el cantante Silv jon del sello Sicameriana. En tres meses termina su contrato y hasta no volverá a grabar... Microfón se establecerá con gran fuerza en el territorio norteamericano. Mario Kaminsky contempla el lanzamiento y difusión del material que él recorre en la Argentina, a los que agregarán el repertorio de otras empresas asociadas internacionales... 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 Ladron.

Presentarán Ralph Mercado y Ray Aviáles 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 Explotaciones 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 Luli acaba de lanzar su nuevo long playing en Venezuela donde le acompaña la voz de Domenika. Entre los temas fuertes se encuentran "Los Divorcios," "O.K., Basta no quiero tu ausencia" y "Honestamente te Quiere"... "Tómate que Tómate" en interpreta-
tión de La Lirio, en el actualmente lanzado en Argentina, a los que agregarán el repertorio de otras empresas asociadas. Original de J.F. Mocho y con un muy especial arreglo del Beltran, La Lirio pudiera colocarse internamente con esta interpretación. La 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 "Ami Guitarra," su nuevo largo 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 Mi.

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 Más Perdón," (P. Marquez) "Si Acaso Vuelves" (Montiel-H. Agu-
ilar) y "Si no te Vas." (Cuco Sanchez)... ExceLENte la larga duración de Los Jaojo que Musart está vendiendo en México. Entre los números se destaca el éxito "Lagrimas de Cocomito." También muy buenos "Chiquilla," (Ray Girardin) "Coral Agua Clara," (King Clave) y "Cuando te duela el Corazón" (S. Esquivel)... Firmó el (Continued on page 60)

**Vaya Records Inc.**

Willie Colon y Mon Rivera
There Goes The Neighborhood

Compatible Stereo JMV 42 Series 0698
Also Available on Stereo 8 track cartridges & tapes.

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**DISTRIBUTORS**


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**RECORD WORLD DECEMBER 20, 1975**
nett.
Nuestro Rincon (Continued from page 58)

intérprete puertorriqueño Danny Rivera en exclusiva con el sello Coco Republic. A su vez, Velvet Records lanza esta semana su última 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 la grabación de su nuevo disco en el sello Sabroso Engorda, arca de grabar por Musart en México. ... De primera las presentaciones de Dave Mealan 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 Adiós” ... 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 Luis Rodriguez will be— for the third time—on Channel 47, New York, where his TV drama is enjoying great popularity ... Leonardo Fazio 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. ... Sabo 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 Sricamerica ... Mircrofon will open their distribution facilities in the States. Mario Kamiinsky will release his productions from Argentina and from other enterprises internationally. ... 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 su ausencia.” To commemorate the “Toma Tomate” by La Lirio with arrangements and the terrific sound of Pablo Beltran Ruiz 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, a 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 “Paseando Seas mi Mujer,” “Un Adiós 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 Mas Las Pasiones Perdon” and “Si Acaso Vuelven,” all included in the new album ... Los Joao are selling “Lagrimas de Cocodrilos” 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 by popular demand as a single and is supported in full rotation by the following stations: KFRC, KJR, WOKY, KLIF and WSAI (28), 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 coo’kin’ at the following stations: WCEP, KLIF, WIXY, WOCG, KJKR, WMNX, WZUU, WAKW, WKBZ, WFWQ, KEEL, WLOF and WPIX. (This week’s Chartmaker of the Week on the Record World singles chart.)

FLORECIENDO!

YOLANDITA MONGE—Coca CLP 123


Puerto Rican singer Yolanda Monge in an excellent package, directed by R. Parentelita and produced by Enrique Mendez in Buenos Aires. "Cada Noche Mia" (E. Franco), "Te Lleva Conmigo" (Wilkins), "Cuando Estemos Lejos" (A. S. Villalba) and "Alguien a quien se amor demás.

ESTOY AQUI

ALBERTO BOURBON—RCA SPLI-2368


Alberto Bourbon is undoubtedly good, very original singing or performing in his own and unique way. Strong and heavy voice. Impact messages! "Para Cuando sea Mayor," "Juan y Manuela," "Eesperame en la Vida" and "Brillo de Lagrima."

A TOUCH OF CLASS (PARA LA MACETA)

REY ROY’S ORQUESTA—Sello SAL-4102

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

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

DESE DE AYER

CHIVIRICO—Estaqui XCS 1079

Con arreglos de Louise Ramirez and Javier Vazquez and in production of Ralph Lew, Chivirico se muestra en gran forma en "Así" (Ch. Davila), "La Pagará" (Ch. Davila), "Perdida" (A. Dominguez) and "Como me Tratan" (Ch. Davila). Jorge Millet también realizó hermosos arreglos.

With arrangements by Louie Ramirez, Javier Vasquez and Jorge Miller and produced by Ralph Lew, Chivirico Davila is performing at his best in this package. "Hay que Vivir el Momento" (M.A. Valladares), "Una Noche" (D. Domínguez), "Como Fue" (E. Duarte and "Ahora no me Conoces" (Giambe-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 as an executive producer for Environ 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 soloing 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, “Longer 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 supervision 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 special workshops should be directed to the NARAS office.

New World Sets Historical Series

NEW YORK — Herman E. Krawitz, president of New World Records, a 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 first ten records will be

- The Pride of America,
- Ragtime in Rural America,
- Music for Altered Piano,
- Bepop,
- Shuffle Along,
- The Birth of Liberty,
- Charles Tomlinson Griffes,
- Music Of The American Indian,
- Art Songs
- 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 stepped backstage to meet Gino. Gino is on tour to promote his third A&M album, “Storm at Sunup,” and his new single, “Mama Ceno.”

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—Terese 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, 1113 Avenue of the Americas, N. Y., N. Y. 10036.
**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 languorous. Opus 25, No. 5 has a 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 Watanabe, 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, where 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 MIDE in Canvey, 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” . . .. And recently introduced is CTW TV 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 Shawnie Jackson, who has just released her first lp on RCA. The singer has also taped a new 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 lp’s 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 . . . Twilight 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 guests at Prodigy’s K-Tel’s Gary 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 Chobolber; Holland’s 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 Meise’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 Electro/Ara 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 Electro recording by Adam & Eve of “Ce Un Cafe,” with German lyrics by Kurt Feil called “Discotheek.” . . . It was Angeline Rothenberger, top EMI-Electro 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 Kneemuller, 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 Fur 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

Shawn 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 Osbor; and Pressure members Kent Brinkley and Roland Bautista. Laws' first Blue Note single, "Always There," cut 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 Hearts 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 album, scheduled for release during the concert swing.

High' Times

Jay Warner, managing director of the Wes Farrell Organisation 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.

Downey Bows SMD

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 Gough, 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 STEELYE 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/Curian
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/Island
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 STEELYE SPAN/Chrysalis
11. OMMA DAWN 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. GOOZY 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 wear 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 . . . KPBRA (Pine Bluff, Arkansas) is now under the ownership of Doug Boles. Artists are welcome to visit for interviews.

WNPS (New Orleans), under the management 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 dispensers. She’s the evening personality at WIVA (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 Gudinski.

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 risque 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 "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 Straus 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, is a tremendous collection of unique items, including those pictured here with, in or around an early Frank Sinatra leather office chair; Alice Cooper’s cane and hat complete with several stuffed rats; an official Boy City Rollers pillow; a copy of "I’m Just Wild About Harry" autographed by composer Eubie Blake; a congo drum autographed by Ray Barritto, 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 LeFort, Herman Harper and Donna Hilley.

John Rees was named chairman of the finance committee, and serving with him are John T. Benson, III, Broc Speer, Helen Masson, Bob Benson, RW VP John Sturdivant and J. D. Davis.

Yearbook

Heading the committee to prepare the 1977 GMA Yearbook and Directory is Helen Masson. 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 are Dianne Lee Hooper, Les Beasley, Rex Nelson, J. D. Sumner, Mary Hilliard, Joel Hemphill, Irvis Sisk, Larry Orrell, Sam Starr and Davis.

Sturdivant was named chairman of the editorial committee. On this committee with him are Gordon Jensen, Broc Speer, Connor Hall, Elderidge Fox, Walter Heeney, David Mead and Wayne Christians.

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

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 at 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 Hayward, production manager at the theme park, more than 300 singers, musicians, dancers, actors, clowns and specialty acts are to appear in the shows, and approximately 100 technical positions, 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 auditions should bring their own material. Persons interviewing for technical positions should bring a typed resume.

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.

McDonald

SINGLES

JOHNNY LEE, "SOMETIMES" (Grand Prize, BMI). Hot's off to Houston radio once again as they have proved this a hit already. Johnny was 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" (Columbia, BMI). A great song and an up-and-coming new singer who you'll be hearing more about in the future. Katy is Billy Sherill's latest discovery, and the public will continue discovering a star. She belts this out with a voice that is 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 released 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—gospel! Canaan CAS-9777.

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 would be nervous at the Super Bowl, if we made 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 didn't exactly what producer Jerry Kennedy told me. He was the coach.

Kennedy, low profile as per usual, was unaccountably excited. Bradshaw's manager, Tillman Franks, described the session as "fantastic." The eight Nashville Sound musicians who backed him up agreed. "(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 book!... 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.

Don't notice that La Costa is listed on the Record World Chart with a single ("Western Man") ahead of younger sister Tanya Tucker.

(Continued on page 66)
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 Clemmons, 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; KEHEY (El Paso, Tex.); Don Nelson; WIRE (Indianapolis Ind.); Jack Cresse, KZZO (Tulsa, Okla.); Cliff Haynes, KNEW (Oakland, Cal.); Bob Young, WMVC (Memphis, Tenn.); Mike King, WPDX (Clarksburgh, W. Va.); Bob Mitchell, KCCK (San Bernardino, Cal.); Mac Allen, KIKK (Houston, Tex.); Dave Cates, 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 other wise help at the 1976 Country Radio Seminar.

IRDA Names Woodward National Promo Director  

NASHVILLE — Mike Shepherd, executive vice president of International Record Distributors 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 interriche warfare. La Costa (married to Mrs. Darrell Sorensen) 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 new 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 in 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 confering 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 ASC Dot label and it's a heavy entry! Early word reported at KENR, KSOP, KKYX, WWKA, WENO and KTT.

Larry Gatlin lays on a monster, in the guise of "Broken Lady," that's showing immediate response at WRE, WWO, WSLR, KCKN, KKYX, KFGX, WWKA, KCKC and WENO.

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, KFGX, KSOP, WQIS, WNN, KVET, WENO and WCM.

"Broken Bones," Jimmy 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 KTT.

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.

SQUARE SHOTS

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

Paron 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" (WBIR)

David Ingle — "There's A Whole Lot of People Going Home" (KTR)

Sylvia Wobley — "Silent Love" (KCKN)

HOTLINE CHECKLIST

KBOX, Dallas 
KUBL, Wichita 
KCC, San Bernardino 
KCKN, Kansas City 
KENR, Houston 
KFDI, Wichita 
KFGX, Pierre 
KINR, Houston 
KJLJ, Phoenix 
KKYX, San Antonio 
KLA, Denver 
KRMD, Shreveport 
KSO, Des Moines 
KSSP, Salt Lake City 
KTOW, Tulsa 
KTTS, Springfield

KVEV, Austin 
KVOO, Tulsa 
KMAT, Mt. Dodge 
KYAL, Dallas 
WAME, Charlotte 
YWPP, Fort Worth 
WBIR, Lynchburg 
WCNS, Norfolk 
WENO, Nashville 
WHK, Cleveland 
WHO0, Orlando 
WIL, St. Louis 
WINN, Louisville 
WQV, Indianapolis 
WJJD, Chicago 
WOJS, Jackson

WKDA, Nashville 
WMAQ, Chicago 
WMC, Memphis 
WMOM, Memphis 
WPLO, Atlanta 
WPX, Columbus 
WSDS, Detroit 
WSLC, Roanoke 
WSLR, Akron 
WSUN, St. Petersburg 
WTMI, Terre Haute 
WUN, Mobile 
WVOJ, Jacksonville 
WXXL, Pawna 
WFOX, Miami
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 STAMPELEY—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 [Sidobi, 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
LONGHAIRRED 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 to Jay. 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."

The new chartmaker by David Allan Coe. On Columbia Records.

Representation: Neil C. Rothen, N.Y.C., N.Y. (212) 65-8880
RONNIE MILSAP

"JUST IN CASE"

PB-10420

his follow up smash to the #1 single "Daydreams About Night Things"

Includes "LINDA ON MY MIND", "JUST IN CASE", "DAYDREAMS ABOUT NIGHT THINGS"

RONNIE MILSAP

NIGHT TIME MUSIC

AICL/APS1/APKI-1223

40 41
40 41
36 37
36 37
38 39
38 39
40 41
40 41

TOMMY OVERSTREET SHOW—ABC Dot DOSD 2036
A ROSE BY ANOTHER NAME RONNIE MILSAP—Warner Bros. BS 2870
BILLIE JOE BILLIE JO SPEARS—United Artists L508 G
FREDDIE WELLS GREATEST HITS—Columbia KC 33883
DREAMING OF MY DREAMS WAYMON JENNINGS—RCA APL 1 1062
SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists L543 G
REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—
Columbia KC 33882
WORLD'S GREATEST HOME TONK BAND BIL BLACK COMBO—
Hi SHL 52093
RED HOT PICKER JIM REED—RCA APL 1 1226
I'M A BELIEVER JEAN SHEPPARD—United Artists L525 G
OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408
I STILL BELIEVE IN FAIRTAILES TAMMY WYNETTE—Epic KE 33582
M-M-M MEL TILLS—MCA MD 2002
SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—
Capitol CP 4601
DON'T STOP LOVIN' ME DON GIBSON—Hibbey HSG 4524
REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—
Columbia KC 33884
RIDIN' HIGH JERRY JEFF WALKER—MCA 2156
THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144
HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B J THOMAS—
ABC ARID 912
BEFORE THE TEARDROP FALLS FREDDY FENDER—
ABC Dot DOSD 2029
WHATSOEVER I SAY MEANS I LOVE YOU DONNA FARCO—
ABC Dot DOSD 2029
SAY I DO RAY PRICE—ABC Dot DOSD 2037
MARGO SMITH—20th Century T 490
CHARLEY CHAPLIN—RCA APL 1 1058
COWBOYS AND DADDYS BOBBY BARE—RCA APL 1 1222
HOME LORETTA LYNCH—MCA 2146
PIECES OF THE SKY EMILY JO HARRIS—Reprise 2213
EVERY TIME YOU TOUCH ME I GET HIGH—CHARLIE RICH—
Epic KE 32455
ROCK N ROLL MOON BILLY SWAN—Monument PR 33895
SUPERBOB VASSAR CLEMENTS—Mercury SRM 1 1058
KEEP MovIN' ON MERLE HAGGARD—Capitol ST 11365
ROY CLARK'S GREATEST HITS VOL I—ABC Dot DOSD 2030
GEORGE JONES—Epic KE 33547
LOYAL ORPHAN BOY—DAVID ALLEN COE—Columbia KC 33508
LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814
I'VE NEVER LOVED ANYONE MORE LYNNE ANDERSON—
Columbia KC 33691
I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—
Soul Country & Blue LPN 6026
SOME DAYS ARE DIAMONDS DICK RELLER—Asylum 7E 1044

DECEMBER 20, 1975

WKS ON
CHART

1 ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044
2 PRISONER IN DISGUISE LINDA KONSTADT—Asylum 7E 1045
3 REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482
4 BLACK BEAR ROAD C W MCCAULEY—MCA MPS 5008
5 DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035
6 LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443
7 WINDSONG JOHN DENVER—RCA APL 1 1183
8 SINCE I MET YOU FREDDY FENDER—RGT 8005
9 NIGHT THINGS RONNIE MILSAP—RCA APL 1 1223
10 CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2140
11 WHAT CAN I DO TO ME NOW WILLIE NELSON—RCA APL 1 1224
12 ROCKY DI CICCO JEE—RCA APL 1 1224
13 RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430
14 BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037
15 THE FIRST TIME FREDDIE HARR—Capitol ST 11449
16 DOLLY DOLLY PARTON—RCA APL 1 1221
17 SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116
18 TEXAS GOLD ASLANT AT THE WHEEL—Capitol ST 11441
19 COUNTRY MALE ARTIST OF THE DECADE—SUNNY JAMES—
Columbia KC 33846
20 EVERYBODY'S COUNTY DAVID WILCOX—Epic KE 35548
21 BEST OF DOLLY PARTON—RCA APL 1 1117
22 COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G
23 HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—
Mercury SRM 1 1051
24 HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—
Mercury SRM 1 1051
25 THE NIGHT ATLANTA BURNED AT KINS GREG STRING CO—RCA APL 1 1223
26 HEART TO HEART ROY CLARK—ABC Dot DOSD 2041
27 STACKED DECK AMAZING RHYTHM MPS—ABC ARCD 913
28 HER COMES JOHNNY—RCA APL 1 1221
29 UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—
United Artists LA512 G
30 CONSIDERING STARTED LOVING YOU AGAIN SAMMI SMITH—
MCA MPS 5103
31 THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL 1 1242
32 TOGETHER ANNE MURRAY—Capitol ST 11433
33 NARVEL FEEL GREATEST HITS VOL I—ABC Dot DOSD 2056

AMERICAN RADIOPHISTORY.COM
Don't Cry
Joni, You've
Got A Hit!

"I'm Sorry
Charlie"

MCA-40501

a new single by
Joni Lee

Produced by Twitty Bird Productions
David Barnes, Producer
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>Label, Number</th>
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<td>1</td>
<td>3 EASY AS PIE</td>
<td>BILLY CRASH CRADDOCK/ABC Dot DOA 17584</td>
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<td>WHERE LOVE BEGINS</td>
<td>GENE WATSON/Carousel 4143</td>
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<td>3</td>
<td>I LOVE YOU IN MY HEART</td>
<td>JOHNNY RODRIGUEZ/Carousel 73715</td>
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<td>THE BLIND MAN IN THE BLEACHERS</td>
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<td>SECRET LOVE</td>
<td>FREDDY FENDER/ABC Dot DOA 17585</td>
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<td>RONNIE MILSAP/RCA PB 10420</td>
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<td>8</td>
<td>COUNTRY BOY</td>
<td>GLEN CAMPBELL/Capitol 4155</td>
</tr>
<tr>
<td>9</td>
<td>CONVOY</td>
<td>C. W. McCall/MGM 14839</td>
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<td>10</td>
<td>LYN’E EYES</td>
<td>EAGLES/Asylum 10396</td>
</tr>
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<td>11</td>
<td>JASON’S FARM</td>
<td>CAL SMITH/MCA 40467</td>
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<tr>
<td>12</td>
<td>WHEN THE TINGLES BECOME A CHILL</td>
<td>LORETTA LYNNE/MCA 40484</td>
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<td>13</td>
<td>WE USED TO</td>
<td>DOLLY PARTON/RCA PB 10396</td>
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<tr>
<td>14</td>
<td>SINCE I MET YOU</td>
<td>BABY FREDDY FENDER/GRT 031</td>
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<tr>
<td>15</td>
<td>FROM WOMAN TO WOMAN</td>
<td>TOMMY OVERSTREET/ABC Dot DOA 17580</td>
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<tr>
<td>16</td>
<td>IT’S ALL IN THE MOVIES/LUVIN’ WITH THE SHADES</td>
<td>MERLE HAGGARD &amp; THE COUNTRY BOYS/Capitol 4141</td>
</tr>
<tr>
<td>17</td>
<td>ME AND OLD C. B. DAVE DUDLEY/United Artists XXW 122 Y</td>
<td></td>
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<tr>
<td>18</td>
<td>LOOKING FOR TOMORROW</td>
<td>(AND FINDIN’ YESTERDAYS)</td>
</tr>
<tr>
<td>19</td>
<td>THE MAN ON PAGE 602</td>
<td>ZOOT FENSTER/Antique IRA 106</td>
</tr>
<tr>
<td>20</td>
<td>FLAT NATURAL BORN GOOD TIMIN’ MAN</td>
<td>GARY STEWART/RCA PB 10351</td>
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<tr>
<td>21</td>
<td>SILVER WINGS AND GOLDEN RINGS</td>
<td>BILLIE JO SPEARS/United Artists XXW 122 Y</td>
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<tr>
<td>22</td>
<td>GREENER THAN THE GRASS</td>
<td>TANYA TUCKER/Columbia 3 10236</td>
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<tr>
<td>23</td>
<td>OVERNIGHT SENSATION</td>
<td>MICKEY GILLEY/Playboy 6055</td>
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<tr>
<td>24</td>
<td>SOMETIMES I TALK IN MY SLEEP</td>
<td>RANDY CONNER/ABC Dot DOA 17592</td>
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<td>25</td>
<td>LUST AFFAIR</td>
<td>MEL STREET/GRT 030</td>
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<td>26</td>
<td>STONED AT THE JUKEBOX</td>
<td>HANK WILLIAMS, JR./MGM 14833</td>
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<td>27</td>
<td>WESTERN MAN</td>
<td>LaCosta/Capitol 4139</td>
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<tr>
<td>28</td>
<td>YOU RING MY BELL</td>
<td>RAY CRIF/Coastal 4136</td>
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<td>29</td>
<td>COWBOYS AND DADDYS BOBBY BARE/RCA PB 10403</td>
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<td>30</td>
<td>MAMMANS, DON’T LET YOUR BABIES GROW UP TO BE COWBOYS</td>
<td>ED BRUCE/United Artists XXW 122 Y</td>
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<tr>
<td>31</td>
<td>PLEDGING MY LOVE</td>
<td>BILL THUNDERKICK &amp; THE CHIEFTONES/20th Century TC 9239</td>
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<tr>
<td>32</td>
<td>THIS TIME I’VE HURT HER MORE THAN SHE LOVES ME</td>
<td>CONWAY TWITTY/MCA 40492</td>
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<tr>
<td>33</td>
<td>FIRE AND RAIN</td>
<td>WILLIE NELSON/RCA PB 10429</td>
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<tr>
<td>34</td>
<td>SOMETIMES I THINK</td>
<td>BILLY JO SPEARS/United Artists XXW 122 Y</td>
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<tr>
<td>35</td>
<td>THE WATER ON MY MIND</td>
<td>DAVID HOUSTON/Epic 8 50156</td>
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<td>36</td>
<td>TEXAS 1947</td>
<td>JOHNNY CASH/Columbia 3 10237</td>
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<td>37</td>
<td>I’LL BE YOUR SAN ANTONIO ROSE</td>
<td>DONNY DOOTS/RCA PB 10423</td>
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<td>38</td>
<td>SAY I DO</td>
<td>RAY PRICE/ABC Dot DOA 17588</td>
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<td>39</td>
<td>SHE DESERVES MY VERY BEST</td>
<td>DAVID WILLIS/Epic 8 50154</td>
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<tr>
<td>40</td>
<td>AMAZING GRACE</td>
<td>(USED TO BE HER FAVORITE SONG)</td>
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<td>41</td>
<td>LET IT SHINE</td>
<td>OLIVIA NEWTON-JOHN/MCA 40495</td>
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<tr>
<td>42</td>
<td>DANCE HER BY ME (ONE MORE TIME)</td>
<td>JACKY WARD/ABC Dot DOA 17592</td>
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<tr>
<td>43</td>
<td>WOMAN, WOMAN</td>
<td>JIM GLASER/MGM 14834</td>
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<tr>
<td>44</td>
<td>THE HAPPINESS OF HAVING YOU</td>
<td>CHARLY PRIDE/RCA PB 10455</td>
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<td>45</td>
<td>QUEEN OF THE SILVER DOLLAR</td>
<td>DAVE &amp; SUGAR/RCA PB 10425</td>
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<td>46</td>
<td>PARADISE</td>
<td>LYNN ANDERSON/Columbia 3 10240</td>
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<td>47</td>
<td>I LIKE BEER</td>
<td>TOM T. HALL/Mercury 37304</td>
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<tr>
<td>48</td>
<td>LOVE WAS</td>
<td>LINDA HARGROVE/Capitol 4153</td>
</tr>
<tr>
<td>49</td>
<td>SOMEBODY LOVES YOU</td>
<td>CRYSTAL GAYLE/United Artists WXW 4 Y</td>
</tr>
<tr>
<td>50</td>
<td>ROLL YOU LIKE A WHEEL</td>
<td>MICKEY &amp; BARBIE/Playboy 6045</td>
</tr>
<tr>
<td>51</td>
<td>SOMEBODY HOLD ME</td>
<td>(UNTIL SHE PASSES BY) NARVEL FELO/ABC Dot DOA 17598</td>
</tr>
</tbody>
</table>

**Chartmaker of the Week**

- FEEL AGAIN
- FARON YOUNG
- Mercury 37301

**Weeks on Chart**

- 52 - 57: THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY
- 53 - 31: TODAY I STARTED LOVING YOU AGAIN
- 46 - 61: LAST OF THE OUTLAWS
- 55 - 28: PIECES OF MY LIFE
- 56 - 23: ALL OVER ME
- 57 - 42: ARE YOU SURE HANK DIDN'T KNOW THIS WAY
- 58 - 58: SUNSET SUNRISE
- 59 - 47: ROCKY DICKY LEE/RCA PB 10236
- 60 - 66: I’LL TAKE IT RY HEARD/Shannon 838
- 61 - 76: DON’T BELIEVE MY HEART CAN STAND ANOTHER YOU
- 62 - 33: OUR MARRIAGE WAS A FAILURE
- 63 - 81: FLY AWAY JOHN DENVER/RCA PB 10517
- 64 - 51: LOVE IS A ROSE LINDA RONSTADT/Asylum 45271
- 65 - 59: WILL YOU LOVE ME TOMORROW
- 66 - 70: SHE’S JUST AN OLD LOVE TURNED MEMORY
- 67 - 75: BLACKBIRD
- 68 - 73: LOVE LIFTED ME
- 69 - 64: SHADOWS OF MY MIND
- 70 - 69: GEORGIA RAIN
- 71 - 77: WHO Wants A SLIGHTLY USED WOMAN
- 72 - 71: I’m A FOOL TO CARE DONNY KING/Warner Bros. WBS 8145
- 73 - 84: I’M SORRY CHARLIE JOHN LEE/MCA 40494
- 74 - 80: JADAED LOVER JERRY JEFF WALKER/MCA 40487
- 75 - 72: YOU’LL NEVER KNOW JIM. REEVES/RCA PB 10148

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