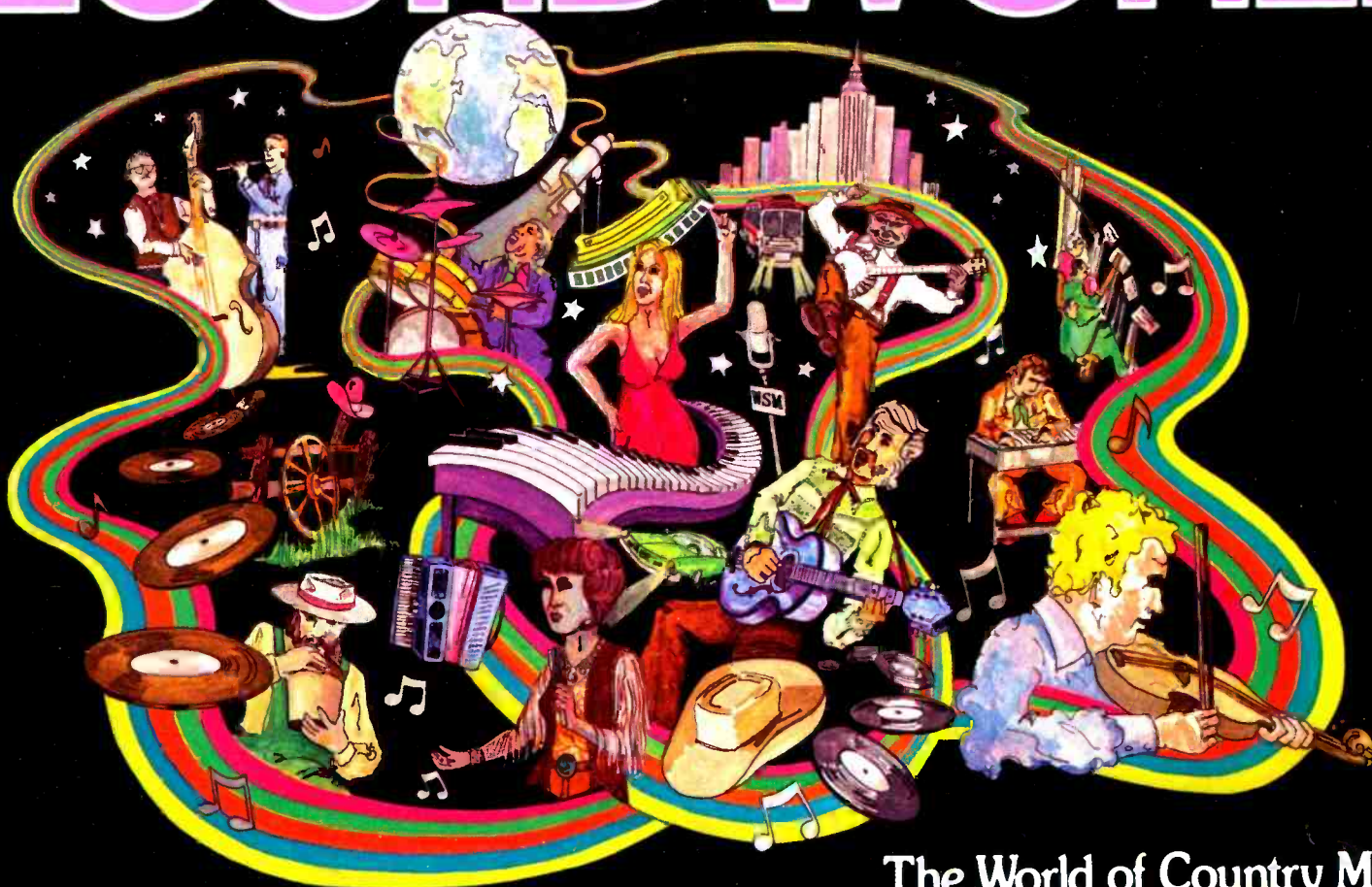


RECORD WORLD

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The World of Country Music

HITS OF THE WEEK

SINGLES

SIMON AND GARFUNKEL, "MY LITTLE TOWN" (prod. by Paul Simon, Art Garfunkel & Phil Ramone) (Paul Simon, BMI). The long awaited S & G reunion is here in this richly hued ballad with their distinctive harmonies melting over a rhythmic base supplied by the Muscle Shoals Swampers. Duo's first in years looks like it's headed for the top. Columbia 3 10230.

KC & THE SUNSHINE BAND, "WHAT'S THE WAY (I LIKE IT)" (prod. by Harry Wayne Casey & Richard Finch) (Sherlyn, BMI). The group's latest from the Hialeah haven of disco delights follows firmly in the footsteps of their previous hits. A spirited, uplifting sound is based around a theme which should be reverberating across the country in no time! TK 1015.

CHEECH & CHONG, "(HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART 1" (prod. by Lou Adler) (India, ASCAP). The dynamic duo's latest is a non-musical nightmare sketch, a classic tale about the person who yelled, "SHARK!" The summer may be over, but the beach luffs continue to come. Ode 66115 (A&M).

O'JAYS, "I LOVE MUSIC (PART 1)" (prod. by Kenneth Gamble & Leon Huff) (Mighty Three, BMI). The O'Jays sharpened their sound and focused their direction with their "Survival" lp. Their follow up to their last hit from that lp, "Let Me Make Love To You," is this infinitely danceable number which does not let up! Philadelphia Int'l. ZS8 3577 (Columbia).

SLEEPERS

THE GRATEFUL DEAD, "THE MUSIC NEVER STOPPED" (prod. by The Grateful Dead) (Ice Nine, ASCAP). One of the more commercial sounding tunes from the "Blues For Allah" album, the Dead have finally come up with a song that can be given serious AM consideration. Despite the title, programmers should find no trouble fitting this one in. UA GD XW718 Y.

GAIL EASON, "LOVE'S GONNA FIND YOU" (prod. by Carole Sager & Carole Pinckes) (N.Y. Times, Rumanian Pickleworks, BMI). Young singer's debut effort was written by the "Midnight Blue" ladies, Carole Bayer Sager and Melissa Manchester. The songstress sings with a gutsy emotion, but sounds as smooth as silk. A&M 1751.

KASENETZ—KATZ SUPER CIRKUS, "MAMA LU" (prod. by Kenny Laguna, Jerry Kasenetz, and Jeff Katz) (Multitune, BMI). These purveyors of bubblegum rock return with their most outrageous item yet. The song is a cross between the Beach Boys' "Barbara Ann" and the Ohio Express, spiced with syncopated harmonies. Magna Glide 5N 329 (London).

MIRABAI, "TO BE YOUNG" (prod. by Bob Johnston) (Shiva-Shakti, BMI). "I'm out to win again," sings Mirabai balancing the sweet with the near-gutsy. An "Alice's Restaurant" kind of hook leads into a few short verses culminating in a bit of a novelty honky tonk of an ending. Pop and MOR chances sound good on this track. Atlantic 3300.

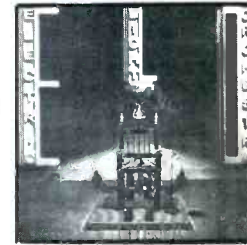
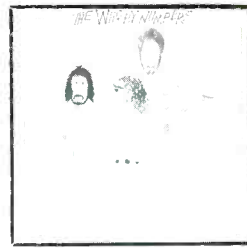
ALBUMS

"THE WHO BY NUMBERS." Two years in the making with that extra measure of effort that makes any Who production a special event. No frills, no synthetic excesses—just Townshend, Daltrey, Moon and Entwistle at their best. "Squeezebox" is chartbound by itself with "Slip Kid," "Success Story" and "How Many Friends" other sure winners. MCA 2161 (6.98).

PAUL SIMON, "STILL CRAZY AFTER ALL THESE YEARS." The master poet for a generation bred on rock lyrics returns with a collection of carefully crafted songs suggesting the uneasiness of love and maturity. "Some Folks' Lives Roll Easy," "50 Ways to Leave Your Lover" and the title cut are Simon at his peak. Excellent Simon/Phil Ramone production, too. Columbia PC 33540 (6.98).

ART GARFUNKEL, "BREAKAWAY." Garfunkel draws from a mixed bag of composers—from Antonio Carlos Jobim to Yvonne Wright/Stevie Wonder to Al Dubin/Harry Warren—lending each his unique vocal treatment. Producer Richard Perry avoids cluttering the tracks even with generous doses of strings, horns and reeds. A lush but feeling album. Columbia PC 33700 (6.98).

ELECTRIC LIGHT ORCHESTRA, "FACE THE MUSIC." "Eldorado" was proof that ELO is every bit the band people thought it could be. Sustaining that achievement is "Face the Music," a concept album reminiscent of the "Sgt. Pepper" era Beatles. Banded DJ copies should find needles cued on "Fire On High," "Nightrider," "Poker" and "One Summer Dream." UA LA 546-G (6.98).



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RECORD WORLD

Top Ten LPs Make Fast Ascent As Rock Dominates Album Chart

By IRA MAYER & BARRY TAYLOR

■ NEW YORK — All of the lps in the top 10 on the **RW** album chart this week attained that status in four weeks or less compared to five out of the top 10 reaching that status at the same time last year. Six have already topped the chart, Elton John's (MCA) "Captain Fantastic" debuting at number one 20 weeks ago, Pink Floyd's (Col) "Wish You Were Here" and John Denver's (RCA) "Windsong" reaching number one in their second week on the charts. Bruce Springsteen's (Col) "Born to Run," having broken onto the chart at a bulleted 10, jumped to three with a bullet and then took top position in its third chart-week. The Eagles' (Asylum) "One of These Nights" went to number one within four weeks, the Jefferson Starship's (Grunt) "Red Octopus" in nine.

Five of these albums have been in the top 10 for five weeks or less, and with the exception of Elton John, the Eagles and the Jefferson Starship, the list represents the first fall wave of Christmas releases. Very much in contrast with the past summer's black-dominated top 10, the current top 10 sellers are all white rock albums (Denver and Ronstadt also being MOR-oriented).

This rock dominance of the top 10 also differs from last year's list of the same period in its rock-

r&b-MOR spread. The performers making up the top 10 a year ago were Bachman-Turner Overdrive (Mercury); Olivia Newton-John (MCA); John Denver; Barry White (20th Century); Emerson, Lake & Palmer (Manticore); Bad Company (Swan Song); Elton John; Crosby, Stills, Nash & Young (Atlantic); Carole King (Ode); and Stevie Wonder (Tamla).

The key to top 10 success appears to be a two pronged combination of avid touring and hit singles as is evidenced by the fact that six of the top 10 album artists have singles in the top 30—Denver, Eagles, Starship, Elton, Ronstadt and Springsteen—and all are currently on the road, with the exception of Pink Floyd, who toured the U.S. this summer.

KC & the Sunshine Band (TK), the Spinners (Atlantic), the Isley Brothers (T-Neck), War (UA), the Ohio Players (Mercury), Richard Pryor (Reprise) and Earth, Wind & Fire (Col) have all been mainstays

(Continued on page 134)

Don Kirshner:

Everything Starts with the Song

By ROBERTA SKOPP

■ NEW YORK—"I really wanted to get back into publishing—to start again with that—because the essence of everything is in the song itself," explained entertainment expert Don Kirshner in an exclusive interview with **Record World**. "I've always felt that publishing is like real estate, and, unfortunately, I think that the creative publisher is becoming extinct in today's marketplace."

Back To His Roots

So Kirshner has made the decision to go back to his roots, so to speak; to return to the field that he helped pioneer back in the Aldon days, at which time he worked with such writers as Carole King and Gerry Goffin, Barry Mann and Cynthia Weil, Bacharach and David, Neil Diamond, Neil Sedaka, Lieber and Stoller and a host of others. Proof positive of the success achieved in less than a year of activity includes two number one records, "Laughter In the Rain" and "Love Will Keep Us Together," and one

Senate Judiciary Committee Votes Half-Cent Royalty Hike

By MICHAEL SHAIN

■ WASHINGTON, D.C. — Music publishers took a beating last week when the Senate Judiciary Committee voted to raise the mechanical royalty only half a penny to 2½ cents per tune. As well, the publishers lost their battle with the public broadcasters, who are not liable for performance fees under a broadly-worded educational exemption in existing copyright law. The committee voted to adopt the so-called Mathias amendment which will provide public broadcasting with a compulsory performance license, instead of a negotiated fee that ASCAP, BMI and SESAC were seeking. The new compulsory rates will be set by the copyright tribunal. The performing rights organizations lost their bid on a 9-3 voice vote.

But the big story of the tense, fitful mark-up session was the mechanical royalty vote. In effect, the Recording Industry Association of America was able to roll

back the mechanical fee from the 3¢ level the same committee had approved last year. (The mechanical royalty now stands, and has since 1909 stood, at 2¢ per tune. The Senate Judiciary Committee approved a nearly identical bill last year, but the revision died at the end of last year for want of House approval. At that time, Judiciary approved the full one-cent boost.)

The one-cent boost could have cost recording companies up to \$47 million more each year than they are now paying, the RIAA claimed. Mechanicals are understandably the big money issue of copyright revision. Presumably, the RIAA saved the recording industry somewhere in the neighborhood of \$24 million a year, last week.

The vote on the mechanical issue was 8-4. Sens. Kennedy (D-Mass.), McClellan (D-Ark.), Burdick (D-N. Dak.) and Committee Chairman Eastland (D-Miss.) voted against half-cent boost, favoring last year's 3 cent royalty, while Sens. Bayh (D-Ind.), Byrd (D-W. Va.), Tunney (D-Cal.), Hruska (R-Neb.), Fong (R-Hawaii), Thurmond (R-S. Car.), Mathias (R-Md.) and Scott (R-Va.) voted for the 2½ cent fee.

The publishers' strategy of concentrating on the conservative committee members apparently backfired. Several weeks ago, the publishers hired former Federal Communications Commission Chairman Dean Burch—now a

(Continued on page 151)

U.S. Who Tour Set; Innovations Planned

■ NEW YORK—The Who have formally detailed their most extensive U.S. tour since 1971, which is being divided into at least two parts, and which will be unique in many ways.

In making the announcement, Sir Productions, The Who's management, said the group will appear in many cities for the first time—some of which are considered "secondary markets" for a group of its stature—and inaugurate rock in some of the country's newer facilities.

(Continued on page 8)

Columbia, Nelson Agree On Prod. Deal

By DON CUSIC

■ NASHVILLE—**Record World** has learned that Columbia has entered into an agreement with Willie Nelson whereby the label will release artists that Nelson has discovered, under the Columbia-Lone Star logo. Although the final papers have yet to be signed formalizing the agreement, it has been reported by informed sources that the first releases will be singles by the Milton Carroll Band and Billy C. at the end of October, with Willie Nelson coming forth with a gospel album, titled "Troublemaker," tentatively scheduled in January.

(Continued on page 134)

(Continued on page 139)

Yetnikoff To Be Honored By American Medical Ctr.

■ NEW YORK — Walter Yetnikoff, president, CBS/Records Group, will be honored by the American Medical Center at their Annual Humanitarian Award Dinner on December 14, 1975 in the Grand Ballroom of the New York Hilton Hotel. Yetnikoff will accept the award, presented by the board of trustees of the American Medical Center, for his active support of the AMC and his contributions to other humanitarian pursuits.

Cancer Research

The American Medical Center, based in Denver, Colorado and founded in 1904 as JCRS, is a hospital for cancer treatment, research and education. The AMC is non-sectarian and offers care to cancer patients regardless of their ability to pay. The hospital's programs are supported almost entirely through charitable gifts, grants and contributions from individuals and organizations.

The dinner chairman of the event will be Paul B. Shore, last year's recipient of the AMC Humanitarian Award. The honorary chairman will be Seymour Leslie, and Jack Grossman will serve as the general chairman.

In addition to his duties as president of the CBS/Records Group, Yetnikoff also serves on the board of directors of CBS, Inc. and is a vice president of the corporation. A 1953 Phi Beta Kappa graduate of Brooklyn College, Yetnikoff received his law degree in 1956 at the Columbia University Law School. While matriculating, he was an editor of the Columbia Law Review. After a two-year stint in the army and a three year period of private practice, Yetnikoff came to CBS in 1961 as an attorney. He became general attorney for the CBS/Records Group in 1965, executive



Walter Yetnikoff

vice president of the CBS International Division in 1969 and president of CBS Records International in 1971. He assumed the role of president, CBS/Records Group in May of this year.

Tickets for the black-tie affair are \$100 per person and will be available through the American Medical Center office at 516 Fifth Avenue, New York City, N.Y. 10036; telephone: (212) 697-1220.

Regan Named Keynote Speaker At NARM Indie Distrib Meet

■ CHERRY HILL, N. J. — Russ Regan, president of Twentieth Century Records, will be the featured speaker at the opening dinner-meeting of the First Annual NARM Independent Distributors Conference to be held at the Continental Plaza Hotel in Chicago, Illinois, October 29 and 30. The format for the dinner-meeting will follow that utilized during the NARM Retailers Conference and the NARM Rack Jobbers Conference held in June and September, respectively.

Background

Russ Regan has, through his 15 years in the record business, been closely allied with independent distribution and independent manufacturing. He has served as the head of a number of inde-

Cosell To Host UJA Dinner/Dance

■ NEW YORK — Howard Cosell, noted sportscaster, commentator and star of "Saturday Night Live with Howard Cosell," will host the Tenth Anniversary Dinner/Dance of the Music Industry Division of United Jewish Appeal, November 1, at the New York Hilton.

The dinner, honoring I. Martin Pompadur, president of ABC Leisure Group I, American Broadcasting Companies, Inc., highlights a year-long fund-raising campaign for the Israel Emergency Fund of UJA/Federation.

The evening begins at 7 p.m. with cocktails and buffet in the Grand Foyer of the Hilton, followed by dinner in the Grand Ballroom. The Les Elgart and Tito Puente orchestras will provide music for dancing throughout the evening, starting at 7 p.m.

The UJA Dinner Committee said that the rest of the program for the evening will be announced shortly.



Russ Regan

pendent labels: Warner Bros./Loma Records, Uni Records, and since 1972, as president of Twentieth Century Records.

In addition to his experience in the independent manufacturing segment, he was associated at the beginning of his career with independent record distributorships in the Los Angeles area.

The opening cocktail reception and dinner-meeting on Wednesday, October 29, follows meetings of the Independent Distributors Advisory Committee and the Independent Manufacturers Advisory Committee. Each of these committees will meet separately in closed session, and then will meet together as a unit prior to the first general session that evening. Additional meetings of all attending the conference are planned for Thursday as well.

In response to questions raised concerning an article in last week's **RW**, The First Annual NARM Independent Distributors Conference will be held at the Continental Plaza Hotel in Chicago.



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Powerhouse Picks

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

Silver Convention (Midland International) "Fly Robin Fly."

After breaking out of the New York discos, this record has become an r&b hit and looks like a sure winner on the pop side. It is top 10 in New York and major market adds have been backed by a national sales sell-through.

Bee Gees (RSO) "Nights On Broadway."

This record received major adds this week following its Boston breakout. It is taking positive moves wherever played and shows continued increases in sales.

BAD



The only word to describe how *good*
the new Quincy Jones single is.
“Is It Love That We’re Missin’” (AM 1743)
from the album, “Mellow Madness.” (SP 45261)



FTC Rules on Sound-Alikes

■ WASHINGTON, D.C.—Sound-alike records will now have to bear a large prominent label which says, "This Is Not An Original Recording," the Federal Trade Commission said last week. The new rules over the age-old practice of covering hit records with similar sounding studio musicians were contained in a consent agreement between the FTC and Michigan record producer Andre Blay, president of Magnetic Video Corp.

The ruling will, for all purposes, bind other sound-alike producers to the same requirements in the future.

Specifically, the agreement forbids Magnetic Video from using photographs of original artists or drawings or art work that ap-

proximate original album covers on sound-alike records and tapes. The cover must maintain the name of the actual artists or, if the original artists' names are used, the cover and the spine must display the disclosure in type at least 12 points high. Disclosure must also be prominent in all advertising. Magnetic Video is also required for the next seven years to supply all record distributors and retailers which handle its products with copies of the agreement.

Newman to Dark Horse

■ LOS ANGELES—Louis Newman has joined Dark Horse Records in the newly created position of national promotion director. Newman will report directly to Dino Airali, managing director of Dark Horse, and George Harrison.

Newman was formerly the national promotion and sales director for DiscReet Records, and prior to that, the national promotion director for Blue Thumb Records.

Newman is currently on a national promotion tour.



Newman is pictured above (left) with Airali.

Halee Joins ABC

■ LOS ANGELES — Roy Halee has joined ABC Records as a full-time staff producer/engineer.

Born and raised in New York City, Halee started in the music industry during the mid-'60s as an engineer, contributing his skills to recordings by Bob Dylan, Simon and Garfunkel, the Yardbirds, Lovin' Spoonful, Peaches and Herb, the Cyrkle and others. His producing credits date from the "Bridge Over Troubled Water" album in 1970 and include lps by Boz Scaggs, Blood Sweat and Tears, Laura Nyro, Albert Hammond, Jon Mark and Journey, as well as the first solo efforts by Paul Simon and Art Garfunkel.

Epic Honors Isley Bros.



T-Neck recording artists the Isley Brothers were recently honored by a party given by Epic Records to celebrate their "Fight the Power" single and gold and platinum records for "The Heat Is On," the recent Isley lp. The album and single were written, arranged, produced, played and sung by the group, and released on their own T-Neck label, distributed by Epic/CBS Custom Labels. Shown at the presentation are (from left): Chris Jasper; Marvin Isley; Ernie Isley; Ron Alexenburg, vice president and general manager, Epic/CBS Custom Labels; Richard Mack, (partially hidden), director, r&b promotion, CBS Records special markets; Mrs. Isley; Irwin Segelstein, president, CBS Records; Kelly Isley; Ronald Isley (kneeling); and Rudolph Isley (kneeling).

Trib/News Synd. Pacts With ATT

■ LOS ANGELES — The Chicago Tribune/New York News Syndicate will enter the music publishing/record production field in association with April Twenty-Two Productions, headed by Peter Forsythe. Principal offices have been established at 9000 Sunset Blvd., Suite #1119, Los Angeles, Calif., and at the Daily News Building, 200 E. 42nd Street, Suite #900, New York, New York.

Appointed as general manager of April Twenty-Two Productions (ATT) is Rick Landy who will work on the development and production of recording artists/songwriters in addition to the acquisition of music catalogues and copyrights. ATT also has a direct tie with Oscar Award winning producer Clarence Greene, president of Tower Productions, in connection with Greene's television production activities.

Landy, a veteran of over fifteen years as a music business executive, has varied experience in the field of music publishing and record production, including six years as director of performing rights in the Los Angeles office of Broadcast Music, Inc. He will headquarter in the Los Angeles office.

Lennon Victorious In Deportation Fight

■ NEW YORK — John Lennon has won his four year battle against deportation in a 2-1 decision handed down by the U. S. Court Of Appeals last week.

It was decided by Chief Judge Irving R. Kaufman that Lennon's 1968 fine for possession of one half of an ounce of marijuana found in his London apartment did not constitute sufficient grounds to prohibit Lennon from residing in the U.S.

In the 24 page decision, Judge Kaufman also mentioned that "the courts will not condone selective deportation based upon secret political grounds."

This, in reference to a contention that Lennon was involved in several activities directed against the Nixon Administration. It was suggested at the time by the then Attorney General John Mitchell that "if Lennon's visa is terminated, it would be a strategy counter measure."

Lennon was informed of the decision last Wednesday, the day before his 35th birthday, and commented that it was a "great birthday gift." Lennon received another birthday gift the following day when his wife, Yoko Ono, gave birth to an eight pound, ten ounce son, Shean Ono Lennon at 2 a.m.



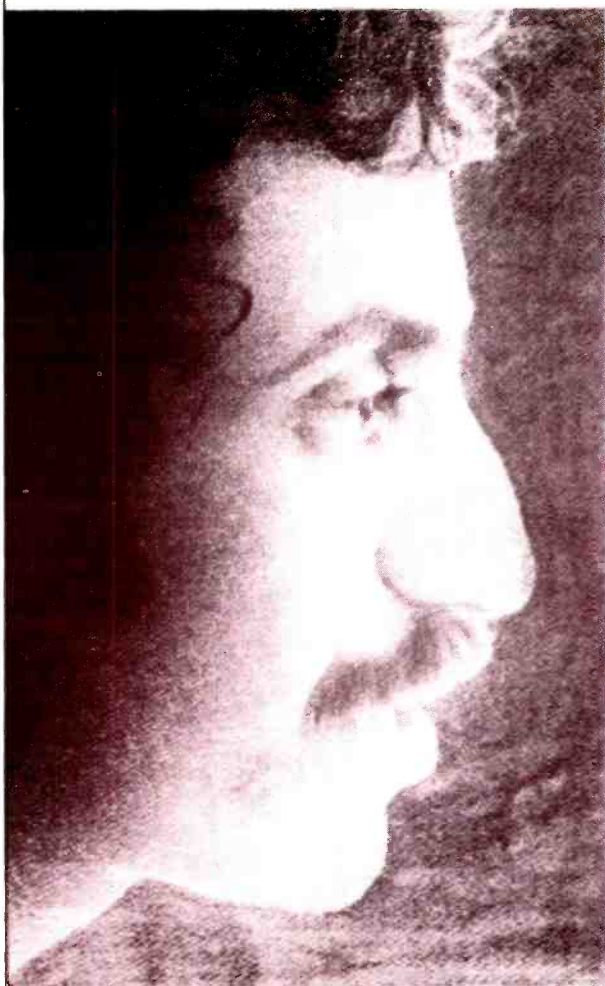
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JIM CROCE THE FACES I'VE BEEN

JIM CROCE/THE FACES I'VE BEEN profiles ten years of his growth from glee club folk singer to superstar song-poet.

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CBS Reports Increase In Sales, Earnings

■ NEW YORK—CBS 1975 third quarter and first nine months sales and earnings have set company records for those periods, it was announced by William S. Paley, chairman, and Arthur R. Taylor, president.

Estimated 1975 third quarter net income is \$29.1 million on net sales of \$460.1 million. These results represent a 13 percent increase over 1974 third quarter net income of \$25.8 million and an 11 percent increase over 1974 third quarter sales of \$415.5 million. In terms of earnings per share, this represents estimated third quarter earnings of \$1.02 per share, compared with \$.90 per share earned in the same period a year ago.

For the first nine months of 1975, estimated net income is \$87.2 million on net sales of \$1.36 billion, a gain of 15 percent over 1974 nine months net income of \$76.1 million and an increase of nine percent over 1974 nine months net sales of \$1.25 billion. Earnings per share for the first nine months are \$3.05, compared with \$2.66 in the first nine months of 1974.

Paley and Taylor commented: "CBS/Records Group sales increased 19 percent, reflecting a strong recovery in the domestic division from the industry-wide difficulties experienced in the first half and continued good performance internationally."

Springsteen Gold

■ NEW YORK — Columbia recording artist Bruce Springsteen has gone gold with his "Born to Run" album. The lp has been certified gold by the RIAA.

Arista Releases Seven In Freedom Series

■ NEW YORK—Arista Records announced the release of the third series of Freedom jazz albums.

Julius Hemphill's "Cool Bid'ness" features the alto saxophonist in his first effort for a major label. Keyboardist Mal Waldron presents a "Tribute To Billie Holiday." Randy Weston's "Blues to Africa" is the pianist's first completely solo effort since 1955, and Archie Shepp returns to the recording scene after a two year hiatus with "Trumpet In My Soul."

"The Rigger" is Charlie Tolliver's first lp with his Music Incorporated quartet, featuring Stanley Cowell on piano. The late Albert Ayler's "Witches and Devils" was recorded in New York in 1964, and a double album, "The Paris Session," comes from the Art Ensemble of Chicago.

Polydor Promo Planned On Blackmore's Rainbow

■ NEW YORK—In a move designed to offer maximum support through the peak pre-Christmas sales period, Polydor Records has launched the second phase of its marketing campaign on "Ritchie Blackmore's Rainbow." Polydor has mapped out a marketing strategy which will be highlighted by concentrated nationwide major rack and retail chain promotions.

Coinciding with the group's upcoming 25-market tour, the label has arranged for extensive exposure at the retail level through a variety of in-store merchandising devices, advertising, display contests, in-store airplay and local promotions.

Among the major racks and retail chains involved are all Warehouse and Record Bar stores, Tower Records, seventeen Licorice Pizzas, the Music Plus chain, Music Odyssey, Mile High in Denver, Hitsville, J. L. Marsh Musicland and Korvettes.

In conjunction with this drive, Polydor plans to make maximum utilization of trade and consumer print advertising. Under the direction of the label's press department, a full-scale publicity campaign has also been mounted.

Local promotion managers in each concert city will co-ordinate radio, press and TV interviews with members of the group. In addition, they will supply Rainbow posters, mobiles and T-shirts to radio station personnel. The label will also direct a follow-through advertising drive designed to maximize sales on the album in concert cities during the days immediately following the group's appearances.

Welcoming Shirley



Shown with United Artists recording artist Shirley Bassey following her opening night concert at Carnegie Hall are, from left: Dave Skolnick, UA east coast sales; Al Teller, president of UA; Walter Paas, UA east coast publicity; Ms. Bassey; Gene Armond of UA and Blue Note vice president George Butler. Ms. Bassey's new album, entitled "Good, Bad But Beautiful," was released during the week of her sold-out performance at Carnegie Hall.

Who Tour (Continued from page 3)

In all, The Who will appear in 19 cities for 20 concerts from November 20 through December 15 and then take a six-week hiatus before beginning Part II, details of which will be released by Sir Productions in approximately three weeks following the group's current tour of the United Kingdom and upcoming tour of the Continent. Their U.K. tour kicked-off on Oct. 3 in Stafford.

The largest date in Part I for The Who will be at the new Pontiac Metropolitan Stadium in Michigan, which will be domed for the winter event on Dec. 6 and scaled for 70,000 spectators. Concert will be the first rock event at the facility, which opened in September and is the home of the Detroit Lions.

Toots and The Maytals will be the opening attraction for all The Who concerts in Part I, with additional attractions planned for the "winter festival" in Pontiac. Ticket prices for the tour will average out at \$7.50.

The Who's first concert, in Houston on Nov. 20, will also inaugurate rock at The Summit, the city's new \$18-million sports and entertainment arena. Tickets go on sale in Houston at month's end and the other cities on the tour shortly thereafter.

Coordinating promotional activities with Sir Productions will be the home-office and regional staffs of MCA Records in this country and Canada. The Who's new album for the company, "Who By Numbers," has just been released.

Custom designing the sound and lighting systems for the tour will be Showco, in Dallas, who will hang all the equipment from the ceiling to avoid any viewing obstructions. Who representatives



The Who

met with Showco's Jack Calmes, who is supervising the construction project during the summer to go over the group's technical needs in connection with their new "Who By Numbers" material as well as their past songs. The total sound system's power will be 28,000-watts RMS; their flown lighting U-shape system is still being constructed and final tonnage for both is not yet locked-in.

In connection with next winter's Part II of the tour, it is now being determined if its itinerary will continue through early spring or if the group will take another hiatus and then begin Part III in late spring and continue into the summer.

Polydor Signs Corea As a Solo Artist

■ NEW YORK—Polydor Records has announced that Chick Corea has extended his contract with the label to a long term agreement by which he will record as a solo artist.

The announcement was made by Irwin Steinberg, newly-named president of Polydor Incorporated, who personally negotiated the agreement along with Leslie Wynn, head of Corea's management firm, Theta Management; Ekke Schnabel, vice president, business affairs for Polydor; and Arnie Geller, the label's director of artist relations.

Under provisions of the pact, Corea will be featured as a solo recording artist for the first time since his solo album of 1971. A newly recorded solo album will be released by Polydor during the first half of 1976.

Wherehouse Sales Up

■ LOS ANGELES—Leon C. Hartstone, president of Integrity Entertainment Corp., owner and operator of the 61 Wherehouse record and tape stores in California, has announced a 34 percent increase in sales and a 52 percent decrease in earnings for the year ended June 30.

BAY CITY ROLLERS FACT SHEET: FIRST 4 WEEKS!

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THE BAY CITY ROLLERS ARE HERE... AND ARISTA HAS THEM!

THE COAST

By BEN EDMONDS



■ ELTON'S BACK IN BUSINESS, SO GUESS WHAT'S OUR LEAD ITEM: The **Elton John Caravan Of Stars And Roadies** has been terrorizing the westernmost of these United States, and The Coast was there (sort of) to bring you all the veiled innuendos and irrelevant trivia. **Billie Jean King** has been a constant member of the entourage, playing tennis every day with the star of the show and dispensing lessons to the amateurs. She's even been coaxed onstage to shake a tambourine on a couple of occasions, and **Kiki Dee's** been showing up among the backing vocalists. The **Osmonds** came backstage at the Salt Lake City concert (which was distinguished by a University of Utah professor who snored through the show seated in the front row) and announced that they were adding a medley of EJ greats to their show. "I wonder if they'll do 'The Bitch Is Back,'" mused the former Reg Dwight after they'd left. This tour has also been distinguished by a higher craziness quotient than any other EJ foray (more even than the dates with **Legs Larry Smith**); this column points the finger at probable provocateur **Ray Cooper**, who doesn't look like he should be trusted. Elton has thusfar personally demolished twelve piano benches, sending Rocket minions scurrying in all directions to try and replenish the exhausted supply. The night the last bench was sacrificed, a roadie ran onstage and got down on all fours, forming a human piano bench on which Elton pounded out "Pinball Wizard." At least it beats trashing hotel rooms . . . **Bruce Springsteen's** "Born To Run" attained last week the gold status we all knew it would, which is cause for celebration in all corners of the land. But before we let our heads swell too far out of reasonable proportion, consider the following true-life drama. Our hero, Young Springsteen (aka "Da Boss"), now safely past the comparisons to **Bob Dylan** which slowed down his arrival, finds himself compared most often these days to Young **Presley**. Presley, no longer Young but still King, was approached by one of his peripheral associates recently and asked what he thought of this Bruce Springsteen. The King thought deeply for a few moments and then replied, "Bruce who?" I guess this means that we won't have the pleasure of hearing the King take on "Thunder Road" or "She's The One" just yet (darn it) . . . Between shows of his superb opening night at the Troubadour (which was applauded by the likes of **Neil Young**, **Al Kooper** and, yes, even **Merlin Olsen**), hope-of-the-future **Nils Lofgren** wandered next door to Tana's celebrity restaurant and roamed through the establishment with an accordion, serenading the patrons with Italian lovesongs which he'd phonetically memorized off an old Berlitz blues album. **Bob Krasnow** walked behind him with a cup, soliciting contributions from the assembled socialites and casting couch moguls. Their collective generosity netted Nils \$3.30 and a cigarette lighter (minus **Art Linson** and **Gary Stromberg's** cut, which they were negotiating as we left) . . . Opening for Lofgren on that Troubadour run were the **Beau Brummels**, no longer tied to Warner Brothers and definitely worth a look. The group's reunion album, issued by Warners some months ago, was well-received, though its acoustic leanings were not really representative of the band's full electric capabilities.

BEHIND BARS AGAIN: There's an inmate at the Huntsville (Texas) State Prison, a Mexican alien convicted on a questionable murder rap in 1927, who hadn't received even a single visitor or letter in the 48 years of his incarceration. A local woman learned of this situation and became his first visitor, offering 79 year old Raul Morales a home with her family when (and if) he's released. (When she visited, Morales had her write down her name on a slip of paper so that his fellow inmates would believe that he'd actually had a visitor). **Freddy Fender** and **Huey Meaux** read about the incident in an Austin paper, and immediately resolved to do a benefit to focus attention on the old gent's plight. Being an alien, you see, if pardoned he'd still be eligible for deportation, so the wheels of justice would have to be turned on a thoroughly humanitarian level if the man is to be helped; nobody in his Mexican hometown even remembers his existence. A show was arranged at the Travis County Jail, but Meaux cooked up a little extra surprise for Fender, who'd spent three years behind bars himself on a three-joint bust. When their plane touched down in Austin, a police contingent was waiting on the runway. "Look," said Freddy to Meaux, "somebody's done something, they've got a police car out there." When he deplaned, the cops served him with a summons and, producing handcuffs, asked him to turn around. "Oh lord, not again,"

(Continued on page 19)

Bay City Madness



The Bay City Rollers, in New York last week for the first time, are pictured here (seated) autographing their first American album ("The Bay City Rollers" on Arista Records) for hundreds of fans who flocked to an in-store promotion on Saturday afternoon. Pictured from left, standing, is Tam Paton, manager; seated, the Rollers are Les McKeown, Eric Faulkner, Derek Longmuir, Alan Longmuir (hidden) and "Woody" Wood. This was one highlight of the Rollers' trip to the U.S. to appear on "Saturday Night Live" with Howard Cosell and to promote their single, "Saturday Night."

Sherman Forms PR Firm

■ NEW YORK—Howard Sherman who for six years headed the PR division of Morton Wax & Associates, has announced the formation of a full service independent firm, Howard Sherman Public Relations. The new company will specialize in trade and consumer coverage for recording artists, producers, record labels, studios and music publishers.



Howard Sherman

A veteran music industry publicist, Sherman has worked with such clients as Spring Records, Millie Jackson, Joe Simon, CBS International, Famous Music, Midland International, Jimmy Ienner, CAM and The Record Plant.

"During my previous association I became convinced that the most economical, comprehensive and creative approach to public relations for our industry is to work within a tightly knit client family. I intend to concentrate my personal energies on producing extensive media exposure for a select group of accounts."

Howard Sherman Public Relations is located at 310 Madison Ave., N.Y. 10017. The phone number is (212) 867-6391.

A&M LPs Go Platinum

■ LOS ANGELES — "Cat Stevens' Greatest Hits" and "Love Will Keep Us Together" have both achieved platinum status, having sold over one million units to date, according to the label.

Atlantic Names Bursey Dir. Business Affairs

■ NEW YORK—Gerald Bursey has been appointed director of business affairs for Atlantic/Atco Records, it was announced by Sheldon Vogel, executive vice president. In his new position, Bursey will function as a liaison, coordinating all business and financial relationships between Atlantic/Atco recording artists and producers and the label's a&r and publishing department. In this capacity, he will report directly to Vogel.

Bursey, formerly royalty manager for Atlantic/Atco, originally came to the label in May, 1971 as assistant to vice president/comptroller Mel Lewinter.

New Sly Album Released by Epic

■ NEW YORK—Epic Records has announced the release of a new album by Sly and the Family Stone, their first in more than a year, called "High On You." The album was produced by Sly Stone and recorded at the Record Plant in Sausalito and at CBS Records Studios in San Francisco.

Epic is preparing publication documenting the contributions which have been made by Sly Stone, and the influences he has exerted on all areas of music since his emergence in the '60s. The publication, when completed, will be mailed to all media with recorded excerpts to substantiate the contents.

An extensive merchandising and advertising campaign has been devised by Jim Tyrrell, vice president, sales and merchandising, Epic and CBS/Custom Labels, and Bruce Harris, director, product management, Epic and CBS/Custom Labels. The campaign will include television advertising and in-store promotion material, including "Get High On Sly" streamers and bumper stickers.

Roker and Wright Form Elka Records

■ LOS ANGELES — Elka Records has been formed by Wally Roker and Tony C. Wright with Roker serving as director of the company and Wright as president.

Elka will distribute its own product, which is expected to encompass 12 lps and 24 singles in the coming year, according to Roker.

Roker has been associated with the record industry for 22 years and has served as national public relations director for UA, ABC, Liberty and Scepter. He has also worked with Double L, One-derful, Canyon and Springfield International. Wright formerly directed political campaigns in Illinois.

According to the label, Elka will release product in all areas, including pop, progressive rock, r&b, jazz and comedy.

Elka has already signed Otis Clay, with a single, "Turn Back The Hands Of Time," in release and an album set for the end of the year; Tritty, with a single, "If I Said I Love You," in release and an album scheduled for the end of the year; Ray Scott, with an album, "Ray Scott Live," recorded at the Parisian Room in Los Angeles currently in release; Reynaldo Rey, a comedian with an album entitled "Flast Mudda Flucker" in release; and Little Frankie Lee, with a single, "Love's Repossession," out later this month and an album currently being recorded.

Winner's Circle has also signed with the label and will have a

WFO To Release Capt. Kangaroo LP

■ LOS ANGELES—The Wes Farrell Organization has concluded a pact with Robert Keeshan Associates, Inc. to release an album on the Chelsea Records label based on the CBS network's children's show, "Captain Kangaroo," it was announced by Steve Bedell, president of the WFO Music Group.

Geared for release this month, the album, titled "Good Morning, Captain," features highlights from the show which has just started its 20th consecutive year on the airwaves.

The "Good Morning, Captain" album, featuring the original cast, includes selections from the 250 new musical numbers that have been added recently to the program's musical library.

The Wes Farrell Organization will mount a promotional campaign for the new album, retailing at \$4.98. Currently in the works are distribution tie-ins with major toy manufacturers in order to give a total marketing approach to this project.

single in release later this month with an album to follow early next year.

Elka has set the following distributors: Dallas — Big State; St. Louis — Roberts Record Distrib.; New Orleans — All South; San Francisco — Eric-Mainland; Los Angeles — Eric-Mainland; Hartford — Seaboard Distrib.; New York — Malverne; Philadelphia — Universal Records; Boston — Disc Distrib. and Hitsville; Kansas City — Choice Rec. Distrib.; Portland, Maine — East Coast Distrib.; Shreveport — Stan's; Seattle — Fidelity Records and Tapes; Idaho — Slusser Wholesale Co.; Houston — H.W. Daily; Milwaukee — John O'Brien; Pittsburgh — Tri-City Records; Atlanta — Tara; Memphis — Hot Lines; Miami — Tone Dists.; Honolulu — Eric of Hawaii.

Marks Taps Bergman



Barry Bergman (second from left), named to the newly-created post of director of promotional activities at Edward B. Marks Music Corporation, is welcomed to the organization by (from left) Ted Darryl, professional manager; Joseph Auslander, president; and Bob Currie of the professional department. Bergman, who headed his own Free Enterprise Music complex, will work closely with the record industry, radio and television, disco clubs and special projects.

TK Signs Pickett

■ MIAMI — Wilson Pickett has been signed to an exclusive long-term recording contract by TK Records, it was disclosed last week by Henry Stone, president of TK Productions.

Under the agreement, Pickett will record for the Wicked custom label, as distributed by TK. His first album for TK, "Chocolate Mountain," was produced by Brad Shapiro, who was responsible for several of Pickett's hits for Atlantic. The album was recorded in Nashville and will ship next week.

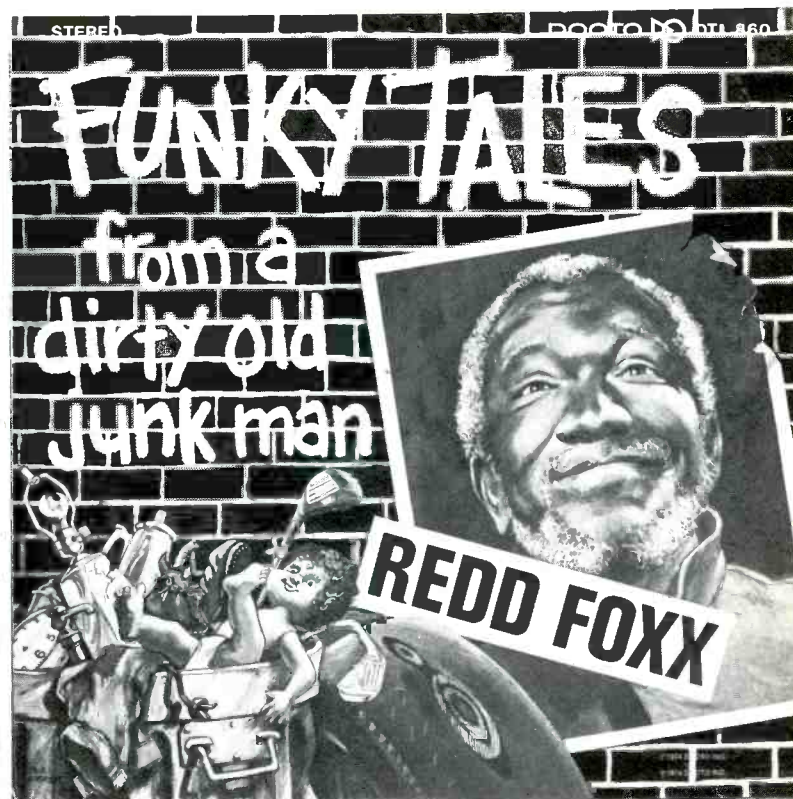
Victor Tavares Signs with Spring

■ NEW YORK—Victor Tavares of the Tavares Brothers, currently riding the charts with their "It Only Takes A Minute" Capitol single, has signed a solo recording contract with Spring Records. The announcement was made by Spring/Event principals Bill Spitalsky and Roy and Julie Rifkind.

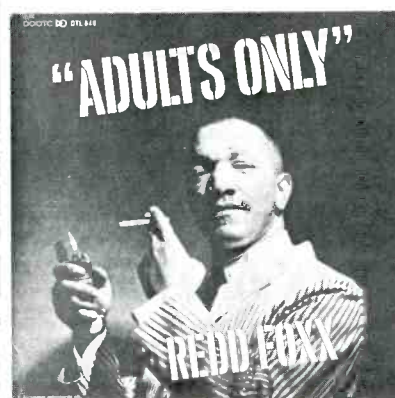
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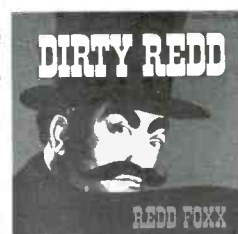


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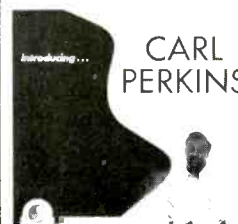


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DTL846

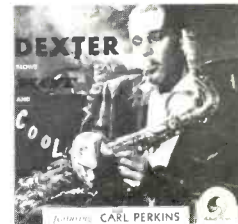
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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Jo Walker: Growing Up Country with CMA

By DON CUSIC

■ Jo Walker is executive director of the Country Music Association, an international trade organization based in Nashville, created to promote country music. The organization is directly responsible for more country music on radio, television and in record stores. In this Dialogue, Mrs. Walker discusses the development, accomplishments and organization of the CMA. The following is the first of two parts.



Jo Walker

Record World: What is the Country Music Association?

Jo Walker: CMA is an international trade association, the purpose of which is to promote and publicize country music. I think CMA is many things and our brochures explain what it is and what it does. Different people think of it as being different things, and I am sure there are still some misconceptions. We're not an auditioning organization—we neither audition artists nor song material nor help artists obtain contracts. Its overall purpose, as country music grows, is to assure that our members enjoy a greater share of its success.

RW: Give us a brief history of how the CMA began.

Walker: It began in 1958. I think one of the first meetings was held in Miami, in June of that year. The CMA grew out of the collapse of the old Country Music Disc Jockey Association. There were a number of people involved in the beginning of CMA and for fear of leaving someone out, I'm not going to go into names. Of course, the founding president of CMA was Connie B. Gay, and the founding chairman of the board was Wesley Rose. Those two definitely were involved but there were a number of other people who were interested. Although the D. J. Association couldn't get off the ground, many felt that there were enough people interested in it who were not disc jockeys to make it an industry-wide organization for country music. I think the key to CMA's success is that all facets of the industry do work together.

CMA was chartered in September, 1958 and a number of staunch supporters and founders became lifetime members at that time. The dues were \$100 and it gave us a little money to get started. I was not involved then, but they had their first organizational meeting and dance during the WSM Grand Ole Opry Birthday Celebration which at that time was still called the Disc Jockey Convention, and it was held in November instead of October. I was hired by a committee composed of Connie B. Gay, Dee Kilpatrick, then manager of the Grand Ole Opry, and the late Hubert Long. I began work in early December, 1958 as sort of a general office person. I was the only one there, but there was the thought that the Board would soon be hiring an executive director. We began with about 230 members including lifetime individuals at that time. Lifetime membership was limited to 50 then, and we had nearly 50 lifetime members when I went to work.

In January, 1959, the Board employed the late Harry Stone as director. Harry came to CMA from WWL-TV in New Orleans. He was a former vice president and manager of the Grand Ole Opry at WSM almost from its inception in 1925. Harry had left WSM a little earlier in the 50's to be a television consultant. He went to Phoenix and later to WWL television. Harry was anxious to come back to Nashville after a tenure away; CMA sounded promising and exciting to him, and the Board, of course, realized he was a man who had a great deal of knowledge of the industry and a great deal of respect.

Ernest Tubb was on the first Board and the Opry members were very fond of Harry Stone, so it seemed an excellent idea. The first

couple of years were a strain for CMA, but it was a privilege to be associated with Harry. He worked very hard and I believe Harry felt that the support of the entire industry was already behind CMA. The Board, of course, realized that it wasn't at that time and they were looking to Harry to come up with ideas to raise the money. So, it was a really rough year and Harry worked very hard and came up with a couple of ideas that did not go through at that time but later did provide CMA a great deal of financing. But, at the end of one year, and by mutual agreement, Harry left CMA. It was really because we simply did not have the money to pay both our salaries and mine was much less than his. So, Harry went into another field of work. I remained as general office girl for about another year or so before I was made executive director.

RW: During the development between 1958 and now, you set a lot of major goals for CMA. You worked toward them; you achieved some of them. What were some of those goals?

Walker: We had a lot of goals. Of course our first goal was to make CMA a strong organization, one that would be respected and recognized by the entire world of music. We were at a low ebb with the programming of country music and one of our first goals was to interest broadcasters in programming country music and bring it to the people. It was the contention of the Board that if people were exposed to it, they certainly would like it, and it would become more popular throughout the country. In those days, it was still pretty regional and I think that's one of the goals that certainly has been achieved—every major market now has at least one country music station. In fact, we have had complaints from stations that had been country for awhile and had a good corner on the market. Other stations came in and programmed country music. They sometimes felt that we had over-promoted it, but I think country music itself is what now does the job. It interests broadcasters and they switch, such as KNEW did in San Francisco last year. That market really did need a country music station. KGBS switched to country last October 14 in Los Angeles. We already had KLAC doing a marvelous job. These are just two recent examples of what's been happening in major markets all over the country. One of the most exciting change of stations was when WHN, a 50,000 watt full-time station, went country in 1973, in New York City. Perhaps this had the greatest impact on all broadcasters.

... One of our first goals was to interest broadcasters in programming country music and bring it to the people.

Getting back to the goals, our primary purpose was, and still is, to promote and expand the use of country music worldwide. One way we did that was by interesting the advertising community in large markets, primarily New York. The Association made country music presentations beginning in 1963 for a period of about five years. Two were done in New York, one in Detroit, one in Los Angeles, and one in Chicago, and these presentations were geared to sell country music and try to break down the barriers among advertising communities. We convinced radio stations to program country music and they needed support in getting major advertising on the station.

We feel that with the help of artists who donated their talent and time and paid their own expenses to go into these markets, and the businessmen who wrote the scripts, produced the shows, and gave hard-hitting presentations to the people, that a lot of barriers were broken down, although some still exist.

Almost every advertiser has bought into country stations. Some national advertisers such as American Express have been tough to crack. They felt country fans didn't use charge-cards or didn't fly anywhere. Through surveys, they have come to realize that they do and now many of the country stations have this type of client as sponsors on their stations.

(Continued on page 24)

It was in Charles Dickens' "Oliver Twist" that the Artful Dodger was last heard from, teaching young Oliver the ropes of the pick-pocket game. The reason he was called the Artful Dodger was his uncanny ability to escape without getting caught.

Well, Artful Dodger is back, and although their profession is just a bit more respectable than picking pockets, they are getting away clean with some of the freshest, smoothest rock and roll to slip onto the music scene in some time.

ARTFUL DODGER

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The first album produced for Pilot Records, Inc., on Columbia Records

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Produced by Jack Douglas for Waterfront Productions.

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PILOT RECORDS INC.

Robertson To Produce Neil Diamond Album

■ NEW YORK — Composer-performer Neil Diamond has joined forces with The Band's Robbie Robertson as the producer of his next Columbia Records album. Following the completion of the album, Diamond will map plans for his return to the concert stage after a three-year-plus self-imposed sabbatical.

Robertson will arrange as well as produce Diamond's album, which is currently being composed. It will be a collection of original songs and will be recorded entirely at the Malibu studios, heretofore used exclusively by its owners—Bob Dylan and The Band.

Recording sessions will begin the third week in October and are expected to continue for approximately eight weeks.

Although Diamond's plans for his concert return are sketchy at this time, it is known that he expects to make it worldwide and in three or four sections, with recording and vacation time in between.

Page To Produce Fania Disco LP

■ NEW YORK—Producer-arranger Gene Page will co-produce (with Fania Records president Jerry Masucci), arrange and conduct a Latin disco album featuring the Fania All-Stars.

Masucci and the All-Stars will fly to the west coast on October 13 for sessions at the Sound Factory in Los Angeles. Johnny Pacheco will serve as musical director of the project.

In addition to Pacheco, Fania All-Stars personnel for the disco album include: Ray Baretto (congas), Bobby Valentin (bass), Roberto Roena (bongos), Papa Luca (piano), Nicky Marrara (timbales) and Eddie Benites (guitar).

Feting Olivia



A host of celebrities turned out for MCA's party in celebration of Olivia Newton-John's first headlining engagement at the Riviera. Shown above, from left, are, (top row) Bobby Gentry, Bill Hudson, Brett Hudson, Olivia and Mark Hudson; RW's Spence Berland, Olivia and RW's Ben Edmonds; (bottom row) John Reid, president of John Reid Enterprises with Olivia; and MCA vice president/marketing Rick Frio, Olivia's manager Lee Kramer, Olivia's producer John Farrar, Olivia and MCA promotion representative Chuck Meyer.

Five Album Release Set by Phonogram

■ CHICAGO—Five albums make up Phonogram, Inc./Mercury Records' October release. The Mercury debut of the Dells, the second lp by the re-formed Spirit, two albums by the Statler Brothers and the American debut of Streetwalkers comprise the release.

The Dells' Mercury debut is titled "We Got To Get Our Thing Together." The title track of the album has been released as a single. The Spirit lp, "Son Of Spirit," contains the new single, "Holy Man." The group is set for another U.S. tour to commence in late October.

The Statler Brothers' albums are entitled "Holy Bible—Old Testament" and "Holy Bible—New Testament." The two lp's are the Statlers' interpretation of the Bible. "Streetwalkers" is the debut album for the British group featuring Roger Chapman and Charlie Whitney from Family and Bob Tench from the Jeff Beck Group.

Financial Allegations Denied by Capitol

■ LOS ANGELES — Reported charges that Capitol Records had overstated its current financial condition have been characterized as "wholly unsupported and outrageous" by Charles Fitzgerald, the company's vice president, finance.

Fitzgerald pointed out that the only source for the charges, which were reported recently by the Los Angeles Times, was an unsworn statement filed by an attorney for a plaintiff in a pending suit against the company. "The unspecified charges were neither substantiated in the statement nor attributed to any sources," Fitzgerald said.

Fitzgerald confirmed that a subpoena had recently been issued by the US attorney's office here for certain records, but stated that "the company is unaware of the basis for any investigation, and no specific information regarding an investigation has been supplied by the U.S. attorney's office."

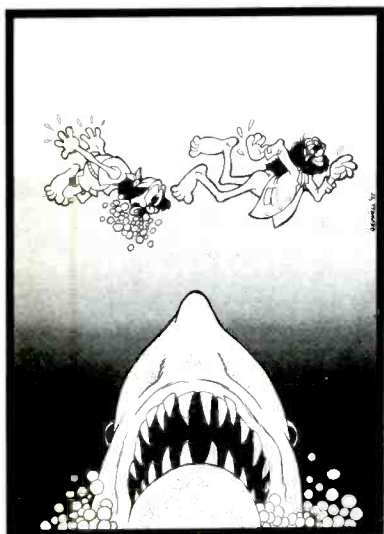
Le Mel to First Artists

■ LOS ANGELES — First Artists Productions, an entertainment complex formed by Dustin Hoffman, Steve McQueen, Paul Newman, Sidney Poitier and Barbra Streisand, has set plans for an expansion into various aspects in the music industry, including the establishment of a label, a production company and an expansion of its publishing activities. The firm has named Gary Le Mel as director of music operations.

He's One of a Kind



While in town recently Capricorn recording artist Bobby Whitlock visited the Record World offices to talk about his "One of a Kind" album. Whitlock is shown above flanked by Capricorn director of publicity Mark Pucci (left) and RW's Roberta Skopp.



RCA/Soul Train Power



RCA Records has broadened its rhythm and blues base via an agreement with "Soul Train" host Don Cornelius and the show's producer, Dick Griffey. Shown here celebrating the new relationship and the release of the first single, "Soul Train '75," on the newly-formed Soul Train label, are, from left: Myron Roth, RCA Records division vice president, business affairs; Griffey; RCA Records president Ken Glancy; Cornelius and Mel Ilberman, division vice president, commercial operations. "Soul Train '75," by The Soul Train Gang, is the nationally syndicated TV show's new theme.

E/A Releases Two

■ LOS ANGELES—Elektra/Asylum Records has set the third Asylum album by Tom Waits and the Asylum debut album by Andrew Gold for national release this week. Both albums are being supported by extensive sales, merchandising and promotional campaigns, with special emphasis on both artists' current touring activity.

"Nighthawks At The Diner," Tom Waits third album for Asylum, is a specially-priced two-record set produced by Bones Howe and recorded live at the Los Angeles Record Plant during the summer. "Andrew Gold" is the debut album by singer, writer and instrumentalist Gold, a veteran of Linda Ronstadt's performing and recording band. Recorded in Los Angeles and produced by E/A's director, a&r, Charles Plotkin, the set includes 10 Gold originals, with the artist featured on guitars, keyboards and percussion.

Supportive merchandising for both albums will include in-store display materials, with radio and print advertising to be tied to live appearances by the artists. In addition, Waits' previous Asylum albums will be cross-merchandised with the new live set to generate catalogue sales.

Grimora Pubbery Bows

■ LOS ANGELES—Pete Moore and Bill Griffin of the Miracles have formed Grimora Publishing Company (ASCAP). Moore and Griffin wrote all material for the current Miracles' lp, "City of Angels," recently released on Tamla.

RCA Names Smith To Red Seal Post

■ NEW YORK—The appointment of Glenn A. Smith as Red Seal product merchandising manager has been announced by Ernest Gilbert, director, Red Seal marketing, RCA Records.



Glenn Smith

Smith joins RCA Records after having held a number of positions with Franklin Music of Philadelphia. He joined the Philadelphia chain as a classical record buyer in 1972 and subsequently was record manager, operations manager, assistant store manager and store manager.

Background

Smith was graduated from Boston University in 1963, with a Bachelor of Science degree in Broadcasting. After graduation, he worked as a news writer and announcer for WJLK in Asbury Park, N.J., and as radio-TV editor for the Georgia Game and Fish Commission.

New York, N. Y.

By IRA MAYER and ROBERTA SKOPP

■ WHO SEZ HEROES ARE HARD TO FIND: An extraordinary media event occurred here on Monday (6). A Banker's Trust branch in the Village was held up by a young man who identified himself simply as 'Cat.' He was armed and held 10 hostages because the police had surrounded the bank, and there was no means of escape. A WNEW-FM newsman contacted Cat by phone while the 23 year-old was in the bank. Cat asked that the station play the **Grateful Dead** and asked to talk with WNEW-FM air personality and program director **Scott Muni**, who was on the air at the time. Phone contact between Muni and Cat (who was found out to be **Ray Olsen**) was made at around 5:30 p.m. Muni proceeded to try and "cool him out" over the phone, and put Cat in phone contact with an old girlfriend, with whom he had requested to speak. Police listened to the station and were able to more fully understand the situation from the conversation. Cat suggested killing himself, and Muni kept calming him. When contacted by **RW**, Muni explained that from the phone conversation he was able to tell that "he obviously was not a bank robber, but a kid who was mixed up and in trouble. I just tried to help him." Muni went down to the bank, as requested by Cat, in order to try and talk him out of the situation. Police would not let Muni enter the bank for fear that he too would become a hostage, but he was able to speak with him at 9:45 p.m., when Cat said he wanted to make a statement and wanted to make it to Muni and then hear it on the air. When Muni left to go to the bank to talk with Cat, the station continued to play the music that Cat requested (the Dead, **The Stones** and **Dylan**—with Cat making the most fuss about the Dead), and the station had to drop its newscast, which referred to him as an "attempted bank robber" and featured an interview with his father, because, according to Cat, it irritated him. The police did eventually get in and captured Olsen and no one was hurt. Muni, who is one of the best-known disc jockeys anywhere, said, regarding listener response, "I've never saved mail before but this is the first time in my life that I will."

AND NOW FOR THE REAL WORLD . . . GOSSIP: In the super-heavy rumor department we hear word that negotiations between **Ringo Starr** and ABC are near completion . . . Virgin Records will reportedly now be distributed by CBS . . . Island is rumored to be setting up new distribution plans . . . **Phoebe Snow** got married this week . . . **Elton John's** forthcoming "Rock of the Westies" set is dedicated to **Dee Murray** and **Nigel Olsson**, now departed from Elton's band . . . Speaking of operators, **Manhattan Transfer** was booked into the Waldorf Astoria for two weeks in December, no doubt as slick holiday offerings . . . **George Duke** has joined the new **Billy Cobham** band, currently readying a set at Electric Lady Studios . . . **Ray Stevens** has joined the crew at CBS . . . **Carly Simon** is due back in the studio in November, and supposedly not with her usual producer, **Richard Perry** . . . The **Rolling Stones** are not breaking up, contrary to the AP story from Chile . . . Expect a forthcoming single from "Seven Little Girls, Sittin' In The Back Seat, Kissin' And A-Huggin' With Fred"—**Paul Evans** on Big Tree with a bicentennial release . . . There's an upcoming British tour for **Queen** (their first under **John Reid's** management) set for November, as a practice run for a Stateside tour in January or February. Their new album's entitled "A Night at the Opera" and is due out in November . . . **Bette Midler's** working with **Moogy Klingman** at Secret Sound putting finishes touches on her album, now set to be released in late November. The album contains several Bette originals, with a single to precede the album's release . . . And, we in New York would like to welcome **George Lee** back here, and back to MCA.

OH WHAT A LOVELY FALL: The **Dudes** are resting comfortably following a tour of Canada with the **Bee Gees**, hopes sited on a New York date in the not-too-distant future . . . Gallagher's Steak House took down a picture of **Jim Brown** in order to make room for the **Bay City Rollers** . . . **Chuck Mangione** to perform with quartet and orchestra at Carnegie November 1st, playing from his up-coming A&M release "Bellavia." . . . "Laserium," the multi-media show at the Hayden Planetarium, goes into its second year with a new show designed around **Pink Floyd's** "Echoes" and **Emerson, Lake & Palmer's** "Hoedown" . . . And speaking of planets, the Frist Planetary Celebration takes place October 24 at the United Nations, proceeds going to an international educational program "to alert people everywhere to their new responsibilities as individual citizens in a world community." Participants include **Carlos Santana**, **James Taylor**, **Mahavishnu John McLaughlin** and **Sonny Rollins** . . . The **Earl Scruggs Revue** is staying on the road while Earl recovers from a plane accident.

SISTER SLEDGE—Atco 7035

LOVE HAS FOUND ME (prod. by Bert DeCoteaux & Tony Silvester) (Ear Drum, BMI)

This singing family injects pure energy and emotion into their latest effort, sounding like a combination of the best the '60s girl groups had to offer.

DEODATO—MCA 40469

CARAVAN/WATUZI STRUT (prod. by Eumir Deodato) (American Academy Of Music/Kenya, ASCAP)

A heavily rhythmic Latin influence links the Ellington classic with the Maestro's own song to create an unremitting instrumental sound.

MAJOR LANCE—Osiris OSI 002

I'VE GOT A RIGHT TO CRY (prod. by Major Lance & Al Jackson) (Curtom/Jolynne, BMI)

The late Al Jackson produced this Curtis Mayfield tune for the Major—a song about a woman's wandering with the emphasis placed on an extravagant melody.

TOM JONES—Parrot 5N 40086

(London)
MEMORIES DON'T LEAVE LIKE PEOPLE DO (prod. by Johnny Bristol) (Bushka, ASCAP)

Tom Jones' latest musical collaboration with Bristol is this soaring ballad which he handles in his own soulfully inimitable style.

JON LUCIEN—Columbia 3 10232

CREOLE LADY (prod. by Larry Rosen) (Ke-Bo, ASCAP)

A romantic ballad spotlighting Jon's deep, rich tenor is given a poetic reading. Tune from his "Song For My Lady" lp is a Creole delight.

THE GUESS WHO—RCA JH 10410

WHEN THE BAND WAS SINGING "SHAKIN' ALL OVER" (prod. by Jack Richardson) (Cummings-Troiano & Assoc./Cirus/Septima, BMI)

One of the group's rockiest singles in awhile finds them playing with as much gusto as they did 10 years ago.

JOE DOLAN—Pye 71033

SWEET LITTLE ROCK 'N' ROLLER (prod. by Roberto Danova) (Warner Bros., ASCAP)

Singer borrows the Chuck Berry title and keeps the same essential rocking spirit. Song takes a different, updated look at the girl.

CREATIVE SOURCE—Polydor PD 14291

PASS THE FEELIN' ON (prod. by Mike Stokes) (Clarama, BMI)

Title track from the group's latest lp buzzes with synthesized ripples adding a rich texture to this emotive ballad.

ELVIS PRESLEY—RCA JA 10401

BRINGING IT BACK (prod. not listed) (Silverline, BMI)

Elvis sounds comfortably convincing on this mid-tempo number. An introspective country influenced tune on which he echoes with authority.

CHOCOLATE MILK—RCA JH 10421

MY MIND IS HAZY (prod. by Allen Toussaint & Marshall Sehorn) (Marsaint, BMI)

Group whose "Action Speaks Louder Than Words" single made a sizeable impact, follows with another chunk of New Orleans Bayou funk.

COKE ESCOVEDO—Mercury 73709

NO ONE TO DEPEND ON (prod. by Pat Gleeson) (Petra, BMI)

This ex-Santana man reinterprets his most popular contribution. The pace is slowed down and synthesized to create a sizzling treatment.

BRENTON WOOD—Warner Bros.

WBS 8144
IT ONLY MAKE ME WANT IT MORE (A Midget Production) (Little Peanut, ASCAP)

The "Gimme Little Sign" man returns with a reggae sound and an appealing melody which will start 'em singing along like they did in '67.

STATUS QUO—Capitol P 4125

DOWN DOWN (prod. by Status Quo) (Duchess/Shawbury, BMI)

British quartet who have amassed a large following back home are looking here for their first U.S. hit. This heavy metal rocker could be it.

MARIE GREEN—Buddah BDA 494 N

SORRY, THAT NUMBER'S BEEN DISCONNECTED (prod. by Patrick Adams) (Pap Music Division/Rising Sun, ASCAP; Markie Boy/Kama Sutra, BMI)

Lively, up-tempo song about a gal who finds that her guy has "disconnected" himself from her life.

FLORENCE WARNER—Epic 8 50152

ANYWAY I LOVE YOU (prod. by Glen Spreen) (Hickory Grove, ASCAP)

Dan Fogelberg's song is given a delightful country-tinged interpretation. Songstress on the brink of a comeback shows warmth and radiance.

STARK & McBRIEN—RCA JH 10415

WE'VE GOT TIME (prod. by David Spinozza) (N.Y. Times/Rumanian Pickleworks, BMI)

Manchester-Sager tune from this duo's "Big Star" lp is a lilting ballad offering an optimistic point of view.

TOM MIDDLETON—Columbia 3 10231

ONE NIGHT LOVERS (prod. by Bob Gallo) (Web IV, BMI)

Canadian balladeer debuts here with a Paul Davis number. Sentimental tale is reinforced with a strong chorus. Give it a listen.

ISAAC HAYES—ABC 12138

COME LIVE WITH ME (prod. by Isaac Hayes) (Incense, BMI)

A change of pace ballad finds Hayes crooning through his follow to "Chocolate Chip." Rich, full orchestra sound should repeat his success.

SOUTH SHORE COMMISSION—Wand

11291 (Scepter)

WE'RE ON THE RIGHT TRACK (prod. by Stan Watson & Norman Harris) (Nickel Shoe/Six Strings, BMI)

Group takes the express to disco land with a lush produced Blue Magic number showcasing soft, appealing harmonies.

SMOKIE—MCA 40471

DON'T PLAY YOUR ROCK N' ROLL TO ME (prod. by Mike Chapman & Nicky Chinn) (Chinnichap, BMI)

This UK group works with the Chapman-Chinn team to create a solid sound of their own around a Bo Diddley riff. Ballad is an English chart success.

MAJOR HOOPLE'S BOARDING HOUSE—

Private Stock 041
I'M RUNNING AFTER YOU (prod. by Greg Hambleton) (Axe, ASCAP)

Canadian group with several singles to their credit offer a brisk, pop sound. Fine harmonies create immediate AM appeal.

MICHAEL BACON—Monument ZS8

8669 (Columbia)

TEXAS COWBOY (prod. by Michael Bacon, Rob Galbraith & Don Potter) (Combine, BMI)

Song from his "Love Song Believer" is a cowboy tale with a contemporary pop flavor. This lush ballad is Bacon's gateway to top 40 play.

LETTERMEN—Capitol P 4161

IF YOU FEEL THE WAY I DO (prod. by David D. Cavanaugh & Lettermen (Unart, BMI)

Fine hushed harmonies which have been the group's trademark punctuate this ballad. If you feel like they do, you'll lend a listen.

FREE BEER—Southwind SW 323 (Buddah)

I'M IN LOVE (prod. by Brenden Harkin) (Interval, BMI)

Group offers a homogenous blend of folk styles leaning toward a harmonic, well produced soft rock sound.

Audiofidelity Execs. Out on the Road

■ NEW YORK—Herman D. Gimbel, president of Audiofidelity Enterprises, has announced that all key sales executives of the company will be on the road for the next two weeks. Each executive will be holding extensive sales/promotion meetings with BASF distributors around the country.

Audiofidelity Enterprises recently took over United States and Canadian distribution of the BASF music division and the planned meetings will serve as a form of personal introduction. All Audiofidelity Enterprise distributors will also be visited during the road trip, plus key retail accounts in each distributor's area, to promote Audio Fidelity Records and affiliate labels—Black Lion Records, Chiaroscuro Records, Enja Records and First Component Classical Series. At each meeting new record product will be shown and various promotion campaigns will be discussed.

Audiofidelity Enterprises sales executives who will be on the road include Harold Drayson, executive vice president; Sidney Hess, vice president; Bill Singer, national sales manager; Roy Rosenberg, national promotion director; Hal Gold, midwest sales manager; and Earl Horwitz, West Coast sales manager.

Recording Acad. Nashville Meet Covers Wide Range of Topics

■ NASHVILLE—During a three-day meeting held here at the Hyatt-Regency Hotel last weekend, the 23 national trustees of the Recording Academy (NARAS) reaffirmed Los Angeles as the site of its 18th annual Grammy Awards Show; approved a permanent location for the Recording Hall of Fame, as well as additional funding for the Hall and the NARAS Institute; hammered out a balanced budget for the forthcoming year, and called for even greater communication among the Academy's seven chapters, while declaring a moratorium on the creation of new chapters.

In addition to the reaffirmation of Los Angeles, the trustees voted to include one or more segments in each Grammy Awards Show, depicting the music and recording activities in a specific chapter (Chicago was selected for next year's show), and held discussions with Pierre Cossette, executive producer of the Academy's annual TV special, regarding its exact location in Los Angeles, the Academy's desire for increased on-the-air promotion for the show, as well as the over-all artistic approach to the program.

The Hall of Fame site approved by the trustees, but subject to

further negotiations with the city of Burbank, is located next to the NBC studios. The trustees also reviewed the upcoming selection of an architect for the Hall and explored ways of creating additional financing and of securing suitable exhibition materials for the project.

Much give-and-take featured the discussion leading to a balanced budget, the Academy's first in several years. While voting to eliminate the partial subsidizing of chapters, the trustees granted permission to the chapters to raise their dues. And as a means of establishing better communications among chapters, and also enabling them to benefit from each other's membership meeting experiences, the Trustees called for monthly interchanges of chapter reporting.

In matter relating specifically to the Grammy Awards, the Trustees voted to create an additional category, effective next year, for Best Vocal Arrangement, and approved the proposed craft nominating committees submitted by each chapter for arranging, engineering, album packaging, album notes and jazz performances. They also ratified the membership of the special classical nominating committee.

In other matters, the Trustees voted to continue the investigation of a possible promotion or premium record; heard a report of the success of the two and a half year old, weekly Grammy Treasure Chest radio series, produced for the U.S. Treasury Department; voted to strengthen eligibility requirements for producers' memberships in the Academy; emphasized the need for continuing stringent review of all membership applications; pursued and accepted activity and financial reports from the chapters, and agreed to retain the current publishers of the annual program book.

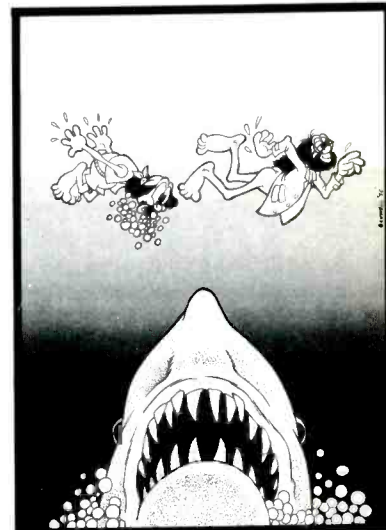
Moment of Silence

The meeting, hosted by the Nashville chapter, opened with several moments of silence in honor of Dick Jablow, the Academy's late, long-time counsel and a guiding force. Attending the conference were national president Jay Cooper, national executive director Christine Farnon, national treasurer Sid Feller, national consultant George Simon, attorney Mel Nelson, awards assistant Carolyn Knutson, plus trustees, officers and chapter executive directors that included Atlanta's Bill Huie, Maurice LeFevre, Bill Lowery and Mary Tallent; Chicago's Jim Atlas, Bobby Schiff, Kenny Soderblom and Charlotte Caesar; Los Angeles' Stan Farber, Bernie Fleischer, Mile Melvoin, F. M. Scott, III, Paul Weston, Lee Young and Betty Jones; Memphis' Knox Phillips; Nashville's Bill Denny, Don Gant, Wesley Rose, Glenn Snoddy, Joe Talbot, Bob Thompson and Francine Anderson; New York's Selma Brody, Connie DeNave, Dan Morgenstern, Anne Phillips, Stephen Schwartz, Allan Steckler and Barbara Horn, and San Francisco's Fred Catero, Ed Wetteland and Beverly Sommerfeld.

UA Holds National Sales & Promo Meet



United Artists Records recently flew its entire national sales and promotion staffs to Los Angeles for a meeting at which new product was played, plans for the remainder of 1974 were discussed, and workshops were conducted. UA president Al Teller played new product for those assembled by Electric Light Orchestra, Bobby Womack, Donald Byrd, Bobbi Humphrey, Billy Joe Spears, Paul Anka, Dr. John and other UA and Blue Note acts. Pictured from left (top row) the entire United Artists promotion staff; the UA sales force (from left): Dan Alvino, national sales director; Art Keith, midwest regional sales director; Jack Mesler, southeast regional sales director and general manager of UA's Nashville office; Terry Barnes, UA sales coordinator; Bob Wilder, southern regional sales director; Dave Skolnick, eastern regional sales director; and Richard Wagner, western regional sales director; (bottom row) shown receiving a special award presented to him by United Artists executives is Billy Bass (center), being congratulated by (from left) Alvino; Ray Anderson; Sal Licata, vice president and general manager of UA; Teller; and Danny Diante, UA director of talent acquisition and development, a&r; UA promotion people John Parker; Tom Schoberg; Jack Campbell; Larry Cohen; Nancy Sain; UA director of album promotion Billy Bass; UA vice president of promotion Ray Anderson; James Heathfield; Jack Satter; Stuart Sank; Jerry Seaboldt; UA product manager Linda Rogoff; Eddie Levine; Gene Armond; Tom Moore; and Jackie Dean (kneeling).



ARE YOU READY FOR FREDDY

FREDDY FENDER—ABC Dot DSD-2044 (6.98)
Obviously the answer is yes, for the public became Freddy Fender's best friend with "Before the Next Teardrop Falls." A repeat performance is "Secret Love," drawn from this latest collection of Tex-Mex country with a pop flavor. "Take Your Time" and "I Can't Put My Arms Around A Memory" are other favorites.



PARADISE WITH AN OCEAN VIEW

COUNTRY JOE McDONALD—Fantasy F-9495 (6.98)
Country Joe resurfaces with his social conscience and penchant for introspection intact. His first for Fantasy finds him fronting a strong rock band with his lyrics properly up front. "Tear Down the Walls," "Save the Whales" and "Oh Jamaica" register the right musical-social-autobiographical balance.



MODERN SCREAM

LILY TOMLIN—Polydor PD 6051 (6.98)
With television and personal appearances the backbone of a broadly based following, Ms. Tomlin combines studio and live takes for an hilarious escapade through the lives of the characters she has created—Ernestine, Edith Ann and Mrs. Beasley among them. "Rubber Freak" and "Grrr" are prime examples of her talents.



FLYING AGAIN

FLYING BURRITO BROS.—Col PC 33817 (6.98)
One of the first of the west coast country rock bands is on a new label, sporting a smooth, sunshiny image. The members assume various functions within the ensemble (lead vocals, writing, etc.) without losing that recognizable Burrito character. "Why Baby Why," "Hot Burrito #3" and "Wind and Rain" will keep FBB aloft.



URSZULA

URSZULA DUDZIAK—Arista AL 4065 (6.98)
Ms. Dudziak has one of the most unique and flexible jazz voices working today. Husband/producer Michal Urbaniak has surrounded her with a wide variety of textures and many flying creatures (three mosquitoes and a "Butterfly"), plus the disco single, "Papaya." An unusual record worthy of attention.



BANQUET

LUCIFER'S FRIEND—Passport PPSD 98012 (6.98)
Though the black leather on the cover holds true to the group's image prior to this album, things have definitely changed. Still rooted in a hard-rock frame, the infusion of horns and strings makes them a powerful FM contender. "Our World Is a Rock 'N' Roll Band" and "Spanish Galleon" offer two musical views.



THE TONY BENNETT BILL EVANS ALBUM

Fantasy F-9489 (6.98)
The interplay between Bennett's crusty tenor and Evans' strong interpretive keyboard work is heartwarming, shedding new light on both men—the jazz side of Bennett and Evans' ability to make his statements concisely. "Young and Foolish," "Waltz For Debby" and "When in Rome" are especially rewarding collaborations.



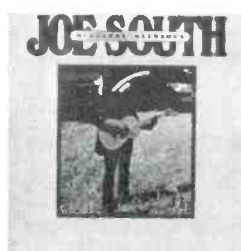
SKYBIRD

TONY ORLANDO & DAWN—Arista AL 4059 (6.98)
Orlando can do no wrong no longer, his television show carrying him to further heights each week. The title track/single, the slow dancing "Jolie," the honky tonkin' "Come Back Billie Jo" and the ballad-like "All in the Game" and "Did You Ever Think She'd Get Away From You" give full vent to his talents.



MIDNIGHT RAINBOWS

JOE SOUTH—Island ILPS 9328 (6.98)
South returns as songwriter and artist after three years replenishing the spirits. The title track medley, "Home and Home-sick" and "It Got Away" are melodically as strong as "Games People Play" and will contribute to renewed interest in South pop-wise as well as introducing him to the rock audience.



HARDER TO LIVE

SPLINTER—Dark Horse SP 22006 (A&M) (6.98)
Mr. Harrison's proteges in their second outing, further refining the duo's soft-rock, acoustic-based sound. "Half Way There" is an up-tempo toe-tapper, "Which Way Will I Get Home" a tasty Tom Scott-highlighted ballad. "Lonely Man" is a Harrison-dominated, even-tempered number.



RETURN TO FOREVER

CHICK COREA—ECM 1022 (Polydor) (6.98)
The first Return to Forever album, released in the U.S. for the first time. With Joe Farrell, Flora Purim, Stanley Clarke and Airtio, Corea set himself a high standard for future work. Though lengthy for an airplay item, "Sometime Ago-La Fiesta" is ensemble jazz at its finest—light, airy and rhythmically infectious.



TOUCH

JOHN KLEMMER—ABC ABCD 922 (6.98)
Klemmer is a jazz-based reed man with a unique tenor sax voice. Looking to gain acceptance from the contemporary jazz-rock audience, he pays careful attention to rhythmic details and structuring solos. "Touch" and "Glass Dolphins" are warm impressionistic poems; "Body Pulse" and "Tone Row Weaver" drive insistently.



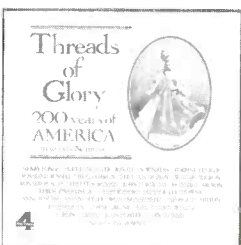
ELYSIAN ENCOUNTER

BAKER GURVITZ ARMY—Atco SD 36-123 (6.98)
Now on Atco Ginger Baker's latest group wanders into open territory with a battery of amplifiers and diverse musical ideas. Baker, the Gurvitz brothers, Peter Lemer and Mr. Snips deliver a heat-charged set full of ripping guitar solos and solid percussion throughout. Sample "The Dreamer," "The Key" and "Times."



THREADS OF GLORY

LEE BOWMAN, NARRATOR—Phase 4 6SP 14000 (London) (26.00)
Excellent special programming for bicentennial weekend specials and eminently suitable for libraries and other academic institutions. Readings and music are interwoven in an entertaining and educational pattern. Si Alpert prepared the script, Tony D'Amato the music.



(Continued on page 154)

CONCERT REVIEW

The Starship & the Dead: 'A Flash from the Past'

■ LOS ANGELES — For one fine but fleeting afternoon it was the "Summer of Love" all over again as the Grateful Dead (Grateful Dead) and the Jefferson Starship (Grunt) joined forces in a free concert held in Golden Gate Park. A crowd in excess of 25,000 braved the chilly weather to gather in the long, narrow Linley Meadows area, hours before the designated starting time of 12 p.m.

The concert/event — billed as "Unity Fair '75"—was conceived as a benefit for a San Francisco organization called People's Ballroom. The group was instrumental in making all the proper arrangements for the concert, even before the prospective bands were contacted. People's Ballroom officials were hopeful that if this concert came to pass without major incident, future free shows could be held on the more spacious Polo Field.

For the Dead and the Starship—who hadn't played on the same bill in five years—this concert was certainly more significant than a mere rehashing of past glories. For both bands it was an affirmation of their renewed strength, as evidenced by their current chart hits—the Dead's "Blues For Allah" and the Starship's "Red Octopus."

The show started right on time, as the Jefferson Starship opened with "Ride The Tiger." The group's enthusiasm was readily apparent as they gained momentum. Unfortunately, equipment failures soon set in, and it took about 30 minutes to rectify the problems.

Once back onstage, the Starship had no trouble rekindling the spark as they surged into "Play On Love," which featured Grace Slick in a familiar role—proselytizing for love and its free expression. This number was often reminiscent of the old Airplane days, when the band's stage manner was particularly strident. Guitarist Craig Chaquico continues to prove his worth by keeping the tasty licks flying.

A flash from the past was inevitable on this afternoon, and "White Rabbit" was it. Grace Slick, in a seemingly effortless performance, proved this tune has lost none of its eerie charm, even though its ambiguous message—"feed your head"—once seemed so controversial.

Marty Balin, who has re-emerged as a creative force in the Starship, joined Slick in a duet on "Sweeter Than Honey,"



Bob Weir, Donna Godchaux of the Dead during the performance.

and he was in rare form on this aggressive vocal. For an encore, the Starship chose an old favorite, "Volunteers," which was received warmly by the huddled masses.

The Grateful Dead have always been considered among the most popular American cult bands. They've sold a lot of records over the years, but have never been as hot as they are currently. Perhaps the "cult status" is now a thing of the past. On this afternoon, the Dead got a chance to show off their new musical accessibility.

Jerry Garcia and his chrome-plated guitar neck were the stars of the Dead's leisurely-paced set. The bright textures that characterize the band's overall sound were especially welcome in the open-air setting. Expressive lead figures conjured up by Garcia were the highlight of "The Music Never Stopped," which also featured Donna Godchaux in high vocal counterpoint.

The audience was quickly won over to this uncommonly engaging mellowness, which continued with "Beat It On Down The Line," "Franklin's Tower" and an extended version of "Truckin'."

"One More Saturday Night," a Chuck Berry-like rocker from Bob Weir's solo lp, "Ace," got the band into a groove that didn't want to let up—and one only wished that this concert didn't have to end. But it did, as all good things do.

Mike Harris

Price Promoted By Phonodisc

■ NEW YORK — Don England, senior vice president of sales for Phonodisc, Inc., announced the appointment of Mel Price to the position of director of sales for the company.

Price previously served as eastern regional sales director of the firm.

Cheering Spheeris



Epic artist Jimmy Spheeris brought his mellow rock to Nashville's Exit/In recently for a 10 show engagement. Spheeris is currently on an extensive promotional tour in support of his Epic lp "The Dragon Is Dancing." Pictured from left are: Steve Embree, Port O'Call; Randy Davidson, Central South Music Sales; Spheeris; and Greg Boyd of CBS Records Sales.

The Coast (Continued from page 10)

Fender moaned as they slapped the cuffs on him and led him through the crowded airport. A policewoman who couldn't keep a straight face blew the ruse en route to the jail, and his exclamation when he discovered he'd been set up by Meaux would probably be enough to get us jailed if we printed it. At the institution he went into the tanks and performed on each one of the five floors, ignoring the warden's advice to play standing next to the door in case he had to make a quick getaway. The most requested tune, as you've probably guessed, was "Wasted Days And Wasted Nights." Plans call for another benefit, this one tentatively at Huntsville, and hopefully somebody who can do something about it will eventually get the message . . .

KC & The Sunshine Band had their Roxy audiences dancing on tables, and if you don't believe us, you can ask **Marshall Chess, Tommy Boyce**, members of the **Main Ingredient** and **Graham Central Station**, **Allan Clarke** of the **Hollies** (who's expected to announce a separate solo deal within a couple of weeks; he's already got a version of **Springsteen's** "Born To Run" in the can that's reported to be magnificent), **David Apps, Spencer Proffer, Phil Wainman, Ron Kramer** or **Keith Allison** . . . **Nigel Olsson** sat in on "Bad Blood" with **Neil Sedaka** at the Anaheim Convention Center, and later popped onstage with **Jackie DeShannon** at the Troubadour . . . With reggae finally gaining a strong foothold in the States (largely via **Bob Marley** and **Toots & The Maytals**), Elektra/Asylum looks to have a hot property in the white Berkeley-based reggaepop band **The Shakers** . . . **Peter Asher** set to produce the next **John David Souther** album . . . **Jim Morrison** is reported to be alive and well yet again, this time in New Orleans. "Well," said **Ray Manzarek** when we contacted him at his rehearsal studio to see what he knew about the rumor, "tell him to get his ass over here." . . . The student body of a high school in Cadillac, Michigan, made **Kiss** the theme of their homecoming festivities last week. The school band will highlight the homecoming football game with a rendition of "Rock Bottom," and a float in the homecoming parade will be built around another of the group's songs, "Firehouse." The band itself was slated at presstime to put in an appearance at the high school and perform for the assembled student body, and we'll have details as to whether the principal of the school was persuaded to submit himself to Kiss makeup next week . . . **Jeff Simon**, a one-time roadie for **Black Oak Arkansas** and **Bachman-Turner Overdrive**, gets the Coast Commendation this week for his club in Van Nuys called the Rock Corporation, which is instituting a policy of booking quality local rock & roll for the untapped teenage masses of the San Fernando Valley. "After six months in operation," he says, "I've found that there are a number of incredible bands around LA without record contracts, and a number of terrible bands with contracts. Our whole goal as a club is to present the best in original upcoming talent." . . . One notable publicist (name furnished upon request) offers this definition of a virgin in the rock world: "an ugly four year old boy."

1001 THE SINGLES CHART 1500

OCTOBER 18, 1975

OCT. 18	OCT. 11	
101	108	SAME THING IT TOOK IMPRESSIONS —Curtom CMS 0103 (WB) (Jay's Ent./Chappell, ASCAP)
102	102	AS I LOOK INTO THE FIRE HEARTSFIELD—Mercury 73706 (House Of Living, ASCAP)
103	103	LOVE ME NOW GINO VANNELLI—A&M (Almo/9, VA, ASCAP)
104	104	WHEN YOU'RE YOUNG AND IN LOVE CHOICE FOUR—RCA PB 10342 (Wren, BMI)
105	101	NOTHIN' HEAVY DAVID BELLAMY—Warner Bros. 8123 (Famous, ASCAP)
106	106	OH BABY WAYNE MIRAN & RUSH RELEASE—Roulette 7176 (Adam R. Levy & Father Rush Baby)
107	107	SALSOUL HUSTLE SALSOUL ORCHESTRA—Salsoul SZ 2002 (Little Jack/Anatom, BMI)
108	115	KING KONG—PART I JIMMY CASTOR BUNCH—Atlantic 3295 (Jimpire, BMI)
109	110	VOLARE AL MARTINO—Capitol 4134 (Robbins/SDRM, ASCAP)
110	112	LOVE HURTS NAZARETH—A&M 1671 (House of Bryant, BMI)
111	111	HOLD TO LOVE PETER SKELLERN—Private Stock 028 (Warner Bros. ASCAP)
112	113	WAKE UP LAW —GRC 2072 (Act One, BMI)
113	136	MANHATTAN SPIRITUAL MIKE POST—MGM M 14829 (Zodiac, ASCAP)
114	123	LET'S LIVE TOGETHER ROAD APPLES—Polydor 14285 (Landers Roberts, ASCAP)
115	116	OVER MY HEAD FLEETWOOD MAC—Reprise RPS 1339 (Rockhopper, ASCAP)
116	—	SOMEWHERE IN THE NIGHT RICHARD KERR—Epic ZS8 50153 (Irving, BMI)
117	117	THIN ICE OZARK MOUNTAIN DAREDEVILS—A&M 1709 (Lost Cabin, BMI)
118	119	THE MUSIC NEVER STOPPED GRATEFUL DEAD—Grateful Dead GD XW718 G (UA) (Ice Nine, ASCAP)
119	—	JUST A SMILE PILOT —EMI 4135 (Capitol) (Al Gallico, BMI)
120	120	(IF YOU WANT IT) DO IT YOURSELF GLORIA GAYNOR—MGM 14823 (Robin Song/Tomeja, ASCAP)
121	—	NICE, NICE, VERY NICE AMBROSIA—20th Century TC 2244 (Breakfast/Rubicon/Epic III, BMI)
122	124	I ONLY HAVE LOVE SYL JOHNSON—Hi 2295 (London) (Jec, BMI)
123	122	MINSTREL IN THE GALLERY JETHRO TULL—Chrysalis 2106 (WB) (Chrysalis, ASCAP)
124	128	LOOK OUT SONS OF CHAMPLIN —Ariola-America P 7606 (Capitol) (Stay High, ASCAP)
125	127	STUCK IN A HOLE CARAVAN—BTM 800 (BTM, BMI)
126	131	HEY THERE LITTLE FIRE FLY FIRE FLY—A&M 1736 (Sound Of Nolan/Chelsea, BMI)
127	—	THIS IS YOUR LIFE THE COMMODORES—Motown M 1361 F (Jobete, ASCAP)
128	129	I CAN'T GIVE YOU ANYTHING BUT MY LOVE STYLISTICS—Avco 4656 (Avco Embassy, ASCAP)
129	130	MORE AND MORE CARLY SIMON—Elektra 278 (Cotillion/Rizzun, BMI)
130	132	BE TRUE TO YOUR SCHOOL PAPA DOO RUN RUN—RCA JH 10404 (Irving, BMI)
131	134	I ALWAYS WANTED YOU EDGAR WINTER—Blue Sky ZS 82761 (Col) (Hierophant, BMI)
132	133	JUST OUT OF REACH PERRY COMO—RCA PB 10402 (Fourstar, BMI)
133	135	LONELY SCHOOL YEAR HUDSON BROTHERS—Rocket Pig 40464 (MCA) (Cornhole/Big Pig, BMI/ASCAP)
134	—	ROLLING STONE DAVID ESSEX—Columbia 3 10183 (April/Rock On, ASCAP)
135	—	FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND—Capricorn CPS 0224 (WB) (No Exit, BMI)
136	138	I DON'T LOVE YOU BUT I THINK I LIKE YOU GILBERT O'SULLIVAN—MAM 3644 (London) (MAM, ASCAP)
137	—	LEFT OVERS MILLIE JACKSON—Spring 161 (Polydor) (Muscle Shoals, BMI)
138	141	MAN ON THE SILVER MOUNTAIN RITCHIE BLACKMORE—Polydor 14290 (Owl/Armchair, BMI)
139	—	CAN I CHANGE MY MIND JOHNNY RIVERS—Epic 850150 (Dakar, BMI)
140	145	PARTY MUSIC PAT LUNDI—Vigor 1723 (Rumanian Pickle Works, BMI)
141	118	CAN'T WE LIVE THIS WAY BARNABY BYE—Atlantic 3266 (Bye/Walden, ASCAP)
142	148	NO ROLLIN' BOOGIE ERIC QUINCY TATE—GRC 6R 2067 (No Exit, BMI)
143	121	THE MILLIONAIRE DR. HOOK—Capitol 4104 (Almo, ASCAP)
144	144	MACHINES JOHN LIVIGNI—Rain Tree 2204 (Minta/Triple, ASCAP)
145	—	A LOVER'S QUESTION LOGGINS & MESSINA—Columbia 3 10222 (Eden, NY Times/Hill & Range, BMI)
146	125	PEACE IN THE FAMILY THE JOHNSON FAMILY—Atlantic 3293 (Me Alone, ASCAP)
147	137	SWEET JEANNIE EDDIE RABBIT—Elektra 45269 (Briar Patch/Deb Dove, BMI)
148	139	I AIN'T LYIN' GEORGE MCCRAE—TK 1014 (Sherlyn, BMI)
149	140	YESTERDAY'S MUSIC BLOOD, SWEAT & TEARS—Columbia 3 10189 (Lady Casey, BMI)
150	143	ICE CREAM SODAS AND LOLLIPOPS AND A RED HOT SPINNING TOP PAUL DELACATO—Artist of America AOA 101 (Songwriters of America, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FRIEND OF MINE IS GOING BLIND Guy Fletcher (Big Secret, ASCAP) 60	KEEP ON TRYIN' Poco & Mark Harmon (Fool's Gold, ASCAP) 67
AIN'T NO WAY TO TREAT A LADY Joe Wissert (Colgems, ASCAP) 7	LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI) 17
ARE YOU SURE HANK DID IT THIS WAY? Jack Clement & Waylon Jennings (Baron, BMI) 86	LETTING GO Paul McCartney (McCartney/ATV, BMI) 73
AT SEVENTEEN Brooks Arthur (Mine/ April, ASCAP) 55	LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI) 98
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP) 2	LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI) 25
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI) 12	LOVE POWER Willie Hutch (Getra, BMI) 90
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiweiss & Bill Stahl (Cookaway, ASCAP) 62	LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP) 24
BORN TO RUN Bruce Springsteen & Mike Appel (Laurel Canyon, ASCAP) 27	LYN' EYES Bill Szymczyk (Long Run, ASCAP) 6
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI) 32	MAIN TITLE (THEME FROM JAWS) prod. not listed (Duchess, BMI) 53
BRAZIL J. Morali (Peer International, BMI) 13	MAMACITA Dennis Lambert & Brian Potter & Rob Grill (Screen Gems Columbia & Summerhill Songs, BMI) 87
CAROLINA IN THE PINES Bob Johnston (Mystery, BMI) 26	MEXICO Lenny Waronker & Russ Titelman (Country Road, BMI) 94
CHANGE WITH THE TIMES Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI) 54	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI) 11
COME AND GET YOUR LOVE Russ Ballard (Achee, ASCAP) 97	MR. D.J. (5 FOR THE DJ) Jerry Wexler & Aretha Franklin (Pundit, BMI) 91
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angel dust, BMI) 57	MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI) 1
DAISY JANE George Martin (WB, ASCAP) 74	MY TITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI) 77
DANCE WITH ME Charles Plotkin (Hall/ Mojohanna, BMI) 4	NEVER BEEN ANY REASON Roger Boyd (Zuckshank/Irving, BMI) 95
DEAR PRUDENCE Bob Herne (Maclean, BMI) 68	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI) 42
DIAMONDS & RUST David Kershenbaum & Joan Baez: JCB Prod./Bernard Gelb (Chandos, ASCAP) 65	ONLY YOU CAN Kenny Young (Gurusama/Chrysalis, ASCAP) 83
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Tere, BMI) 14	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI) 70
DREAMING A DREAM Nerangis-Britton (Delightful, BMI) 34	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP) 72
EASY EVIL Rick Hall/Fame Prod. (Zapata/ E. H. Morris, ASCAP) 85	PEACE PIPE Jeff Lane (Triple O/Jeff-Mar, BMI) 78
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP) 47	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP) 28
EVERYDAY I HAVE TO CRY SOME AL Cartee & George Soule (Combine, BMI) 61	ROCKIN' ALL OVER THE WORLD John Fogerty Greasy King, ASCAP) 40
FALLIN' IN LOVE Jim Price (Spitfire, BMI) 75	ROCKY Bob Montgomery (Strawberry Hill, ASCAP) 18
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Celidh, ASCAP) 10	RUN JOEY RUN Paul Vance (Music of the Times, ASCAP) 16
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP) 37	SAILING Tom Dowd (Ackee, BMI) 79
FEELINGS M. Albert (Fermata Intl., ASCAP) 9	SATURDAY NIGHT Bill Martine & Phil Coulter (Welback, ASCAP) 89
FIGHT THE POWER—PART I E., M., R., O. & R. Isley & C. Jasper (Bovina, ASCAP) 50	SKY HIGH Chas. Peate (Duchess, BMI) 48
FLY ROBIN FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP) 46	SO IN LOVE Curtis Mayfield (Mayfield, BMI) 88
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI) 30	SOLITAIRE Richard Carpenter w. Karen Carpenter (Don Kirshner, BMI/Kirshner ASCAP) 64
GONE AT LAST Paul Simon & Phil Ramone (Paul Simon, BMI) 44	SOMETHING BETTER TO DO John Denver (ATV-BMI) 39
HEAT WAVE Peter Asher (Jobete, ASCAP) 25	SOS B. Uvvaus & B. Anderson (Countless, BMI) 20
HELP ME MAKE IT (TO MY ROCKIN' CHAIR) Chips Moman (Baby Chick, BMI) 93	SUMMER OF '42 Biddu (Warner Bros., ASCAP) 66
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Robinson & Friends (Polo Grounds, BMI/Ebbets Field, ASCAP) 29	SWEET STICKY THING Ohio Players (Ohio Players/Unichappell, BMI) 59
(HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART I Lou Adler (India, ASCAP) 69	THAT'S THE WAY (I LIKE IT) Harry Wayne (Casey & Richard Finch Sherlyn, BMI) 56
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI) 84	THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney (Saggikame, BMI) 43
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka, BMI) 35	THE AGONY AND THE ECSTASY Smokey Robinson (Bertram, ASCAP) 58
I GET HIGH ON YOU Sly Stone (Stone Flower, BMI) 52	THE OTHER WOMAN Snuff Garrett (Wel- beck, ASCAP, Sequel, BMI) 80
I GO TO PIECES Mike Curb & Michael Lloyd/Mike Curb Prod. (Unichappell/ Vicki, BMI) 99	THE PROUD ONE Mike Curb (Seasons Four/Saturday, BMI) 63
I GOT STONED AND I MISSED IT Phil Gernhard & Lobo (Evil Eye, BMI) 96	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI) 38
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP) 31	THERE GOES ANOTHER LOVE SONG Paul Rothchild (Hustler's, BMI) 33
I'M ON FIRE Tony Evers (P.R.S., ASCAP) 82	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI) 3
I'M SORRY Milt Okun (Cherry Lane ASCAP) 5	THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP) 100
IF I EVER LOSE THIS HEAVEN Arif Mardin (Almo Love, ASCAP) 92	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP) 22
INDIAN LOVE CALL Ray Stevens/ Ahab Prod. (WB, ASCAP) 76	TO EACH HIS OWN Van McCoy (Van McCoy/Warner-Tamerlane, BMI) 45
ISLAND GIRL Gus Dudgeon (Big Pig/ Leeds, ASCAP) 19	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI) 23
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/ One of a Kind, BMI) 8	WHAT A DIFFERENCE A DAY MADE Creed Taylor (E. B. Marks, BMI/Stanley Adams, ASCAP) 21
I WANT A DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Eld, BMI) 49	WHO LOVES YOU Bob Gaudio (Seasons/ Jobete, ASCAP) 15
JIVE TALKIN' Arif Mardin (Casserole, BMI) 71	YOU George Harrison (Ganga Pub. B.V., BMI) 41
JUST TOO MANY PEOPLE Vini Poncia/ Richard Perry (Braintree/Romanian Pickleworks, BMI) 51	YOU'RE ALL I NEED TO GET BY Dave Appell & Hank Medress (Jobete, ASCAP) 81
	YOUR LOVE Larry Graham (Nineteen Eighty-Foe, BMI) 36

OCTOBER 18, 1975



THE SINGLES CHART

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

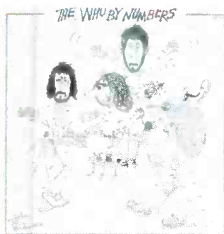
TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 2 MR. JAWS DICKIE GOODMAN Cash 451 (Private Stock)	8
2 9 BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)	6
3 8 THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 1284	10
4 4 DANCE WITH ME ORLEANS /Asylum 45261	14
5 1 I'M SORRY/CALYPSO JOHN DENVER/RCA 10353	11
6 12 LYIN' EYES EAGLES/Asylum E 45279	6
7 7 AIN'T NO WAY TO TREAT A LADY HELEN REDDY/ Capitol 4128	11
8 10 IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	12
9 11 FEELINGS MORRIS ALBERT/RCA PB 10279	14
10 3 FAME DAVID BOWIE/RCA PB 10320	16
11 15 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	9
12 13 BALLROOM BLITZ SWEET /Capitol 4055	18
13 14 BRAZIL RITCHIE FAMILY/20th Century 2218	9
14 19 DO IT ANY WAY YOU WANNA PEOPLES CHOICE/TSOP ZS8 4759 (Col)	10
15 18 WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb 8122	9
16 5 RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)	13
17 21 LADY BLUE LEON RUSSELL/Shelter 40379 (MCA)	11
18 6 ROCKY AUSTIN ROBERTS/Private Stock 020	13
19 42 ISLAND GIRL ELTON JOHN/MCA 40461	2
20 25 S O S ABBA/Atlantic 4265	10
21 22 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/ Kudu 925F (Motown)	10
22 26 THIS WILL BE NATALIE COLE/Capitol 4111	11
23 16 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ ABC Dot DOA 17558	17
24 28 LOW RIDER WAR/United Artists XW706 Y	4
25 31 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/ Asylum 282	7
26 29 CAROLINA IN THE PINES MICHAEL MURPHEY/Epic 8 50121	9
27 32 BORN TO RUN BRUCE SPRINGSTEEN/Columbia 3 10209	6
28 20 RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	21
29 17 HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265	14
30 23 GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 1009	18
31 36 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/Columbia 3 10190	9
32 37 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	8
33 38 THERE GOES ANOTHER LOVE SONG OUTLAWS/Arista 0150	7
34 35 DREAMING A DREAM CROWN HEIGHTS AFFAIR/Delite 1570 (PIP)	12
35 24 (I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA With ODIA COATES/United Artists XW685 Y	13
36 33 YOUR LOVE GRAHAM CENTRAL STATION/Warner Bros. 8105	10
37 27 FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	16
38 43 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M 1725	5
39 45 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40429	5
40 47 ROCKIN' ALL OVER THE WORLD JOHN FOGERTY/ Asylum 45274	7
41 49 YOU GEORGE HARRISON/Apple 1884	5
42 52 NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)	3
43 30 THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia 3 10172	15
44 44 GONE AT LAST PAUL SIMON/PHOEBE SNOW & THE JESSY DIXON SINGERS/Columbia 3 10196	10
45 46 TO EACH HIS OWN FAITH, HOPE & CHARITY /RCA PB 10343	11
46 85 FLY ROBIN FLY SILVER CONVENTION/Midland Intl. JH 10339 (RCA)	2
47 56 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 0261	7
48 57 SKY HIGH JIGSAW/Chelsea 3022	8

49 55 I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century 2228	6
50 41 FIGHT THE POWER—PART 1 ISLEY BROTHERS/T-Neck ZS8 2256 (Col)	16
51 59 JUST TOO MANY PEOPLE MELISSA MANCHESTER/ Arista 0146	5
52 48 I GET HIGH ON YOU SLY STONE/Epic 8 10135	9
53 39 MAIN TITLE (THEME FROM JAWS) JAWS SOUNDTRACK/ MCA 40439	10
54 69 CHANGE WITH THE TIMES VAN McCOY/Avco 4660	3
55 34 AT SEVENTEEN JANIS IAN/Columbia 3 10154	17

CHARTMAKER OF THE WEEK

56 — THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND TK 1015	1
57 50 COULD IT BE MAGIC BARRY MANILOW/Arista 0126	17
58 62 THE AGONY AND THE ECSTASY SMOKEY ROBINSON/ Tamla T 54251 (Motown)	4
59 65 SWEET STICKY THING OHIO PLAYERS/Mercury 73713	4
60 58 A FRIEND OF MINE IS GOING BLIND JOHN DAWSON READ/ Chrysalis 2105 (WB)	6
61 64 EVERYDAY I HAVE TO CRY SOME ARTHUR ALEXANDER/ Buddah 492	5
62 53 7-6-5-4-3-2-1 GARY TOMS EMPIRE/PIP 6504	17
63 60 THE PROUD ONE OSMONDS/MGM 14791	13
64 54 SOLITAIRE CARPENTERS/A&M 1721	12
65 77 DIAMONDS AND RUST JOAN BAEZ/A&M 1737	3
66 78 SUMMER OF '42 BIDDU ORCHESTRA/Epic 8 50139	6
67 72 KEEP ON TRYIN' POCO/ABC 12126	4
68 76 DEAR PRUDENCE KATFISH/Big Tree BT 16045 (Atlantic)	5
69 — (HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART I CHEECH & CHONG/ Ode 66115 S (A&M)	1
70 86 OPERATOR MANHATTAN TRANSFER/Atlantic 3292	3
71 63 JIVE TALKIN' BEE GEES/RSO 510 (Atlantic)	22
72 — OUR DAY WILL COME FRANKIE VALLI/Private Stock 043	1
73 82 LETTING GO WINGS/Capitol 4145	2
74 51 DAISY JANE AMERICA /Warner Bros. 8118	13
75 40 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	18
76 80 INDIAN LOVE CALL RAY STEVENS/Barnaby 616 (Janus)	3
77 — MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 10230	1
78 79 PEACE PIPE B.T. EXPRESS/Roadshow 7003 (Scepter)	7
79 89 SAILING ROD STEWART/Warner Bros. 8146	2
80 83 THE OTHER WOMAN VICKI LAWRENCE/Private Stock 036	4
81 67 YOU'RE ALL I NEED TO GET BY TONY ORLANDO & DAWN/ Elektra 45275	7
82 — I'M ON FIRE 5000 VOLTS/Mercury 40801	1
83 61 ONLY YOU CAN FOX/Ariola-America/GTO 7601 (Capitol)	8
84 68 HOW SWEET IT IS JAMES TAYLOR/Warner Bros. 8109	17
85 87 EASY EVIL TRAVIS WAMMACK/Capricorn 0242 (WB)	3
86 90 ARE YOU SURE HANK DID IT THIS WAY? WAYLON JENNINGS/RCA PB 10379	5
87 88 MAMACITA GRASS ROOTS/Haven 7015 (Capitol)	4
88 91 SO IN LOVE CURTIS MAYFIELD/Curtom CMS 0105 (WB)	3
89 — SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	1
90 95 LOVE POWER WILLIE HUTCH/Motown 13601	2
91 94 MR. D.J. (5 FOR THE D.J.) ARETHA FRANKLIN/Atlantic 3289	3
92 70 IF I EVER LOSE THIS HEAVEN AWB/Atlantic 3285	7
93 — HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B.J. THOMAS/ ABC 12121	1
94 98 MEXICO JAMES TAYLOR/Warner Bros. 8137	2
95 — NEVER BEEN ANY REASON HEAD EAST/A&M 1718	1
96 66 I GOT STONED AND I MISSED IT JIM STAFFORD/MGM 14819	5
97 — COME AND GET YOUR LOVE ROGER DALTRY/MCA 40453	1
98 — LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	1
99 100 I GO TO PIECES COTTON, LLOYD & CHRISTIAN/ 20th Century 2217	2
100 73 THIRD RATE ROMANCE AMAZING RHYTHM ACES/ ABC 12078	18

FLASHMAKER



WHO BY NUMBERS THE WHO MCA

MOST ACTIVE

BORN TO RUN—Bruce Springsteen—Col
FLEETWOOD MAC—Reprise
WIND ON THE WATER—Crosby & Nash—ABC
WISH YOU WERE HERE—Pink Floyd—Col
PRISONER IN DISGUISE—Linda Ronstadt—Asylum

WBCN-FM/BOSTON

ADDS:
ANOTHER YEAR—Leo Sayer—WB
CHEWING PINE—Leo Kottke—Capitol
EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
FACE THE MUSIC—ELO—UA
FOOL FOR THE CITY—Foghat—Bearsville
MADE IN GERMANY—Amon Duul—Atlantic
MAN-CHILD—Herbie Hancock—Col
SPLIT COCONUT—Dave Mason—Col
THOUGHT TALK—Starry Eyed & Laughing—Col
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (airplay, listener response):
AL GREEN IS LOVE—Hi
ATLANTIC CROSSING—Rod Stewart—WB
BORN TO RUN—Bruce Springsteen—Col
DOG DAYS—Atlanta Rhythm Section—Polydor
FOLLOW MY MIND—Jimmy Cliff—WB
FLEETWOOD MAC—Reprise
HOME PLATE—Bonnie Raitt—WB
HOTLINE—J. Geils Band—Atlantic
MUSIC KEEPS ME TOGETHER—Taj Mahal—Col
TUBES—A&M

WMMR-FM/PHILADELPHIA

ADDS:
BACKBREAKER (single)—Grimms—DJM
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet
FACE THE MUSIC—ELO—UA
FLYING AGAIN—Flying Burrito Bros.—Col
KISS ALIVE—Casablanca
MAMA'S PRIDE—Atco
MAN-CHILD—Herbie Hancock—Col
MODERN SCREAM—Lily Tomlin—Polydor
SPLIT COCONUT—Dave Mason—Col
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (sales, phones, airplay):
FACE THE MUSIC—ELO—UA
SPLIT COCONUT—Dave Mason—Col
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—Crosby & Nash—ABC

WLIR-FM/LONG ISLAND

ADDS:
DRIVE ON—Mott—Col
FACE THE MUSIC—ELO—UA
FLYING AGAIN—Flying Burrito Bros.—Col
HARDER TO LIVE—Splinter—Dark Horse
IN THE NEXT WORLD YOU'RE ON

YOUR OWN—Firesign Theatre—Col
MAMA'S PRIDE—Atco
MAXIMUM DARKNESS—Man—UA (Import)
SPLIT COCONUT—Dave Mason—Col
THE ROCK—Frankie Miller—Chrysalis
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (airplay—in descending order):
SPLIT COCONUT—Dave Mason—Col
WIND ON THE WATER—Crosby & Nash—ABC
ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn
FLEETWOOD MAC—Reprise
WHO BY NUMBERS—The Who—MCA
SECOND STEP—Aztec Two-Step—RCA
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
AMBROSIA—20th Century

WRNW-FM/WESTCHESTER

ADDS:
ALL THE FUN OF THE FAIR—David Essex—Col
CHEWING PINE—Leo Kottke—Capitol
DRIVE ON—Mott—Col
FACE THE MUSIC—ELO—UA
FLYING AGAIN—Flying Burrito Bros.—Col
HARDER TO LIVE—Splinter—Dark Horse
I'M THE FIDDLE MAN—Papa John Creach—Buddah
LA BOOGA ROOGA—Andy Fairweather Low—A&M
SPLIT COCONUT—Dave Mason—Col
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (airplay, phones—in descending order):
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
BLUES FOR ALLAH—Grateful Dead—Grateful Dead
SECOND STEP—Aztec Two-Step—RCA
RED OCTOPUS—Jefferson Starship—Grunt
ANOTHER YEAR—Leo Sayer—WB
DREAM WEAVER—Gary Wright—WB
WIND ON THE WATER—Crosby & Nash—ABC
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
FLEETWOOD MAC—Reprise
EXTRA TEXTURE—George Harrison—Apple
WHFS-FM/WASH., D.C.
ADDS:
CHANGES ONE & TWO—Charlie Mingus—Atlantic
EYES OF AN ONLY CHILD—Tom Jans—Col
FLYING AGAIN—Flying Burrito Bros.—Col
IN THE NEXT WORLD YOU'RE ON—Firesign Theatre—Col
LARGER THAN LIFE—Freddie King—RSO
LIVE AT THE CELLAR DOOR—Seldom Scene—Rebel
MAN-CHILD—Herbie Hancock—Col
PARADISE—Country Joe McDonald—Fantasy
SPLIT COCONUT—Dave Mason—Col
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (airplay—in descending order):
BORN TO RUN—Bruce Springsteen—Col
HOME PLATE—Bonnie Raitt—WB
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
JOHN FOGERTY—Asylum
TALES FROM THE OZONE—Commander Cody—WB
ATLANTIC CROSSING—Rod Stewart—WB
THE ROCK—Frankie Miller—Chrysalis

LEAVE THE BLUES TO US—Charlie Musselwhite—Capitol
ON THE TRACK—Leon Redbone—WB
VISIONS OF A NEW WORLD—Lonnie Liston Smith—Flying Dutchman
WXRT-FM/CHICAGO
ADDS:
CHEWING PINE—Leo Kottke—Capitol
EXTRA TEXTURE—George Harrison—Apple
FLYING AGAIN—Flying Burrito Bros.—Col
FOLLOW MY MIND—Jimmy Cliff—WB
HOME PLATE—Bonnie Raitt—WB
JOHN FOGERTY—Asylum
MAN-CHILD—Herbie Hancock—Col
NOMADNESS—Strawbs—A&A
SPLIT COCONUT—Dave Mason—Col
HEAVY ACTION (sales, phones, airplay):
ATLANTIC CROSSING—Rod Stewart—WB
BLUES FOR ALLAH—Grateful Dead—Grateful Dead
BORN TO RUN—Bruce Springsteen—Col
FLEETWOOD MAC—Reprise
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
TOYS IN THE ATTIC—Aerosmith—Col
WISH YOU WERE HERE—Pink Floyd—Col
KSHE-FM/ST. LOUIS
ADDS:
CHEWING PINE—Leo Kottke—Capitol
DRIVE ON—Mott—Col
FACE THE MUSIC—ELO—UA
SECRET OYSTER—Peters Intl. (Import)
STEALIN' HOME—Babe Ruth—Harvest
WB PRESENTS MONTROSE—WB
WE'RE NO ANGELS—Dudes—Col
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (approximate airplay, requests):
BORN TO RUN—Bruce Springsteen—Col
FLEETWOOD MAC—Reprise
FOOL FOR THE CITY—Foghat—Bearsville
HOUR OF THE WOLF—Steppenwolf—Epic
KISS ALIVE—Casablanca
MAMA'S PRIDE—Atco
ONE OF A KIND—Bobby Whitlock—Capricorn
SPLIT COCONUT—Dave Mason—Col
TED NUGENT—Epic
WISH YOU WERE HERE—Pink Floyd—Col
KWIK-FM/KANSAS CITY
ADDS:
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
CHEWING PINE—Leo Kottke—Capitol
ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
FACE THE MUSIC—ELO—UA
FOOL FOR THE CITY—Foghat—Bearsville
HOME PLATE—Bonnie Raitt—WB
SPLIT COCONUT—Dave Mason—Col
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—Crosby & Nash—ABC
X-RATED—Black Oak Arkansas—MCA
HEAVY ACTION (sales, requests—in descending order):
OUTLAWS—Arista
WISH YOU WERE HERE—Pink Floyd—Col
TOYS IN THE ATTIC—Aerosmith—Col
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
RITCHIE BLACKMORE'S RAINBOW—Polydor

RIDE A ROCK HORSE—Roger Daltrey—MCA
BORN TO RUN—Bruce Springsteen—Col
DREAM WEAVER—Gary Wright—WB
KBPI-FM/DENVER
ADDS:
ANOTHER YEAR—Leo Sayer—WB
CHEWING PINE—Leo Kottke—Capitol
FACE THE MUSIC—ELO—UA
FUNKY KINGSTON—Toots & the Maytals—Island
JOHN FOGERTY—Asylum
NOMADNESS—Strawbs—A&M
PARADISE—Country Joe McDonald—Fantasy
SPLIT COCONUT—Dave Mason—Col
STRANGER'S BED—Michael Fennelly—Mercury
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (sales, airplay, requests—in descending order):
WISH YOU WERE HERE—Pink Floyd—Col
WIND ON THE WATER—Crosby & Nash—ABC
FLEETWOOD MAC—Reprise
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
RED OCTOPUS—Jefferson Starship—Grunt
BORN TO RUN—Bruce Springsteen—Col
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
EXTRA TEXTURE—George Harrison—Apple

SLEEPER



FLYING AGAIN FLYING BURRITO BROS. Col

KMYR-FM/ALBUQUERQUE

ADDS:
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
CHEWING PINE—Leo Kottke—Capitol
FACE THE MUSIC—ELO—UA
FLYING AGAIN—Flying Burrito Bros.—Col
HOME PLATE—Bonnie Raitt—WB
NOMADNESS—Strawbs—A&M
SPLIT COCONUT—Dave Mason—Col
THE ROCK—Frankie Miller—Chrysalis
WIND ON THE WATER—Crosby & Nash—ABC
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (sales, airplay, requests—in descending order):
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WISH YOU WERE HERE—Pink Floyd—Col
RED OCTOPUS—Jefferson Starship—Grunt
FLEETWOOD MAC—Reprise
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
ONE OF THESE NIGHTS—Eagles—Asylum
RIDIN' HIGH—Jerry Jeff Walker—MCA
ATLANTIC CROSSING—Rod Stewart—WB
WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn
BORN TO RUN—Bruce Springsteen—Col
KZEW-FM/DALLAS
ADDS:
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet

EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
FACE THE MUSIC—ELO—UA
ISLAND GIRL (single)—Elton John—MCA
LARGER THAN LIFE—Freddie King—RSO
PRESSURE SENSITIVE—Ronnie Laws—Blue Note
VISION OF A NEW WORLD—Lonnie Liston Smith—Flying Dutchman
WHO BY NUMBERS—The Who—MCA
WIRE FIRE—Savoy Brown—London
HEAVY ACTION (sales, airplay, phones—in descending order):
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—Crosby & Nash—ABC
EXTRA TEXTURE—George Harrison—Apple
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WISH YOU WERE HERE—Pink Floyd—Col
CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
ATLANTIC CROSSING—Rod Stewart—WB
WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
BORN TO RUN—Bruce Springsteen—Col
KWST-FM/LOS ANGELES
ADDS:
DRIVE ON—Mott—Col
EYES OF AN ONLY CHILD—Tom Jans—Col
FACE THE MUSIC—ELO—UA
IN THE NEXT WORLD YOU'RE ON—Firesign Theatre—Col
JIVA—Dark Horse
LISZTOMANIA—Rick Wakeman—A&M
SPLIT COCONUT—Dave Mason—Col
WHO BY NUMBERS—The Who—MCA
HEAVY ACTION (airplay—in descending order):
SPLIT COCONUT—Dave Mason—Col
FACE THE MUSIC—ELO—UA
NIGHTINGALES & BOMBERS—Manfred Mann—WB
BORN TO RUN—Bruce Springsteen—Col
HOME PLATE—Bonnie Raitt—WB
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—Crosby & Nash—ABC
FLEETWOOD MAC—Reprise
ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
FOOL FOR THE CITY—Foghat—Bearsville

KSAN-FM/SAN FRANCISCO

ADDS:
DRIVE ON—Mott—Col
FACE THE MUSIC—ELO—UA
MAN-CHILD—Herbie Hancock—Col
SPLIT COCONUT—Dave Mason—Col
WHO BY NUMBERS—The Who—MCA
WIRE FIRE—Savoy Brown—London
HEAVY ACTION (airplay—in descending order):
WIND ON THE WATER—Crosby & Nash—ABC
WISH YOU WERE HERE—Pink Floyd—Col
SPLIT COCONUT—Dave Mason—Col
FACE THE MUSIC—ELO—UA
HOME PLATE—Bonnie Raitt—WB
KICK OFF YOUR MUDDY BOOTS—Graeme Edge Band—Threshold
THE ROCK—Frankie Miller—Chrysalis
WARNER BROS. PRESENTS MONTROSE—WB
WHO BY THE NUMBERS—The Who—MCA
ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco

Mott:

THE ROLLS OF ROCK!

Mott:

THE DRIVESHAFT OF MOTT THE HOOPLE, ONE OF THE ALL-TIME ENGLISH SMASHES!

Mott:

IS OVEREND WATTS, DALE "BUFFIN" GRIFFIN AND MORGAN FISHER!
THEY'VE ADDED LEAD VOCALIST NIGEL BENJAMIN AND GUITARIST RAY MAJOR.
AND THEIR SOUND IS STRONGER, TIGHTER AND GUTSIER THAN EVER!

Mott:

HAS A BRAND-NEW ALBUM CALLED "DRIVE ON," AND AN ALL-NEW, REVVED-UP LIVE ACT
THEY'LL BE BRINGING TO THE U.S. IN NOVEMBER FOR A COAST-TO-COAST TOUR!

"Drive On." Mott.

**The hardest-driving rock & roll for miles.
On Columbia Records and Tapes.**



MRI Organized by Hussakowsky

■ NEW YORK—Music Resources International Corporation, a new, broad-based entertainment complex involved in music publishing, production, consulting, management, promotion and foreign representation has been formed in New York City by industry veteran Andy Hussakowsky, who serves as president and chief executive officer. The executive staff includes Billy Fox, general manager/MRI Music Publishing Division; Souren Mozian, director of artists & repertoire; and Gene O'Brien, director of artist relations.

Executive Offices

MRI has moved into new executive offices at 250 West 57th Street, Suite 1815, New York, N.Y. 10019; phone: (212) 265-2479, and has retained the services of Allen J. Grubman P.C. as its legal counsel. The firm of Adams & Becker has been appointed as accountants for MRI and its divisions. Richard Gersh Associates will serve as public relations counsel for the corporation.

Objective

"MRI's objective is to surround ourselves with the best creative and business people available in our industry, in both the domestic and foreign markets," said Hussakowsky. "Initially, the firm's

major thrust will be in three key areas: music publishing with the MRI Music Publishing Division, record production with a select number of exciting artists, and consultation to record companies and artists."

The firm, which has spent the past few months setting up, has concluded several major agreements for consultation with record labels and has been actively making publishing, production, management and distribution deals. Details will be announced within the next few weeks.

Mr. Jaws Strikes Again



Dickie Goodman, whose Cash (Private Stock) recording Mr. Jaws hit the top of RW's singles chart this week, takes a nibble on the shoulder from RW's Mitch Kanner. Also pictured (from left) are RW's Michael Shanzer, RW's Mike Vallone, Private Stock promo man Howard Rosen and RW's Roberta Skopp.

CLUB REVIEW

Batdorf and Rodney: Folk for the Folks

■ LOS ANGELES—Batdorf & Rodney (Arista), a folksinging duo of increasing popularity, headlined at Doug Weston's Troubadour in Los Angeles recently on the final leg of a national tour.

They opened with their instantly recognizable "I'm Home Again" and proceeded to play an understated 45 minute set, featuring tunes from their latest album, "Life is You," including "Is It Love," "Part of Me" and "You Are a Song," their moving tribute to Jim Weatherly.

They waited 'til the end of their performance to catch fire with "One Day," a bossa-nova rhythm song from their first album, closing the set with the up-tempo rocker, "Life Is You," their current single.

Harriet Schock

The show opened with Harriet Schock (20th Century), a local singer-songwriter, currently headed for success on the strength of Helen Reddy's rendition of her "Ain't No Way to Treat a Lady." She performed a personable set, accompanied by two very talented female singers who provided harmony.

Bobby Abrams

Dialogue (Continued from page 12)

Another goal of the CMA was to better conditions for artists on concerts. We have worked a great deal in that area and some of the artists who were on the Board established a code of ethics. I believe that country music today is the cleanest music in the world. We have few problems at country music concerts, and I think the facilities are improving. There is still room for improvement of facilities and recognition of our talent, but it's come a long way.

RW: What are the major projects CMA is now involved with?

Walker: We are very involved in the convention activities in October, and we have a special event for the fans—the Fan Fair in June, as co-sponsored with the Grand Ole Opry, and that's quite a project. We're also into the fight against tape piracy. But getting back to the convention, this last year we were the sole sponsor of the talent

I believe that country music today is the cleanest music in the world. We have few problems at country music concerts, and I think the facilities are improving.

buyer's seminar, where we had fair managers, national, state and county fairs, and theme parks such as Six Flags over Georgia represented. A lot of them book country music talent so we had a three-day seminar at the beginning of convention week. We had panel and round table discussions, we showcased some 23 artists, and we feel that we helped everyone a great deal. We received a lot of good comments about it. Big name acts have been playing these places for years, but we showcased all types of acts that would make good attractions for these buyers. They were very enthused, and they learned how to go about booking them. One of the subjects was the responsibility of these facilities to our artists.

RW: What are you doing about tape piracy?

Walker: Tape piracy has certainly been a big problem to the entire industry, and in 1973 CMA joined forces with RIAA and NARM in an effort to obtain state laws. There were about 17 at that time, and the organizations divided up the responsibility, primarily NARM and CMA, as RIAA was more into the area of law enforcement. CMA was assigned 15 states to work in the state legislatures. We were fortunate enough to get five state laws in 1974—there simply was not enough time to get into a real program in each state. In a couple of states where we did get good programs going, we lost by a narrow margin. It was very heartbreaking to lose in that manner after so much effort and time went into it. But that was our primary role, and we were successful in five states. We also asked artists to record spots and put out some 1,500 to 1,800 discs to country music radio stations. The stations were programming these spots for us. The radio spots attempted to educate the public and enlist the public's help in ferreting pirated tapes. People have called us from all over the country and sent in information which we turned over to the RIAA investigator; in many cases they have been followed through and helped in the prosecution of pirates. But our main thrust has been trying to get the state laws. During the 1975 legislative sessions, CMA has been successful in obtaining laws in 3 states, with the hope of a fourth one. Senator Brock has introduced a federal bill to make it illegal to deal in tape piracy in interstate commerce. Some people think that if we get this law, then we won't need the state laws and others feel we need them anyway. Until such time as this bill is passed, we will continue our efforts for the state laws.

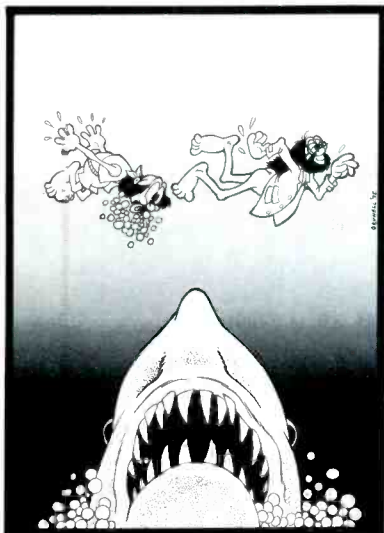
It's difficult to fight the tape pirates. At its last October Board meeting, CMA formed a separate entity and established a Board of Trustees for this new organization, called the Country Music Anti-Piracy Task Force. That Board is basically CMA's anti-piracy committee, and they lend executive support at no charge, and there are no legal fees. Part of the budget for this came from the 1974 Fan Fair. The Fan Fair Committee voted to give CMA the proceeds from last year's event, and then the Board earmarked a major portion of that for the fight against piracy. WSM gave CMA some \$25,000—five dollars of the registration fee from the D. J. Convention was earmarked for the fight

(Continued on page 154)

Skyhooks, De Paul Sign with Mercury

■ CHICAGO—Two international signings have been announced simultaneously by Irwin Steinberg, president of Phonogram, Inc./Mercury Records.

From Australia, the Skyhooks will have worldwide, simultaneous release on the Mercury label in December with their as yet untitled album. England's Lynsey De Paul, who is best known as a songwriter in this country, will debut on the label with the November release of "Love Bomb," also on Mercury.



The World of Country Music



Record World Presents a Country Music Spectacular
in conjunction with the Grand Ole Opry's 50th Birthday Celebration



BILL ANDERSON

and

THE BILL ANDERSON SHOW
Mary Lou Turner, Jimmy Gateley
& The Po' Boys



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to all the "Country D.J.'s"
for playing our records all year long.
We couldn't do without you.
Sincerely,

Bill Anderson



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MCA RECORDS

1974-75: Country Covers the World

By RED O'DONNELL
OCTOBER

■ **Loretta Lynn** was on eve of hit with "Trouble in Paradise" . . . **Charlie Rich** read a poignant note, written on sheet of motel stationery, at the CMA Awards. It went, "Whoever you are, whatever you do, if you have a dream hang on. It's never too late. Believe me—dreams do come true." Its author? The Silver Fox's wife **Margaret Ann!**

Bill & Becky Anderson—wed in 1970—were finally on a honeymoon. "Better four years late than never," whispered Bill. Sad to report Becky became ill while riding the Canadian Pacific choo choo from Toronto to Vancouver—and was under care of a doctor for three days. "I got too excited and ate too much good food on the train. The result: an upset stomach," said the pretty Becky.

Tony Booth's "Carwash Blues" was a hit at all auto laundries . . . Buxom **Dolly Parton** in a moment of levity described her measurements as, "I'm B-flat and C-sharp, musically that is." Yeah, but who asked for those stats? . . . BMI vice president **Justin Bradshaw** died unexpectedly of heart attack. Another genial gentleman with class gone! . . . Former TV newscaster **Roger Burch** joined Top Billing, Inc. as a talent agent.

ASCAP cited Gov. **Winfield Dunn** (R-Tenn.) for his contribution to country & "Nashville Sound" music . . . **Donna Fargo** signed a booking deal with Tulsa's **Jim Halsey** . . . **Barbara Fairchild's** Columbia single of "Little Girl Feeling" was prophetic. She was expecting a baby . . . **Glen Campbell's** version of "Bonaparte's Retreat" was a no. 1 rider on the **Record World** charts . . . **Whitey Ford** (The Duke of Paducah) and wife **Pauline** celebrated 45th wedding anniversary.

The **Pointer Sisters** guested on the Grand Ole Opry—and received a "Standing O!" . . . **Moe Bandy** signed a booking deal with Acuff-Rose . . . Veteran songwriter **Carl Belew** underwent lung surgery . . . **Johnny Paycheck** proved that you can go home again. He returned to his native burg of Greenfield, Ohio to headline a "Toys for Tots" benefit, and sold out the auditorium at three shows. Yes, a Christmas fund-raising in October. (That's the way the Paycheck bounces!)

. . . Publisher **Jim Pelton** defined a West Indies father: A Trini-Dad. **Roy Clark** signed to emote in an episode of TV's "Odd Couple" . . . **Elvis Presley's** RCA single of "Promised Land" rated a "pick" in **RW** . . . Avco Records signed songstress **Mary Kay James** . . . **Porter Wagoner's** singer **Barbara Lea** joined the RCA artists roster . . . **Susan Raye** was taping Hee Haw segments with her leg in a cast. She suffered a broken limb while water skiing on Lake Ming, near Bakersfield, Cal. Lake Ming must have some mighty hard water! . . . **Conny Van Dyke** played a "stool pigeon" in an NBC-TV "Police Story" episode.

Patti Page was guest soloist with the **Nashville Symphony Orchestra**. Reviewer **Don Cusic** rated her performance as a 4-starrer . . . **Molly Bee**, after a layoff of almost five years, signed with **Cliffie Stone's** Granite label . . . Combine Music Co. owner **Fred Foster** promoted **Bob Beckham** and **John (Dog) McRae** to president and vice president, respectively, of the publishing firm.

Dottie West's no. 2 son, **Kerry West**, was leader of a rock group, **Whale Forest** . . . Veteran lyricist **Vic McAlpine** observed wittily & aptly: "Songwriting is like doing nothing; you never know when you're finished." (Figure that one out, Burt Bacharach!) . . . Teen-ager **Tanya Tucker** drew an adult-size crowd of 50,000 at a concert in Jonesboro, Tenn., population of which is officially 1500 . . . **RW** was on target: Assayed **Waylon Jennings' "Ramblin' Man"** lp as a pick of the week . . . **Barbara Fairchild's** bambino arrives. The little one was named **Randina Sierra**; her sister is named **Tara Nevada**. Far west scenery tags, eh Mrs. **Randy Reinhard**?

NOVEMBER

Loretta & Conway were partners on a front running album titled "Country Partners" . . . **Jeanne Pruett's** bright one on MCA was "Welcome to the Sunshine" . . . **Tommy Overstreet** signed a writer & publisher affiliation with SESAC . . . **Waylon's** "I'm A Ramblin' Man" topped the **RW** charts . . . **Dolly's** fresh newie was "Love Is Like A But-terfly."

(Continued on page 12)

The 50th Annual Grand Ole Opry Birthday Celebration & DJ Convention 1975 AGENDA

October 10-12

11th Annual Music City Pro-Celebrity Golf Tournament—Harpeth Hills Golf Course (co-sponsored by CMA, Nashville Area Chamber of Commerce, The Tennessean and WSM, Inc.)

October 10-13

Talent Buyers Seminar—sponsored by CMA—Hyatt Regency

Monday, October 13

6:30-8:00 p.m.—Third National Bank party, honoring CMA Board at National Life Center, Opryland, U.S.A.
9:00-10:00 p.m.—CMA Awards Show—Opry House—telecast live via CBS network
10:30-12:30 p.m.—CMA's post Awards Show party—Ballroom, Hyatt Regency

Tuesday, October 14

9:00-4:30 p.m.—CMA Board Meeting—First American Bank Center
7:00 p.m.—BMI Awards Show Dinner—Belle Meade Country Club (Invitation only)

Wednesday, October 15

8:00 a.m.—Breakfast and induction of members in Disc Jockey Hall of Fame before Chuck Chellman/Georgia Twitty Golf Tournament—Crockett Springs
5:00-7:00 p.m.—Sho-Bud/Baldwin/Gretsch Birthday Celebration Show—Opry House
7:30-10:00 p.m.—Early Bird Bluegrass Concert—Opry House
8:00 p.m.—ASCAP Awards Banquet—Armory (invitation only)
10:30 p.m.-till—United Talent Shure Brothers Show—Opry House

Thursday, October 16

9:30 a.m.-11:30 a.m.—CMA Annual Membership Meeting—Opry House
11:30 a.m.-2:00 p.m.—WSM Luncheon and Opry Spectacular—Opry House
3:30 p.m.-5:30 p.m.—CMA International Country Music

Show—Opry House

7:30 p.m.—SESAC Awards Dinner—Woodmont Country Club (invitation only)
7:30 p.m.-10:00 p.m.—United Artists Party and Show—Municipal Auditorium
10:00 p.m.-till—Playboy Records Party and Show—Sheraton Hotel

Friday, October 17

8:00 a.m.-10:30 a.m.—MCA Records Breakfast and Show—Municipal Auditorium
10:30 a.m.-12:30 p.m.—Artist/D.J. Tape Session #1—lower level, Municipal Auditorium
12:00 noon-2:30 p.m.—ABC/Dot Records Luncheon & Show—Municipal Auditorium
2:30 p.m.-5:00 p.m.—Artist/D.J. Tape Session #2—lower level, Municipal Auditorium
7:00 p.m.-8:00 p.m.—CMA Banquet Cocktail Party—lower level, Municipal Auditorium
8:00 p.m.-9:00 p.m.—CMA Banquet Dinner—Municipal Auditorium
9:00 p.m.—CMA Anniversary Banquet Show—Municipal Auditorium

Saturday, October 18

8:00 a.m.-10:30 a.m.—RCA Records Breakfast and Show—Municipal Auditorium
12:00 noon-3:00 p.m.—Capitol Luncheon and Show—Municipal Auditorium
5:00 p.m.-8:00 p.m.—Columbia Records Show—Municipal Auditorium
9:30 p.m.-12:00—Grand Ole Opry 50th Birthday Celebration Show—Opry House
10:00 p.m.—Atlas Artists Bureau—The Saturday Night Dance—Municipal Auditorium

Sunday, October 19

10:00 a.m.-7:00 p.m.—Opryland U.S.A.

The Grand Ole Opry: Giver of Dreams

By DON CUSIC

■ NASHVILLE—As the Grand Ole Opry celebrates its 50th Anniversary this year, it stands tall as a shrine and tribute to the strength of country music and the faith of its founding fathers at WSM who stood by the program during the years when others would not. In the beginning, WSM had to contend with the complaints of classical music fans—the music they played during their programming hours when not playing country or folk music,—as well as the ire of the city of Nashville which did not like being the “home of hillbilly music” in the early days. But WSM, the Grand Ole Opry and country music stood their ground and survived it all to become the cornerstone for the music of America.

‘Barn Dance’

The Opry actually began as the “WSM Barn Dance” on November 28, 1925 at 8 p.m. when George D. Hay, “The Solemn Ole Judge,” introduced Uncle Jimmy Thompson who performed fiddling tunes for over an hour. During the ensuing weeks that Uncle Jimmy performed, a number of other fiddlers, banjo pickers, guitar players and other instrumentalists descended on WSM for a chance to perform on the air.

Judge Hay, who was a young man of 30 when he began calling himself the “Solemn Old Judge,” was originally a newspaperman in Memphis before going to Chicago with WLS for the National Barn Dance. He joined WSM as station director in November, 1925, a month after the new, 1000 watt station had been dedicated.

The name “Grand Ole Opry” came in 1926 from Judge Hay himself. The Opry followed a classical music program, “The

Music Appreciation Hour,” and when that ended at 8 p.m. one Saturday night and the WSM Barn Dance was ready to begin, Judge Hay stepped to the microphone and announced, “For the past hour we have been listening to music taken largely from Grand Opera, but from now on we will present the ‘Grand Ole Opry.’” The name stuck.

1926 was also the year that Uncle Dave Macon, one of the most colorful members ever and the first “star” on the Opry, joined the cast. The legendary “Dixie Dewdrop” acquired quite a following during his 15 years on the Opry and was later inducted into the Hall of Fame, as was Judge Hay. Ironically, Macon was 56 when he began his musical career on the Opry.

Other popular artists on the show during this time were Deford Bailey, “the wizard of the harmonica,” the Pickard Family, the Possum Hunters, the Gully Jumpers, the Fruit Jar Drinkers, and the Dixie Liners which included Sam and Kirk McGee. Primarily “hoedown bands,” the Opry consisted mainly of instrumentalists until 1938 when Roy Acuff first joined the Opry.

Acuff, who came from Knoxville, Tennessee, called his band the Crazy Tennesseans before changing the name later to the Smokey Mountain Boys. Others who joined around this time include Pee Wee King, Bill Monroe, “the father of bluegrass,” and comedienne Minnie Pearl. Later, in the 1940s, artists such as Eddy Arnold and Ernest Tubb joined the august cast.

The Opry began in 1925 in a small studio in the National Life Building at 7th and Union. Later, WSM built an auditorium studio which seated 500 but the large



Early photo of the Opry cast

crowds which showed up for the Opry forced them to stage their shows at the Hillsboro Theatre, then later to a tabernacle on the east side of the Cumberland River and then to the War Memorial Auditorium where, for the first time, an admission (25¢) was charged for the Saturday night shows. The Grand Ole Opry moved to the Ryman Auditorium in 1941 and stayed there until March 15, 1974 when they held their last show before moving to the new Opry House at Opryland Park, located off Briley Parkway. The new Opry House was built especially for the famed shows—with excellent sound, seating, lighting and all the creature comforts an audience or performer could desire.

To say the Grand Ole Opry changed the course of music in this country would be a vast understatement. Not only did it bring the backwoods and folk music from the rural communities out front where it could be heard (and, ultimately, preserved), it laid the groundwork for it becoming a multi-million dollar business. And it gave Nashville, Tennessee the title “Music City U.S.A.”

Making Country Stars

The Opry took country boys and made “stars” and rich businessmen out of them. It made legends and it made money as it made history. WSM became a virtual “training ground” for executives who would later play important roles in the music industry—individuals such as Jack Stapp, Jim Denny, Frances Preston, Owen Bradley, Fred Rose and Glen Snoddy, as well as many others.

50,000 Watts

But much more than that, it became a 50,000 watt clear chan-

nel station that beamed across America, bringing to homes entertainment every Friday and Saturday night that became more than entertainment—it became a way of life. Every Saturday night, families would huddle together to listen to the Grand Ole Opry—years during World War II and the Korean War, years of the New Deal, good times, troubled times, recessions and times when technology made leaps ahead. Still, the Grand Ole Opry stayed the same, ever faithful, always there, never missing a broadcast. And though it now allows electric instruments and drums with brushes, the Opry still has the same basic format, divided into 15 minute segments with commercials broadcast live from the stage, the performers doing their numbers while the flashbulbs pop, a constant stage of organized confusion that somehow always works perfectly for the crowds that come from hundreds of miles to watch the performance.

Perhaps the greatest thing that can be said about the Opry is that
(Continued on page 48)



A shot taken backstage at the Ryman Auditorium probably in the early 1950s shows front row, from left: Pee Wee King, Audrey Williams, George Morgan, Hank Williams and Tex Williams; back row, from left: Sy Simon, Wesley Rose, Gov. Gordon Browning, Murray Nash, Dee Kilpatrick, Fred Rose, Randy Wood and RW publisher Bob Austin.

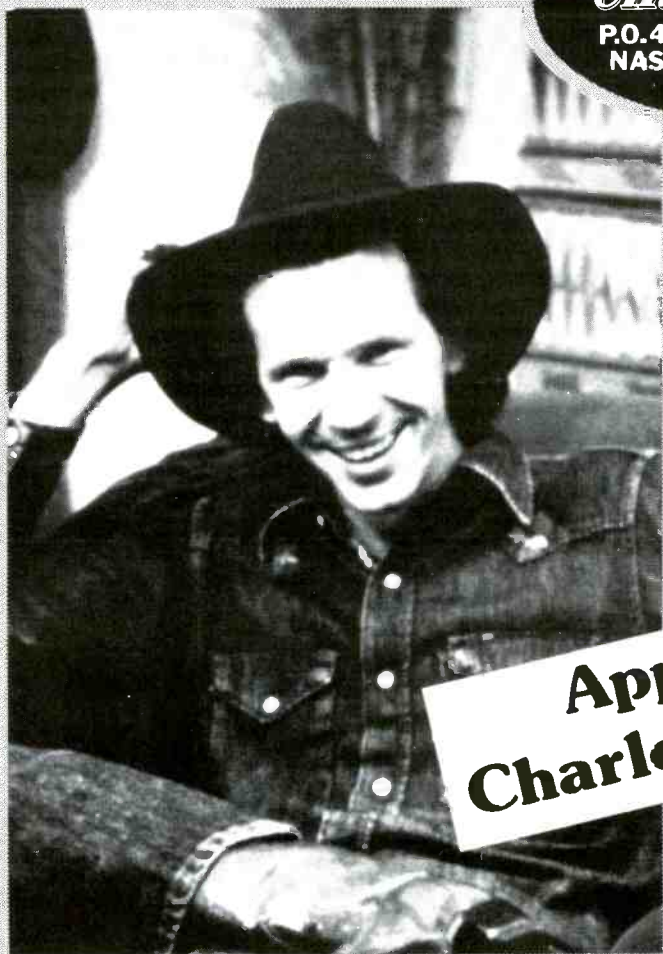


‘The Solemn Ole Judge,’ George D. Hay

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Gary Stewart

Dave & Sugar



Dolly Parton



Merle Haggard



Danny Davis & the Nashville Brass



Sonny James



Jessi Colter



Statler Brothers

Record World 1975

Top Female Vocalist

1. DOLLY PARTON—RCA
2. OLIVIA NEWTON-JOHN—MCA
3. LINDA RONSTADT—Capitol, Asylum
4. LORETTA LYNN—MCA
5. BRENDA LEE—MCA
6. TANYA TUCKER—MCA
7. LYNN ANDERSON—Columbia
8. BILLIE JO SPEARS—United Artists
9. DONNA FARGO—ABC Dot
10. LaCOSTA—Capitol
11. TAMMY WYNETTE—Epic
12. CRYSTAL GAYLE—United Artists
13. LOIS JOHNSON—20th Century
14. CONNIE SMITH—Columbia
15. ANNE MURRAY—Capitol
16. CONNIE CATO—Capitol
17. JEAN SHEPARD—United Artists
18. BARBARA MANDRELL—Columbia
19. BARBARA FAIRCHILD—Columbia
20. SUSAN RAYE—Capitol

Top Male Vocalist

1. MERLE HAGGARD—Capitol
2. CONWAY TWITTY—MCA
3. CHARLIE RICH—Epic, RCA, Mercury
4. DON WILLIAMS—ABC Dot
5. JOHNNY RODRIGUEZ—Mercury
6. MICKEY GILLEY—Playboy
7. JOHN DENVER—RCA
8. RONNIE MILSAP—RCA
9. GARY STEWART—RCA, MCA
10. TOM T. HALL—Mercury
11. BILLY CRASH CRADDOCK—ABC
12. CHARLEY PRIDE—RCA
13. WAYLON JENNINGS—RCA
14. FREDDIE HART—Capitol
15. CAL SMITH—MCA
16. SONNY JAMES—Columbia
17. JOE STAMPLEY—Epic, ABC Dot
18. ELVIS PRESLEY—RCA
19. GLEN CAMPBELL—Capitol
20. RAY STEVENS—Barnaby

21. GEORGE JONES—Epic
22. NARVEL FELTS—ABC Dot
23. MEL TILLIS—MGM
24. RAY PRICE—ABC
25. TOMMY OVERSTREET—ABC Dot
26. MOE BANDY—GRC
27. JERRY LEE LEWIS—Mercury
28. BUCK OWENS—Capitol
29. JOHNNY PAYCHECK—Epic
30. MEL STREET—GRT

Top Instrumental Group

1. DANNY DAVIS & THE NASHVILLE BRASS—RCA
2. BAREFOOT JERRY—Monument

Top New Instrumental Group

1. BILL BLACK'S COMBO—Hi
2. JOE BOB'S NASHVILLE SOUND COMPANY—Capitol

Encore Award

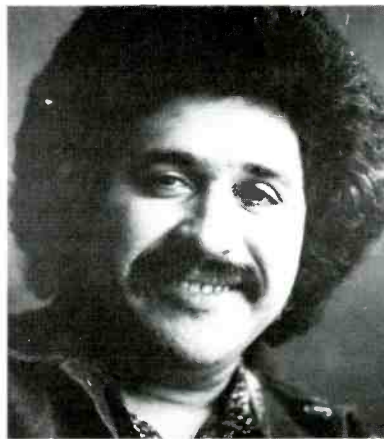
- BILLIE JO SPEARS—United Artists



Bill Black Combo



Billie Jo Spears



Freddy Fender



Charlie McCoy



Pointer Sisters



Conway Twitty & Loretta Lynn



Price Mitchell & Jerri Kelly



C. W. McCall

Country Single Awards

Top New Male Vocalist

1. FREDDY FENDER—ABC Dot
2. BILLY SWAN—Monument
3. T. G. SHEPPARD—Melodyland
4. B. J. THOMAS—ABC
5. DAVID WILLS—Epic
6. GENE WATSON—Capitol
7. EDDIE RABBITT—Elektra
8. ROY HEAD—Shannon
9. DONNY KING—Warner Bros.
10. BILLY LARKIN—Bryan

Top Instrumentalist

1. CHARLIE McCOY—Monument
2. LLOYD GREEN—Monument
3. CHET ATKINS—RCA

Top New Instrumentalist

1. SONNY JAMES—Columbia

Top New Female Vocalist

1. JESSI COLTER—Capitol
2. EMMYLOU HARRIS—Warner Bros.
3. MARGO SMITH—20th Century
4. STELLA PARTON—Country Soul
5. SUNDAY SHARPE—United Artists
6. BARBI BENTON—Playboy
7. JERIS ROSS—ABC
8. MARY KAY JAMES—Avco
9. BETTY JEAN ROBINSON—Four Star
10. DOTTSY—RCA

Top Vocal Group

1. STATLER BROTHERS—Mercury
2. ASLEEP AT THE WHEEL—Capitol
3. BRUSH ARBOR—Capitol

Top New Vocal Group

1. POINTER SISTERS—ABC Dot
2. AMAZING RHYTHM ACES—ABC

Top Duo

1. CONWAY TWITTY & LORETTA LYNN—MCA
2. PORTER WAGONER & DOLLY PARTON—RCA
3. DONNY & MARIE OSMOND—MGM
4. GEORGE JONES & TAMMY WYNETTE—Epic
5. DAVID HOUSTON & BARBARA MANDRELL—Epic
6. MEL TILLIS & SHERRY BRYCE—MGM
7. DON GIBSON & SUE THOMPSON—Hickory
8. JACK BLANCHARD & MISTY MORGAN—Epic
9. BUD LOGAN & WILMA BURGESS—Shannon
10. LONZO & OSCAR—GRC

Top New Duo

1. PRICE MITCHELL & JERRI KELLY—GRT
2. BOBBY BARE & BOBBY BARE, JR.—RCA

Top Novelty Artist

1. C. W. McCALL—MGM

**PUBLISHER OF THE
YEAR AWARDS**

HOTTEST ACTIVITY—Most Charted Songs
ACUFF-ROSE PUBLICATIONS

HOTTEST ACTION—Most #1 Songs
TREE INTERNATIONAL

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| ★ Carter Family | ★ Alex Houston | ★ Mike Lunsford |
| ★ J. J. Cale | ★ David Houston | ★ Marty Martel |
| ★ Connie Cato | ★ Ferlin Husky | ★ Darrell McCall |
| ★ David Allen Coe | ★ Atlanta James | ★ Harold Morrisson |
| ★ Johnny Dot | ★ Wayne Kemp | ★ Nick Nixon |
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John Denver



Olivia Newton-John



Jerry Clower



Jerry Jordan



Asleep at the Wheel



Jessi Colter



Conway Twitty & Loretta Lynn

Record World 1975

Top 30 Albums

1. **BACK HOME AGAIN**
John Denver—RCA
2. **HIS 30th ALBUM**
Merle Haggard—Capitol
3. **BEFORE THE NEXT TEARDROP FALLS**
Freddy Fender—ABC Dot
4. **IF YOU LOVE ME**
Olivia Newton-John—MCA
5. **STOP AND SMELL THE ROSES**
Mac Davis—Columbia
6. **COUNTRY PARTNERS**
Conway Twitty & Loretta Lynn—MCA
7. **SONGS OF FOX HOLLOW**
Tom T. Hall—Mercury
8. **AN EVENING WITH JOHN DENVER**—RCA
9. **THE RAMBLIN' MAN**
Waylon Jennings—RCA
10. **ROOM FULL OF ROSES**
Mickey Gilley—Playboy
11. **I'M JESSI COLTER**—Capitol
12. **HAVE YOU NEVER BEEN MELLOW**
Olivia Newton-John—MCA
13. **PHONE CALL FROM GOD**
Jerry Jordan—MCA
14. **KEEP MOVIN' ON**
Merle Haggard—Capitol
15. **LINDA ON MY MIND**
Conway Twitty—MCA

16. **WOLF CREEK PASS**
C. W. McCall—MGM
17. **HEART LIKE A WHEEL**
Linda Ronstadt—Capitol
18. **BEHIND CLOSED DOORS**
Charlie Rich—Epic
19. **THE SILVER FOX**
Charlie Rich—Epic
20. **OUT OF HAND**
Gary Stewart—RCA
21. **A LEGEND IN MY TIME**
Ronnie Milsap—RCA
22. **CITY LIGHTS**
Mickey Gilley—Playboy
23. **PRIDE OF AMERICA**
Charley Pride—RCA
24. **ANNE MURRAY COUNTRY**—Capitol
25. **DON WILLIAMS, VOL. III**—ABC Dot
26. **BACK IN THE COUNTRY**
Loretta Lynn—MCA
27. **MICKEY'S MOVIN' ON**
Mickey Gilley—Playboy
28. **SONGS ABOUT LADIES AND LOVE**
Johnny Rodriguez—Mercury
29. **I CAN HELP**
Billy Swan—Monument
30. **PROMISED LAND**
Elvis Presley—RCA

Top Male Vocalist

1. **JOHN DENVER**—RCA
2. **CHARLIE RICH**—Epic/RCA
3. **MERLE HAGGARD**—Capitol
4. **TOM T. HALL**—Mercury
5. **MAC DAVIS**—Columbia
6. **CONWAY TWITTY**—MCA
7. **ELVIS PRESLEY**—RCA
8. **WAYLON JENNINGS**—RCA
9. **DON WILLIAMS**—ABC Dot
10. **JOHNNY RODRIGUEZ**—Mercury
11. **RONNIE MILSAP**—RCA
12. **CAL SMITH**—MCA
13. **CHARLEY PRIDE**—RCA
14. **BILLY CRASH CRADDOCK**—ABC
15. **RAY STEVENS**—Barnaby
16. **RAY PRICE**—ABC
17. **BUCK OWENS**—Capitol
18. **FREDDIE HART**—Capitol
19. **NARVEL FELTS**—ABC Dot
20. **WILLIE NELSON**—Columbia

Special Album Awards

- ANNIVERSARY SPECIAL**
Earl Scruggs Revue—Columbia
SINGIN' IN THE KITCHEN
Bobby Bare & Family—RCA



Danny Davis & the Nashville Brass



Roy Clark & Buck Trent



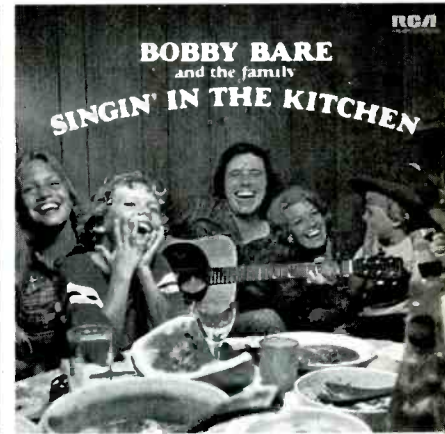
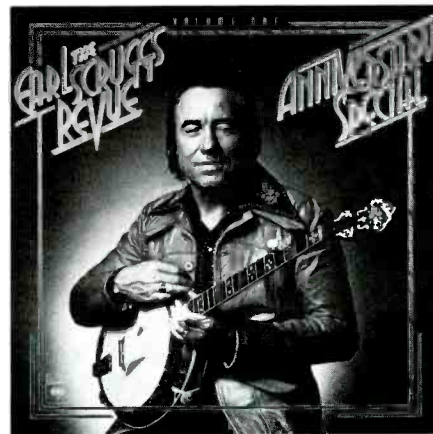
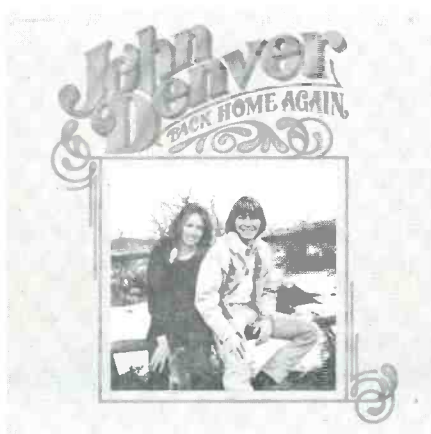
Mickey Gilley



Statler Brothers



Bud Logan & Wilma Burgess



Country Album Awards

Top Female Vocalist

1. OLIVIA NEWTON-JOHN—MCA
2. LORETTA LYNN—MCA
3. ANNE MURRAY—Capitol
4. LINDA RONSTADT—Capitol
5. DOLLY PARTON—RCA
6. TANYA TUCKER—MCA
7. DONNA FARGO—ABC Dot
8. BILLIE JO SPEARS—United Artists
9. MARIE OSMOND—MGM
10. TAMMY WYNETTE—Epic

Top New Male Vocalist

1. MICKEY GILLEY—Playboy
2. FREDDY FENDER—ABC Dot
3. C. W. McCALL—MGM
4. GARY STEWART—RCA
5. BILLY SWAN—Monument
6. B. J. THOMAS—ABC
7. MOE BANDY—GRC
8. DAVID WILLS—Epic
9. ROGER WHITTAKER—RCA
10. T. G. SHEPPARD—Melodyland

Top New Female Vocalist

1. JESSI COLTER—Capitol
2. LaCOSTA—Capitol
3. MARILYN SELLARS—Mega
4. CRYSTAL GAYLE—United Artists
5. CONNIE EATON—ABC

Top Comedy Act

1. JERRY CLOWER—MCA

Top New Comedy Act

1. JERRY JORDAN—MCA

Top Instrumental Group

1. DANNY DAVIS & NASHVILLE BRASS—RCA

Top New Instrumental Group

1. ROY CLARK & BUCK TRENT—ABC Dot
2. BILL BLACK'S COMBO—Hi

Top Vocal Group

1. STATLER BROTHERS—Mercury
2. OSBORNE BROTHERS—MCA

Top New Vocal Group

1. ASLEEP AT THE WHEEL—Capitol
2. PURE PRAIRIE LEAGUE—RCA
3. CALICO—UA
4. SILVER CREEK—Tally/MCA
5. DANNY DAVIS SINGERS—RCA

Top Duo

1. CONWAY TWITTY & LORETTA LYNN—MCA
2. PORTER WAGONER & DOLLY PARTON—RCA
3. GEORGE JONES & TAMMY WYNETTE—Epic

Top New Duo

1. BUD LOGAN & WILMA BURGESS—Shannon

Top Instrumentalist

1. CHARLIE McCOY—Monument
2. CHET ATKINS—RCA
3. LLOYD GREEN—Monument
4. FLOYD CRAMER—RCA
5. BOOTS RANDOLPH—Monument

Top New Instrumentalist

1. SHOJI TABUCHI—ABC Dot

A Broadened Base Boosts RCA Country

■ NASHVILLE — Early in 1975, Charley Pride drew 78,000 persons to two shows at Houston's Astrodome. Later, the same artist filled every concert hall in a 20-concert tour of Australia and New Zealand. All this only suggests the phenomenal growth of the base audience for country music.

Just as outstanding has been the growth of the audience for country music recordings in recent years. Pure country buyers now number in the millions, both here and abroad.

The growth of the audience and the increasing frequency of pop crossovers are two reasons why RCA Records, always a leader in country music, two years ago commenced an expansion of its country music operation — enlarged offices, modernization of studios and a broadening of its

artist roster—that greatly influenced RCA's success in country music in 1975.

Charley Pride was but one of many artists helping to keep RCA strongly in the minds of country music fans and record buyers. 1975 has seen a string of hit albums and singles for the label, and RCA's position on the charts has been consistently strong during the year.

Established artists—Pride, Chet Atkins, Jerry Reed, Bobby Bare (sometimes with his entire family), Dolly Parton, Waylon Jennings, Jim Reeves, Hank Snow, Johnny Russell, Dottie West, Danny Davis, Porter Wagoner, Jim Ed Brown, Floyd Cramer, Brian Shaw and Billy Walker—have all come up with hit product, albums and singles.

Newer names like Gary Stewart,

Karen Wheeler and Dottie West have hit the top of the charts; other new RCA artists such as Helen Cornelius, Rob Galbraith, Toni Ingraham, Sarah Johns, Vernon Oxford, Randy Parton, Gary S. Paxton and Jack Ruth are waiting in the RCA wings for their chances at the big time.

Major pop crossovers have occurred on albums and singles by such artists as Waylon Jennings and Dolly Parton. In reverse, RCA's Nashville operation was given a giant country push when pop superstar John Denver invaded the country charts with number one album and single record product and went on to win more CMA nominations (five) than any other artist (he was followed closely at four by Jennings). Denver was nominated for almost everything for which he

was eligible, including Entertainer of the Year, Single Record of the Year, Album of the Year, Male Vocalist of the Year and for Writer's Song of the Year with "Back Home Again."

To date in 1975, RCA has had the following number one country singles: "The Bargain Store," "Love Is Like a Butterfly," "The Seeker," "Back Home Again," "Thank God I'm a Country Boy," "Then Who Am I," "I Ain't All Bad," "Out of Hand," "She's Actin' Single," "A Legend in My Time" and "Daydreams About Night People."

RCA added to its list of top artists when it broke both Dottie West and Billy Walker as top 10 recording artists during 1975, Dottie with the song "Storms Never Last," and Walker with "Word Games."



RCA's country artists grazing on successful hills include, from left: (top row) RCA VPs Jerry Bradley and Mel Ilberman surrounding Charley Pride, Gary Stewart, Sarah Johns,

Bobby Bare, Ronnie Milsap; (bottom row) Chet Atkins, Dottie West, Waylon Jennings, Dolly Parton and Danny Davis.

Red O'Donnell's Year in Review *(Continued from page 3)*

Honest to goodness, "I Honestly Love You" was very big for **Olivia Newton-John** . . . I asked **Minnie Pearl** how she planned to celebrate her upcoming birthday and the popular comedienne replied: "By forgetting about it." Then she added: "There ought to be a law that no one should be reminded of his or her birthday after he or she reaches 49—or even 39" . . . **Tom T. Hall's** brother **Hillman** signed with Warner Bros. Records . . . **Diana Trask & her husband Tom Ewen** were on a week's cruise from Florida to Bahamas—in their own yacht, no less!

Lynn Anderson re-signed an exclusive long-term contract with Columbia. She joined the label in 1970 . . . MGM artist **Jim Stafford** was tapped to headline a summer replacement show on ABC-TV (Floridian Jim clicked) . . . **Charley Pride's** "Mississippi Cotton Pickin' Delta Town" was a hit . . . Elektra recording artist-writer **Mickey Newbury** was recovering from surgery.

Ellen Wood and **Marie Ratliff** celebrated birthdays. No gifts, please; that's a conflict of interest . . . Veteran country music promotion specialist **Wade Pepper** resigned at Capitol Records, after more than 20 years service . . . Songwriter **Betty Sue Perry** died at her home in Loretta, Tenn. Betty Sue was the writer of "The Home You're Tearin' Down," "The Other Woman," "Before I'm Over You" and "Wine, Women and Song." She began her career in 1960 with the Wilburns' Sure-Fire Music Co.

Sure and if **Faith O'Hara**, 17-year-old Sacramento, Cal. singer, didn't sign with Columbia . . . Mercury had proclaimed November as **Faron Young** Month! . . . Good things were happening for the good guys—like **Ronnie Milsap** had a no. 1 single in "I'd Be A Legend in My Time." (Writer **Don Gibson's** personal favorite among all his biggies.)

General Motors signed **Tom T. Hall** as national spokesman for its *(Continued on page 30)*

TOP COUNTRY SINGLES OF 1975

TITLE	ARTIST	LABEL	PRODUCER	PUBLISHER	WRITER
1. BEFORE THE NEXT TEARDROP FALLS	Freddie Fender	ABC Dot	Huey P. Meaux	Fingerlake	V. Keith & B. Peters
2. I'M NOT LISA	Jessi Colter	Capitol	Ken Mansfield & Waylon Jennings	Baron	Jessi Colter
3. I CAN HELP	Billy Swan	Monument	Chip Young & Billy Swan	Combine	Billy Swan
4. LINDA ON MY MIND	Conway Twitty	MCA	Owen Bradley	Twitty Bird	Conway Twitty
5. THANK GOD, I'M A COUNTRY BOY	John Denver	RCA	Milton Okun	Cherry Lane	John Sommers
6. I SEE THE WANT TO IN YOUR EYES	Conway Twitty	MCA	Owen Bradley	Rose Bridge	Wayne Carson
7. MOVIN' ON	Merle Haggard	Capitol	Fuzzy Owen	Shade Tree/Kipeth	Merle Haggard
8. I CARE/SNEAKY SNAKE	Tom T. Hall	Mercury	Jerry Kennedy	Hallnote	Tom T. Hall
9. MISTY	Ray Stevens	Barnaby	Ray Stevens	Vernon/Octave	Erroll Garner/Johnny Burke
10. YOU'RE MY BEST FRIEND	Don Williams	ABC Dot	Don Williams	Don Williams	Wayland Holyfield
11. TOUCH THE HAND	Conway Twitty	MCA	Owen Bradley	Twitty Bird	Conway Twitty
12. RECONSIDER ME	Narvel Felts	ABC Dot	Johnny Morris	Shelby Singleton	Mira Smith/Margaret Lewis
13. ALWAYS WANTING YOU	Merle Haggard	Capitol	Fuzzy Owen	Shade Tree	Merle Haggard
14. SHE CALLED ME BABY	Charlie Rich	RCA	Chet Atkins	Central	Harlan Howard
15. BLANKET ON THE GROUND	Billie Jo Spears	United Artists	Larry Butler	Brougham Hall	Roger Bowling
16. (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG	B. J. Thomas	ABC	Chips Moman	Tree/Press	Larry Butler & Chips Moman
17. OUT OF HAND	Gary Stewart	RCA	Roy Dea	Almo	Tom Jans/Jeff Barry
18. I'D BE A LEGEND IN MY TIME	Ronnie Milsap	RCA	Tom Collins/Jack D. Johnson	Acuff-Rose	Don Gibson
19. SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)	Gary Stewart	RCA	Roy Dea	Rose Bridge	Wayne Carson
20. PLEASE DON'T TELL ME HOW THE STORY ENDS	Ronnie Milsap	RCA	Tom Collins/Jack D. Johnson	Combine	Kris Kristofferson
21. RUBY BABY	Billy Crash Craddock	ABC	Ron Chancey	Hill & Range/Quintet/Freddy Bienstock	Jerry Lieber/Mike Stoller
22. BACK HOME AGAIN	John Denver	RCA	Milton Okun	Cherry Lane	John Denver
23. I WOULDN'T WANT TO LIVE	Don Williams	ABC Dot	Don Williams	Don Williams	Al Turney
24. I OVERLOOKED AN ORCHID	Mickey Gilley	Playboy	Eddie Kilroy	Peer, Intl.	Carl Story/Shirley Lyn/Carl Smith
25. I HONESTLY LOVE YOU	Olivia Newton-John	MCA	John Farrar	Irving/Wolnough/Broadside	Peter Allen/Jeff Barry
26. IT'S TIME TO PAY THE FIDDLER	Cal Smith	MCA	Walter Haynes	Coal Miners	Don Wayne/Walter Haynes
27. KENTUCKY GAMBLER	Merle Haggard	Capitol	Ken Nelson & Fuzzy Owen	Owepar	Dolly Parton
28. WASTED DAYS AND WASTED NIGHTS	Freddie Fender	ABC Dot	Huey P. Meaux	Travis	B. Huerta/W. Duncan
29. TROUBLE IN PARADISE	Loretta Lynn	MCA	Owen Bradley	House of Gold	Kenny O'Dell
30. WINDOW UP ABOVE	Mickey Gilley	Playboy	Eddie Kilroy	Glad	George Jones

Innovation Keys Columbia's Country Success

■ NASHVILLE—With the success of newly-acquired artists and the continued maintenance and development of the careers of their already established artists, Columbia Records continued to be a leader and trend-setter in the country music industry in 1975. Over 70 percent of the Columbia country artists have consistently placed songs in the upper realm of the charts, and 67 percent of all singles released reached the top 20.

The Columbia expansion of talent and creative effort is piloted by vice president of a&r Billy Sherrill and vice president of Nashville operations Ron Bledsoe. Sherrill and Bledsoe supply the in-house production with support from independent producers Glen Sutton, Larry Gatlin, George Richey, Norro Wilson, Ray Baker and Larry Rogers.

This year's addition of Willie Nelson to the Columbia roster, and the subsequent release of his first Columbia album, "Red Headed Stranger," have swiftly shown the results of Columbia's intensive campaign to seek out, sign and develop the careers of new artists. "Red Headed Stranger" rose to the top of the Country Album Chart, and "Blue Eyes Crying In The Rain," the first single released from the album, has attained a top rating on the

Country Singles Chart. As a major pioneer of progressive country music, Nelson has found that his cult following in Texas is rapidly changing into a national audience.

Nelson is just one member of a host of talented artists that have been signed by Columbia this past year. The list of signees includes Faith O'Hara, Don Potter, Troy Seals, Shylo and Jerry Jaye, all of whom have made substantial progress toward successful careers during their first year with the label. Seals and Jaye have received abundant acclaim as their early releases have acquired immediate chart results.

David Allan Coe, the Mysterious Rhinestone Cowboy, is another artist who has scored tremendous success in the relatively short period of time that he has been with Columbia. Coe's latest album, "Once Upon A Rhyme," and most recent single, "You Never Even Call Me By My Name," have climbed to top chart positions.

Lynn Anderson proceeded with her hit-making ways during the past year as "What A Man My Man Is" topped the Country Singles Chart. Additionally, Lynn's latest single, "I've Never Loved Anyone More," captured and held held a top 20 rating for several weeks.

Barbara Fairchild, Sonny James and Connie Smith repeatedly provided top singles throughout the year, while Johnny Cash, Mac Davis, Johnny Duncan, Roger Miller, Johnny Tillotson and Jerry Jaye have bolstered the Columbia singles efforts with songs that have regularly appeared in the upper categories of the charts.

Through the use of innovative marketing campaigns, Columbia album sales continued to set record figures in 1975, according to the label. Lynn Anderson, Johnny Cash, David Allan Coe, Mac Davis, Barbara Fairchild, Sonny James, Willie Nelson, Roger Miller, Connie Smith and the Earl Scruggs Revue provided the stimulus for this album volume.

The Oak Ridge Boys continued to add versatility to the world of gospel music last year, while the Chart Family and the Chuck Wagon Gang provided the best of the more traditional sounds.

As a part of their dedication to the needs of their artists, Columbia maintains a complete graphics department under the direction of Bill Barnes. The department offers personal attention to the cover design of each artist's album. Additionally, Mary Ann McCready directs a national publicity effort for the Columbia roster in a continuing effort to meet the artists' needs.

In January, Columbia launched a major country music merchandising campaign. The campaign centered around the theme of "Country Supermarkets" and featured albums by several of the top artists. Such campaigns have demonstrated that country music is no longer restricted to certain markets and have been instrumental in broadening the base of appeal for country music.

Columbia has added new dimensions to the music industry in 1975 through the expansion and development of its roster and its commitment to the world of country music.

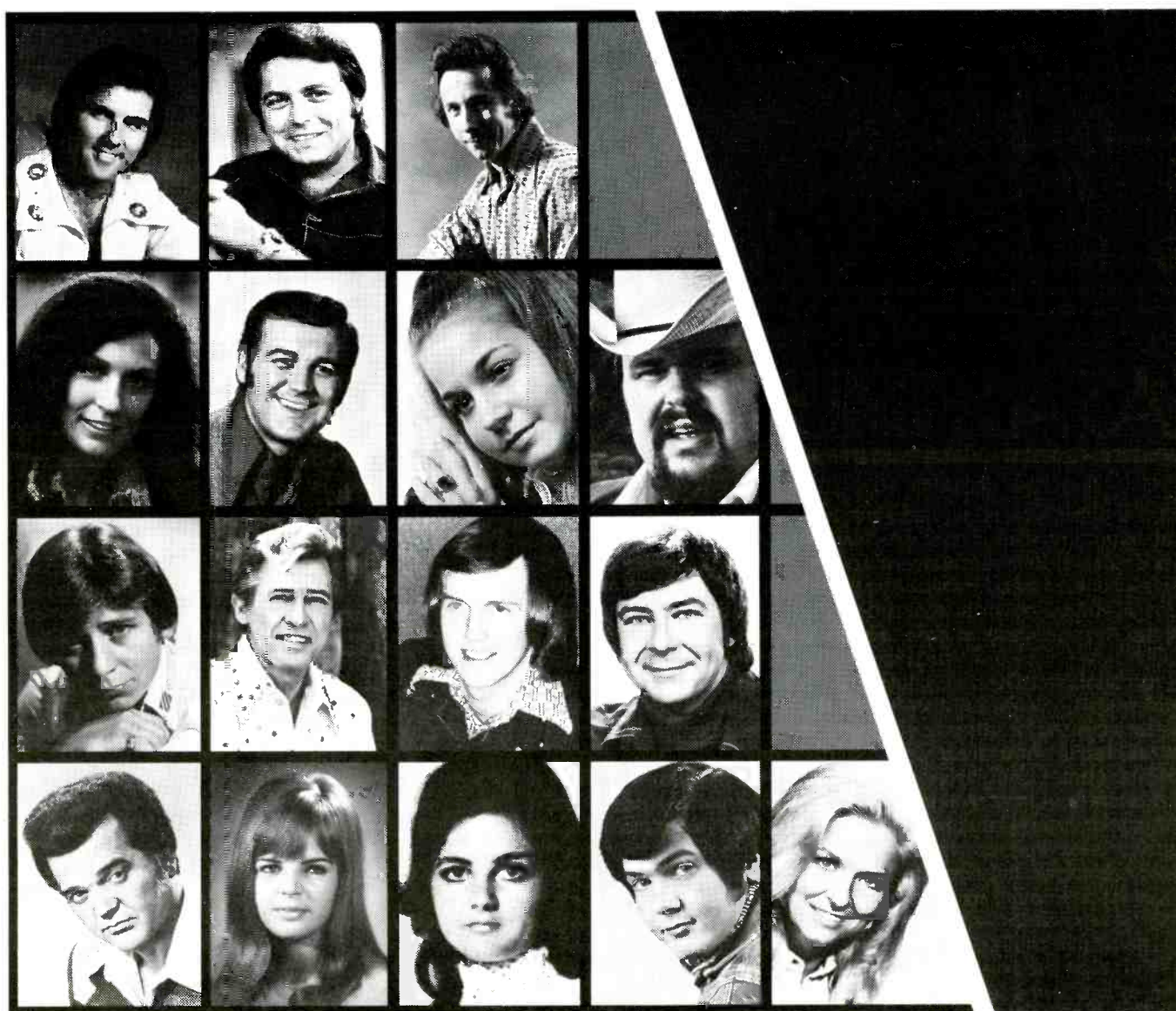
Monument Magic On Music Row

■ NASHVILLE—It was approximately a year ago that Rick Blackburn, former director of sales for Epic and its Custom Labels, left that label to become vice president and general manager of Monument Records. Since that appointment, Fred Foster, president of Monument, and Blackburn have devoted their efforts to expanding the executive staff, bringing home the first Billy Swan single and lp, developing the artist roster and building the roster into stronger sellers.

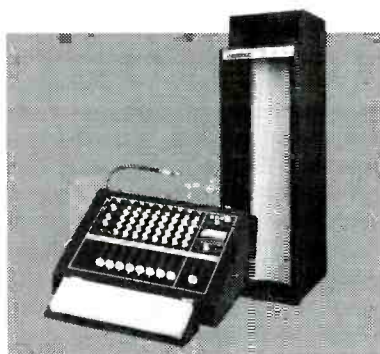
(Continued on page 44)



Columbia's fertile country soil grows such flourishing artists as, from left: (top row) Johnny Cash, Sonny James, David Allan Coe, Lynn Anderson, Willie Nelson; (bottom row) Earl Scruggs, Barbara Fairchild, the Oak Ridge Boys and Roger Miller.



Opry's 50th birthday bonus...



To celebrate the Grand Ole Opry's 50th birthday, Nashville's galaxy of stars will be shining Wednesday night, October 15, at the Grand Ole Opry in Opryland U.S.A. Joining Shure will be United Talent's Billy "Crash" Craddock, Mickey Gilley, Bobby Lewis, Loretta Lynn, Warner Mack, Linda Plowman, Johnny Russell, Ronnie Sessions, Cal Smith, Kenny Starr, Nat Stuckey, Conway Twitty, Joni Twitty, Kathy Twitty, Michael Twitty, and Karen Wheeler. Showtime for this gala birthday party is 10:30 P.M. Tickets are included in the WSM Grand Ole Opry 50th Annual Birthday Celebration Ticket Book. Y'all come.

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Continued Country Success Highlights MCA Year

■ NASHVILLE — MCA Records (which combines the Decca, Kapp and Uni labels "under the rainbow") has maintained its position as one of the top recording companies in the country music field for more than 40 years. And 1975 marked MCA's most successful year for country music in the history of the label.

The label continued work to expand its country roster. MCA Records' president J.K. Maitland, personal manager Beau Tucker and attorney Bill Carter concluded negotiations so Tanya Tucker could sign with MCA on October 17, the day of her 16th birthday. Her first MCA lp, "Tanya Tucker," was released this year and met with considerable success. Country comedian Jerry Jordan bowed with his first MCA lp, "Phone Call From God," and the album has been setting sales records, according to the label. For the first time, MCA released product on the Tally Record label under their agreement with Merle Haggard and Fuzzy Owens. Ronnie Reno and the group Silver Creek both had debut lps on the market this year.

'Travlin' Country'

In addition to these new artist releases, 1975 was a landmark year because MCA and Datsun embarked on an extensive promotion, advertising and merchandising campaign in support of country artists. The promotion, called "Travlin' Country," offered over

one half million dollars in advertising exposure and prizes. Ten Datsun Li'l Hustler pickups were given away. The "Travlin' Country" program resulted in a 33 percent increase in sale of country product over 1974 (and 1974 was also a record-setting year for MCA country sales—both in units and dollars).

The campaign tied in directly to consumers and, in addition to exceptional sales in established country markets, metropolitan areas such as New York, Chicago, Seattle, Los Angeles and San Francisco were opened through the "Travlin' Country" campaign. MCA artists featured in the "Travlin' Country" program include Bill Anderson, Jerry Clower, Jack Greene, Atlanta James, Jerry Jordan, Brenda Lee, Loretta Lynn, Warner Mack, Jimmy Martin, Bill Monroe, Olivia Newton-John, the Osborne Brothers, Webb Pierce, Jeanne Pruett, Ronnie Reno (Tally), Jeannie Seely, Ronnie Sessions, Silver Creek (Tally), Cal Smith, Kenny Starr, Ernest Tubb, Tanya Tucker, Mary Lou Turner, Conway Twitty, Jerry Jeff Walker, The Wilburn Brothers and Little David Wilkins. MCA also distributes product for Shelter Records, and their "Travlin' Country" artists include J.J. Cale and Larry Hosford. Also featured in the "Travlin' Country" campaign were special country "two-fer" releases with the "Best of" such artists as

Hart, Mel Tillis, Bob Wills and many other top country musicians.

Highlights of this past year include the release of Loretta Lynn's controversial single, "The Pill" (from her "Back To The Country" lp), which created an uproar throughout the country. Conway Twitty made worldwide history when his single, "Hello Darlin'" (recorded in Russian for the occasion), was played to the cosmonauts on board the Apollo and Soyuz spaceships after the linkup. Conway and Loretta won the CMA "Duo of the Year" award, as they have done annually since they started performing together.

Country comedian Jerry Clower released his lp, "Live In Pica-yune," and Word Book of Texas asked Clower to write his autobiography so they could publish "one of our major releases of the year." Jeanne Pruett was honored with the title "Female Vocalist of the Year" in England. And Cal Smith won both Single of the Year and Song of the Year Awards from the CMA for "Country Bumpkin."

Olivia Newton-John's album, "Have You Never Been Mellow," was Olivia's second lp to hit platinum status to date. She was also named CMA Female Vocalist of the Year.

In Nashville, MCA vice president Owen Bradley won the ultimate in country music awards

when he was honored with election to the Country Music Hall of Fame.

And these are just a few of the exceptional happenings of the past 12 months. MCA Records' activity in the country music industry is almost without bounds. The outstanding artist roster, exceptional product and hard-working sales and promotion forces make for great success in this field.

Jerry Crutchfield:

Movin' Up with MCA Music

■ NASHVILLE — Jerry Crutchfield heads up the MCA Music operation in Nashville, which maintains its share of chart positions in both the country and pop charts. Crutchfield, a veteran in the music business, has experience in every phase of the music cycle. In the early stages of his career, he worked as both a musician and background singer on record sessions while developing into one of Nashville's most successful writers. He has had more than a hundred of his songs recorded by major artists, including Eddy Arnold, Elvis Presley, Brenda Lee, Tammy Wynette, Rick Nelson, Floyd Cramer, Ernest Tubb, Faron Young, Cal Smith and many others.

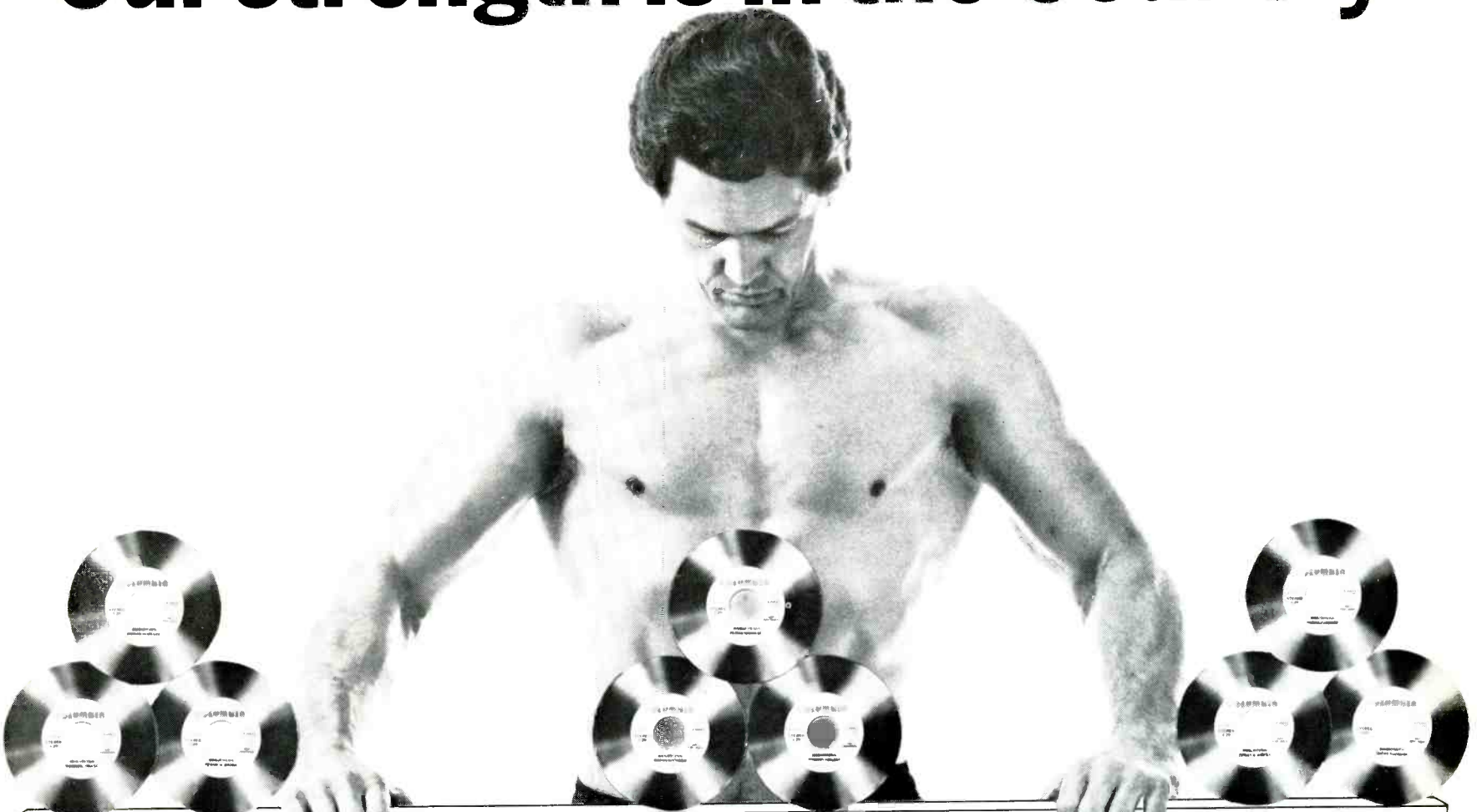
(Continued on page 44)



Keeping these country motors revved and humming for MCA are artists including, from left, (top row) Loretta Lynn, Bill Anderson, Tanya Tucker, Conway Twitty, Little

David Wilkins, (bottom row) Olivia Newton-John, Jerry Clower, Brenda Lee, Jeannie Seely and the Osborne Brothers.

Our strength is in the Country.



WILLIE NELSON RED HEADED STRANGER

including:
Blue Eyes Crying In The Rain
Bandera/Time Of The Preacher
Hands On The Wheel/Red Headed Stranger



DAVID ALLAN COE ONCE UPON A RHYME

including:
Would You Lay With Me (In A Field Of Stone)
Another Pretty Country Song/Shine It On
Would You Be My Lady
You Never Even Called Me By My Name



LYNN ANDERSON I'VE NEVER LOVED ANYONE MORE

including:
He Turns It Into Love Again/I'm Not Lisa
A Good Old Country Song/Faithless Love
We've Got It All Together Now



Johnny Cash Look at them beans

including:
Texas-1947/All Around Cowboy
I Never Met A Man Like You Before
No Charge
I Hardly Ever Sing Beer Drinking Songs



A quick rundown of the country single and LP charts in any given week will prove our point. Columbia country artists are consistently represented as among the best selling, most popular acts.

We've broken acts like Willie Nelson and David Allan Coe coast-to-coast. We continue to score with established stars like Johnny Cash, Mac Davis, Lynn Anderson, Sonny James, Barbara Fairchild and Johnny Duncan. And we continue to introduce acts destined for the top of the charts like Jerry Jaye and Troy Seals. We salute and support country music, and hail the great strides it's taken.

**Columbia
Country Artists.
There's a lot of muscle.
On Columbia Records
and Tapes.**

**October is Country
Music Month.**



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Bill Anderson:

'Looking Farther on Down the Road'

■ NASHVILLE—It's been a year of growth and foundation-building at Bill Anderson Enterprises, the umbrella organization covering the varied activities of country artist Bill Anderson.

"We've had a very successful year with good chart records, excellent personal appearance bookings, excellent crowds," says Anderson, "but we've also felt like this was the point in my career when we should be looking farther on down the road."

With this in mind, Anderson has taped a pilot for what he calls "a most unusual and different concept" in country music television and the organization has high hopes of an early announcement regarding sale of the show. His original series, "The Bill Anderson Show," ran successfully for nine years in syndication and at one point was the most widely syndicated show in the nation.

Other foundation - building items at the Enterprises this year include Anderson's beginning to seriously look into purchasing radio station properties with an eye toward the possibility someday of owning a chain of stations. No definite acquisitions are ready to be announced as yet but may be forthcoming shortly.

Anderson spent the entire month of February touring, recording and performing in a worldwide radio broadcast from England where his career is definitely on the upswing. The sound track from the radio broadcast (heard via satellite in the U.S. and via BBC, AFN and BFN by an estimated 30 million listeners) has been released in lp form by MCA Records in England, titled

"Bill Anderson Live In London." With that ever-present eye cast to the future, Anderson also recorded a single session in a London studio and plans extensive work in the months ahead on his overseas career.

Substantial Growth

Anderson's Stallion Music, Inc., administered by Tree International, experienced a year of substantial growth and is looking to new releases by Roy Clark, Charlie Louvin, and the first duet by Bill Anderson and the female member of his show, Mary Lou Turner, early this fall. Anderson and MCA, the label for which he has recorded the entire 16 years he's been in the business, are both excited about the forthcoming duets. For five years he was successfully paired with Jan Howard but has only recorded solo since 1972.

Anderson's band, the Po' Boys, were again nominated for Country Instrumental Group of the Year, making 10 consecutive such nominations.

The immediate future sees Anderson appearing on the CMA Award Show on CBS-TV October 13, on the 50th Anniversary Salute to the Grand Ole Opry on ABC-TV November 11, and as host and narrator on a PBS special documentary on country music titled "Down From The Hills," set to air in early 1976.

Bill Anderson Enterprises is located at 1905 Division Street, Nashville, and the offices are staffed by Joyce Rankhorn, Anderson's personal secretary and promotion director, and Jeanne Gaddis, director of the Bill Anderson Fan Club.



Taken in the early 1950s, this picture shows, back row, from left: Jerry Rivers, Sammy Pruitt, Cedric Rainwater, and Don Helms. Seated from left are Hank Williams, Minnie Pearl and Big Bill Lester.

WB Publishing Scores

■ NASHVILLE — Warner Bros. Publishing is experiencing unprecedented growth and success with country music in 1975, reports general manager Tim Wiperman.

The current singles on the country market published by Warner Bros. Music include numbers by the Eagles, Freddy Fender, Ray Stevens, Jerry Jaye, Brian Collins, Anthony Armstrong Jones, and Larry Johnson. Other singles activity with Warner's tunes included those by Glen Campbell, The Amazing Rhythm Aces, Stoney Edwards, Charlie McCoy and Lloyd Green and Arleen Harden.

Wiperman stated: "In addition to our great standard catalogue, Warner Bros. is fortunate to represent contemporary country writers such as The Eagles, America, J.D. Souther, Jackson Browne, Randy Newman, Jesse Winchester and Sonny Curtis. We are also particularly pleased to announce the signing of writer-artist Harlan Sanders to a long-term exclusive songwriting contract, and we plan to slowly and selectively add writers to our staff to cover all facets of the country music business."

Pi-Gem, Chess Music Gain Strength in '75

■ NASHVILLE—1975 has been a banner year of growth in the five year history of Pi-Gem Music, Inc./BMI and Chess Music, Inc./ASCAP, according to Jack D. Johnson, president.

Artists who have contributed to the growth of Pi-Gem and Chess Music during this past year are: Vicki Carr, Perry Como, Connie Eaton, Freddy Fender, Mickey Gilley, Waylon Jennings, Sarah Johns, Dickey Lee, Ronnie Milsap, Nick Nixon, Roy Orbison, Charley Pride, Eddie Rabbitt, Susan Raye, Pat Roberts, Johnny Rodriguez, Jeris Ross, Hank Thompson, Diana Trask, Ernest Tubbs and Karen Wheeler.

Exclusive writers for Pi-Gem and Chess Music are: Bobby P. Barker, Sarah Johns, Johnny Koonse, Jim Lunsford, Ronnie Milsap, Geoffrey Morgan, Bud Reneau, Kent Robbins and John Schweers. New additions to the writing staff this year are: Don Goodman, Dennis Morgan, Larry Reynolds, Sharon Sanders and Mark Sherrill.

The directors of Pi-Gem and Chess Music are as follows: Charley Pride, chairman of the board; Jack D. Johnson, president; B. Tom Collins, executive vice president; and Carolyn Honea, secretary and treasurer.

David Conrad has been newly appointed assistant general manager for both companies.

The one word for Country is Opry.

The one word for Nashville is Chappell.

For 50 years, the Grand Ole Opry has been the symbol of country music excellence to the world. For the past six years, Chappell Music has been the symbol of publishing excellence to Nashville.

Here are some of the reasons:

Our 1975 Hits:

Bouquet of
Roses/Playboy
Falling/ABC
Honky Tonk
Amnesia/GRC
I Just Started
Hating Cheatin'
Songs Today/
GRC
I Love The Blues
And The
Boogie Woogie/
ABC
Is It Wrong/
Columbia
It Was Always So
Easy (To Find An
Unhappy Woman)/
GRC

January Jones/ABC
Mama Don't 'Low/
ABC
Rock On Baby/MCA
Room Full Of
Roses/Playboy
Ruby Baby/ABC
San Antonio
Stroll/MCA
Sanctuary/RCA
She's Already
Gone/ABC
Then Who Am I/
RCA
Too Late To Worry,
Too Blue To Cry/
RCA
You Ring My Bell/
Capitol

Artists Who Have Cut Our Songs in 1975:

Eddy Arnold
Moe Bandy
Johnny Carver
Billy "Crash" Craddock
Narvel Felts
Lefty Frizzell
Mickey Gilley
Ray Griff
Ferlin Husky
Sonny James
Brenda Lee
Ronnie Milsap
Jim Mundy
Marie & Donny Osmond
Elvis Presley
Charlie Pride

Ronnie Prophet
Johnny Rodriguez
Hank Snow
Statler Bros.
Hank Thompson
Tanya Tucker
Faron Young

Our Hit Writers:

Gayle Barnhill
Rory Bourke
Ray Brockman
Bill Dees
Gene Dobbins
Ladysmith
Jim Mundy
Doodle Owens
Darrell Statler
Gene Vowell
Johnny Wilson

Congratulations to the Grand Ole Opry on its 50th Anniversary



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Pat Rolfe, Professional Manager

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UA Country Keeps on Cookin'

■ NASHVILLE — United Artists continues to be one of the leaders in the country music field. Led by UA vice president and director of country product Larry Butler, UA's country division has made strong inroads into the country market, with equally strong crossover potential being realized for many of its country acts.

One of the hottest artists in the country field is UA's Billie Jo Spears, whose "Blanket on the Ground" single was a top 10 record both here and in England. Her current single is "Stay Away From the Apple Tree," and her soon-to-be-released new single, "Silver Wings and Golden Rings" promises to be even bigger. Both of the latter tunes are contained on her new album, "Billie Jo."

Crystal Gayle is showing considerable strength in the country field with her single, "This Is My Year for Mexico," which is culled from her UA album, "Crystal Gayle."

Jean Shepard, out with a new single, "I'm a Believer (In a Whole Lot of Lovin')," which is also the title of her new UA album, remains one of the premier country singers on the contemporary scene.

Dave Dudley is out with a rush-released single, "Me and Ole C.B.," culled from his second UA album. His first, "Special Delivery," garnered many fans for Dudley.

One of the most exciting things to be happening to UA country (and pop, for that matter) is Texas country-rock band Calico. The band's debut UA album, "Calico," has been garnering strong airplay (that includes FM progressives as well), and a single, "Jodie," has been pulled from the album.

Nitty Gritty Dirt Band

No discussion of the country-pop field would be complete without the inclusion of the Nitty Gritty Dirt Band, whose airplay and sales remain strong. A hard working aggregation, their continuing concert appearances win them many record-buying friends.

UA continues its power on the distaff side with Sunday Sharpe, whose current single is "Fancy Satin Pillows."

Jeff Allen, 13 years old and already a hot UA country property, is out with a record that is country with strong pop (and even a little bit of disco) potential, "Love Is Bigger than Baseball."

Del Reeves has been in the studio for extensive recording and is just out with a new single, "You Comb Her Hair," written by Harlan Howard and Hank Cochran.

Singles Product

Roger Bowling, who wrote Billie Jo Spears' "Blanket on the Ground," is now out with his own single, "Jukebox Girl." The Kendalls are out with "Diesel Gypsy," and Bobby Hardin has a new record titled "Flashing, Screaming, Silent Neon Sign." David Rogers is out with "Got You On My Mind Again," and Tim Holiday is represented by his new UA effort, "Every Day I Cry."

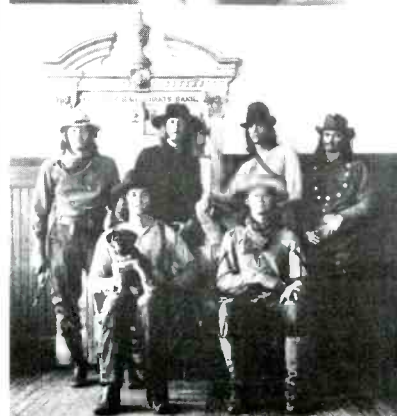
Doc Watson, one of the most

influential and important artists in the field of American music, is out with a new single, "Make Me A Pallet," culled from his "Memories" album.

Other artists represented on UA country include Ed Bruce, Tom McKeon, Wayne Kemp and Slim Whitman.

It should also be noted that the aforementioned UA director of country product, Larry Butler, has a song, "Somebody Done Somebody Wrong Song," which is one of the finalists for the CMA Song of the Year.

All in all, UA looks strong in country, with heavy pop and progressive undertones. UA country is bustin' out all over.



Cookin' country artists serving up tasty treats on UA include, from left, (top row) Jean Shepard, Crystal Gayle, and (bottom row) Calico and Billie Jo Spears.

Savvy & Style Keep Hickory Hot

■ NASHVILLE—1975 has been an exciting year for Hickory Records, Inc. The 22-year old Nashville based, owned and operated record label has been a fixture in the country charts with its roster both of established personalities of country music and its developing young artists. During the last year, the King of Country Music, Hall of Famer Roy Acuff, has added to his collection of hits "Roof Top Lullaby," "Smoky Mountain Memories," "Back In The Country" and "That's Country." Don Gibson, of "Oh, Lonesome Me" and "I Can't Stop Loving You" fame, has added to his credits chart entries such as "(There She Goes) I Wish Her Well," "I'll Sing For You," and "Don't Stop Loving Me." He also teamed with Sue Thompson for

the Gibson/Thompson duet, "Oh, How Love Changes." Carl Smith has returned to active recording with his recent hit, "Roly Poly," as a luminary in the Hickory roster of stars. Writer-artists Redd Stewart and Whitey Shafer matched vocal talent with writer's skill for Redd's record, "I Remember," and Whitey's disc, "What Did You Expect Me To Do."

Roy Acuff, Jr.

Typical of the young artists who are the coming generation of legend creators is Roy Acuff, Jr. Creating his own "today" songs and singing them in his own special style, Roy, Jr. is performing his way into the starlight.

(Continued on page 28)

**OCTOBER IS
COUNTRY
MUSIC
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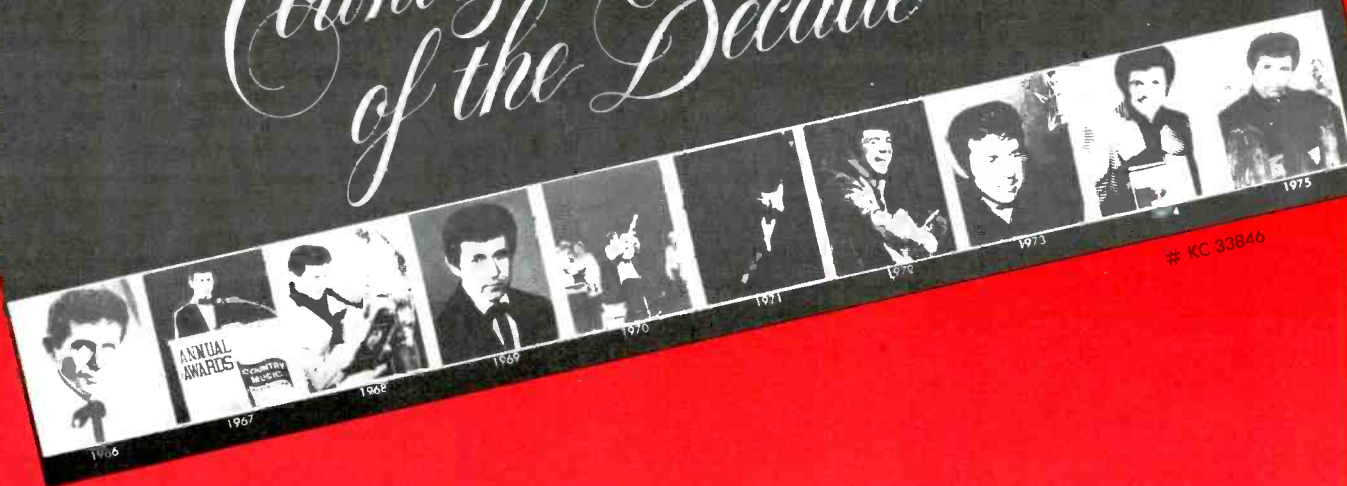
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The Southern Gentleman



*Country Male Artist
of the Decade*



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Success Knows No Bounds at ABC/Dot

■ NASHVILLE—The last year has not only seen ABC/Dot's label emerge as a country giant, but the total ABC Records family has become one of Nashville's most formidable forces in the pop music field.

Crossovers

Seven artists of the ABC Records family have had hits on both the country and pop charts simultaneously during the year, with sales earning two gold singles and an album for Freddy Fender and a gold single and album for B.J. Thomas. The other artists with both country and pop hits were the Amazing Rhythm Aces with "Third Rate Romance," the Pointer Sisters with "Fairytale," Narvel Felts with "Reconsider Me," Donna Fargo with "You Can't Be a Beacon" and Billy "Crash" Craddock with "Ruby Baby."

The roster includes half a dozen artists who have had number one country hits during the last six months with an equal number of albums reaching the top of the country charts. These achievements have come with clock-like consistency despite an uncertain and occasionally hostile national economy.

Under the guidance of ABC/Dot president Jim Foglesong, who was appointed to head up ABC's Nashville operation last June by ABC Records chairman of the board Jerold H. Rubinstein, the country division has expanded its

staff in the important areas of regional promotion and publicity.

Brian Langlois was placed in charge of regional country promotion in the midwest, headquartering in Chicago; Joe Deters fills the position in the southeast working out of Atlanta; Tony Tamburrano covers the southwest from a Houston base; and independent promo rep Dotti Vance oversees country regional promotion in the western states as well as performing artist relations services in the Los Angeles area.

A former Nashville newspaperman, Jerry Bailey was appointed last January to head up the newly-created Nashville publicity office of ABC/Dot Records. He is assisted by Carmen Adams, a University of Michigan journalism graduate.

Powerful Roster

ABC/Dot's greatest asset is its powerful roster. It includes such names as Don Williams, a hit artist on JMI Records who has scored with four number one records in a row; Tommy Overstreet, who has chalked up 11 top 10 records in consecutive order, including five number ones; Narvel Felts, the Missourian who struggled 17 years to get a hit record and whose first Dot release went number one; Donna Fargo, who has sold over four million records in the three years since she quit her job as an English teacher in California. It includes Roy Clark, winner of

more than 30 major awards, who probably has more television exposure than any country artist, as a star on "Hee Haw" and a regular guest on almost every musical network show; Diana Trask, the Australian lass with one of the great voices in show business. Billy "Crash" Craddock, the former North Carolina football player, hits the top of the country charts with every release and had one of the biggest of the crossover records from Nashville with "Rub It In." Ray Price, now on ABC/Dot, is regarded by many as the greatest country singer of all time.

The list goes on: Freddy Weller, the former member of Paul Revere and the Raiders who has established himself as an outstanding country singer and writer; Johnny Carver, the Mississippian who has put 16 singles on the charts, one right after the other; Hank Thompson, a legend, has been recording hit records for over 25 years. Also, consistently carrying the ABC/Dot logo onto the charts are Eddie Raven, Brian Collins, Jim Mundy, Connie Eaton, Jeris Ross, Sue Richards, Ray Pillow, and Leroy Van Dyke. The label also is developing the careers of several others such as Chris Gentry, Bobby Borchers, Mark Dalton, Jerry "Max" Lane, Carl Mann and Sharon Vaughan. Freddy Fender, of course, must also be mentioned.

The Nashville office and staff, in

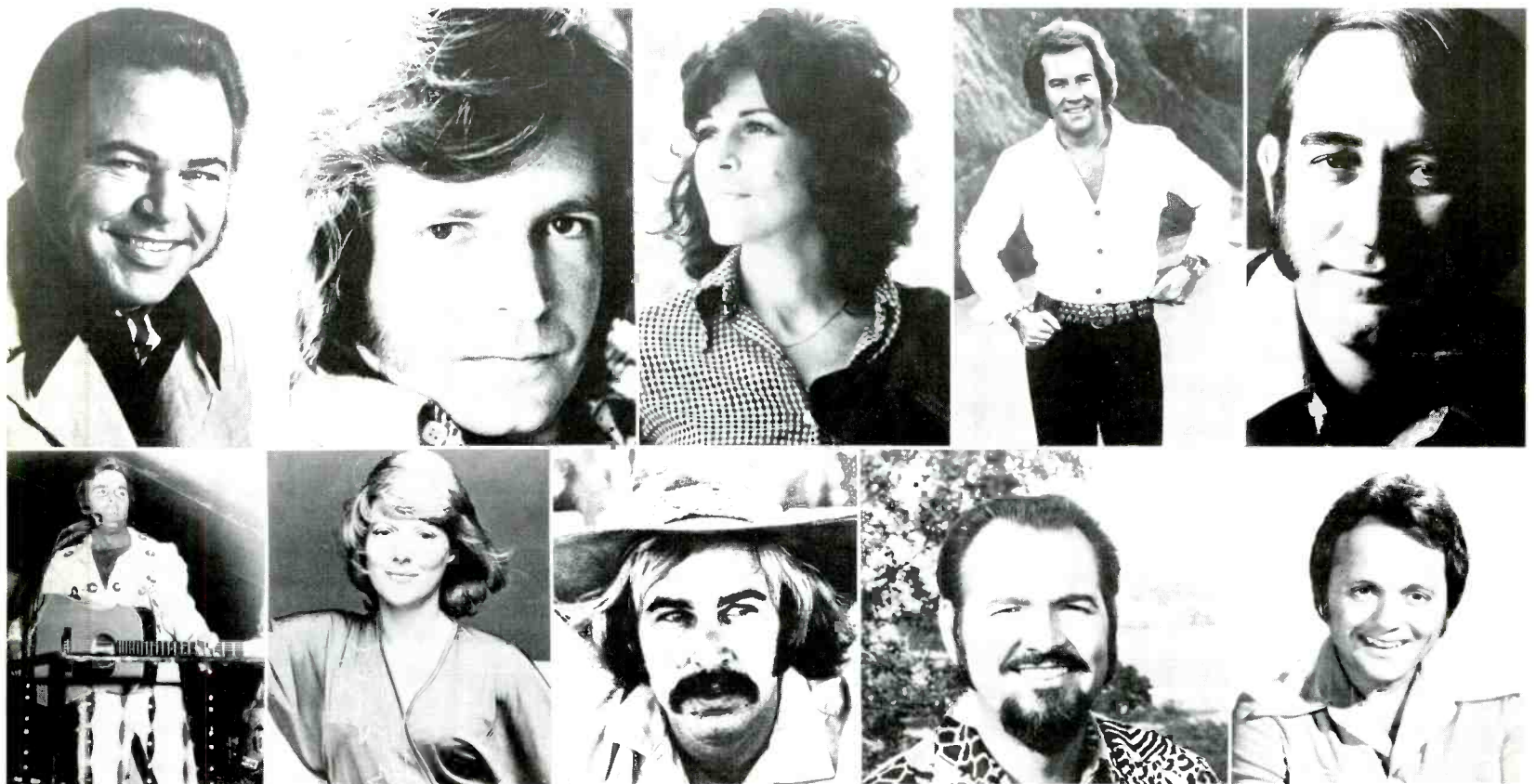
good corporate spirit, is heavily committed to the pop artists on the ABC labels who also score in the country field. These artists include the aforementioned names of the Pointer Sisters, the Amazing Rhythm Aces and B.J. Thomas. The list also includes Jimmy Buffett, Delbert McClinton and Gene Cotton.

Included with Rubinstein's appointment of Foglesong as chief of the Nashville operation was the merger of the ABC Records and ABC/Dot's country rosters to the one label of ABC/Dot. The merger is nearing completion although decisions are still being made pertaining to artist roster and staff. Construction of new offices to house the entire staff is expected to be completed by late October.

Larry Baunach

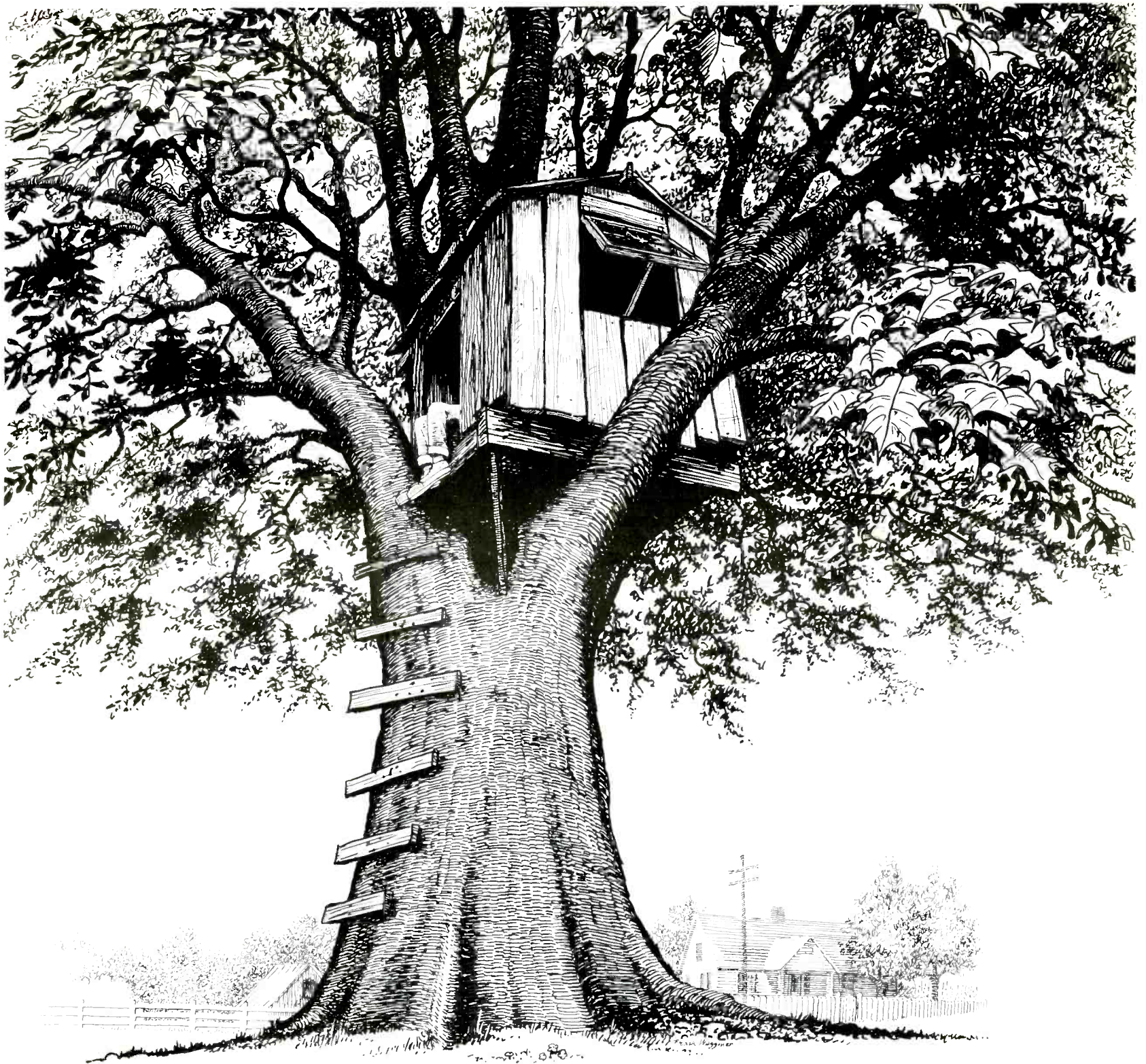
Larry Baunach is vice president in charge of promotion. Baunach and Foglesong are nearing their fifth anniversary of a very close association in the development of the Dot label in Nashville. "Larry and I cannot think of two more outstanding music industry executives with whom we would like to be associated than B.J. McElwee and Ron Chancey," Foglesong stated. "Both men performed exceptionally for ABC Records' Nashville operation before the merger. B.J. is director of sales. Chancey is our fulltime, in-house executive producer who

(Continued on page 32)



ABC/Dot's got a hand that's hard to beat, boasting such country aces as, from left: (top row) Roy Clark, Freddy Weller, Donna Fargo, Tommy Overstreet, Don Williams;

(bottom row) Billy "Crash" Craddock, Diana Trask, Jimmy Buffett, Hank Thompson and Johnny Carver.



If you had a tree house when you were a kid, *how lucky you were...*

You probably thought your deepest thoughts up there, in a unique solitude high in those branches . . . dreamed of great things in those 'grown up' days to come . . . reflected on experiences both good and bad . . . and quite possibly you may have written your first song . . . for this is what songs are made of; thoughts, dreams and experiences. Set to music.

But, don't get the wrong impression. We're not trying to tell you this business of songwriting is all child's play. It isn't. Yet, if you've ever had a chance to visit our "Tree House" . . . and listen to all the hits our writers have created there . . . you would understand why we can get so excited about our songs that we often feel like kids again!

Tree 
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At Epic, Country Grows on a Global Scale

■ NASHVILLE—Epic Records has consistently supplied the world with superior country music during the past 12 months, as artists Charlie Rich, Tammy Wynette, George Jones and Johnny Paycheck continuously provided chart-topping material. In addition to Epic's roster of established artists, Epic signed David Wills and established him as a consistent artist with "Song On The Jukebox," "Barrooms to Bedrooms" and "The Barmaid." Joe Stampley, a most promising 1975 Epic signee, reaped immediate success as his initial single, "Roll On Big Mama," rose to a top five chart rating and was followed by the similar success of "Dear Woman."

Charlie Rich added "My Elusive Dreams" and "Every Time You Touch Me (I Get High)" to his list of number one songs. His "Behind Closed Doors" album has earned platinum status, while his "Silver Fox" and "Very Special Love Songs" albums are approaching gold and platinum respectively.

The international popularity of several of Epic's artists has risen considerably over the past year. Tammy Wynette literally exploded in Great Britain as "Stand By Your Man" and "D-I-V-O-R-C-E" captured and held the number one spot on the British pop charts for a number of weeks. George Jones, Tammy Wynette, Bob Luman and Charlie Rich entertained thousands of fans on the other side of the Atlantic as each acted as a goodwill ambassador to the European country music fans.

Michael Murphey continued to show why he is known as one of the most talented artists in the progressive country music field as his latest single, "Wildfire," turned gold shortly after its release. Additionally, Murphey's album, "Blue Sky Night Thunder," is chalking up a heavy sales volume and is one the verge of going gold, according to the label.

Johnny Paycheck, Bob Luman, Jody Miller, David Houston, and Jack and Misty delivered solid hit records throughout the year. The national appeal of these Epic mainstays consistently swept upwards as each logged solid chart-making songs.

This unparalleled year of success for Epic Records has resulted largely from the innovative leadership of vice president of a&r Billy Sherrill, and vice president of Nashville operations Ron Bledsoe. Sherrill has been actively involved in the production of a number of Epic's top artists, and has been greatly aided by the talents of independent producers

such as Sy Rosenberg and Charlie Rich of Double R Productions, Glen Spreen, Bob Johnston and Norro Wilson.

Michael Baldwin, Gary Edwards, Josh Graves and Brenda Smith, all relatively recent additions, have provided a refreshing new facet to the Epic roster. The searching for and signing of competent new talents remains a vital role in Epic's policy of continued growth.

Marketing

The Epic Records country marketing division has continued to meet with success through innovative planning and well-timed marketing campaigns. In an effort to field unique marketing concepts, Epic launched their "Four Country Favorites" in September. This marketing campaign featured new albums by four of Epic's most successful artists: George Jones, Tammy Wynette, Joe Stampley

and David Wills. Additionally, Epic appointed Roy Wunsch to the position of national sales and promotion manager, country music, for the Epic and Columbia Custom Labels. Mary Ann McCready has been named manager, press and public information, to provide a continuing publicity effort for Epic country artists.

Dan Fogelberg

Dan Fogelberg, John Hiatt, Dave Loggins, and Florence Warner exhibited talent through a more contemporary style of music during the year. Fogelberg and Hiatt each supplied new albums, and Warner's interpretation of Fogelberg's "Anyway I Love You" was released as a single.

Monument

Epic Records' country marketing has also continued to maintain a close working relationship with Monument Records, a Columbia Custom Label. Monument

is currently experiencing a phenomenal popularity growth pattern nationally, through the efforts of such acts as Billy Swan, Barefoot Jerry, Kris Kristofferson, Larry Gatlin, Al Hirt, Charlie McCoy, Don Cherry, Michael Bacon, Larry Jon Wilson, Billy Grammer, Boots Randolph, Tommy Roe, Jimmy Nall and Dennis Linde. Billy Swan garnered gold both nationally and internationally with his number one "I Can Help" and subsequent album of the same title. Barefoot Jerry found their brand of country rock becoming increasingly in demand with the release of "You Can't Get Off With Your Shoes On," their most successful album thus far. The group's success inspired Monument to purchase earlier material.

Through their never-ending dedication to country music, Epic Records has provided a multitude of new Epic horizons in 1975.



The country team at Epic sports a roster that can't be beat, with artists including, from left, (top row) Tammy Wynette, Charlie Rich, Joe Stampley, Johnny Paycheck, (bottom row) David Houston, George Jones, David Wills and Jody Miller.

Acuff-Rose: Home of the Hits

■ NASHVILLE—Acuff-Rose Publications, Inc. and its affiliated publishing companies, Fred Rose Music, Inc. and Milene Music, Inc., are legendary in country music as one of the oldest and largest country music publishers in the world. Once again, 1975 has shown that experience and resources matched with the creation of great songwriters form an unbeatable combination.

Top Tunes

A few of the Acuff-Rose songs which have attained number one status during the past year are: "Bonaparte's Retreat," written by Pee Wee King and Redd Stewart;

"(I'd Be) A Legend in My Time," written by Don Gibson; "When Will I Be Loved," written by Phil Everly; "Then Who Am I," written by Dallas Frazier and A.L. "Doodle" Owens; "If I Could Only Win Your Love," written by Ira and Charlie Louvin; and "Blue Eyes Crying In The Rain," written by Fred Rose.

Ray Baker

The past year has seen the professional department, under the direction of publisher-producer Ray Baker, working with veterans Don Powell, John Erdelyan, Ronnie Gant, and Canadian-raised producer David Kastle,

generate many chart hits. As always, Acuff-Rose promotion, with Dick Kiser, Roy Acuff, Jr., Deno Lee and Mel Foree, has supported and publicized the Acuff-Rose songs performed on every major record label.

Tony Peters

Overseas, Tony Peters has come from Famous Music to head the Acuff-Rose Organization in England. Sabine Mackprang directs Acuff-Rose Germany while Jean-Claude Paulin du Besset continues as the Acuff-Rose "French Connection."

1975 has been a very good year indeed for Acuff-Rose.

CONGRATULATIONS
To All Our Award Winners
On RCA

TOP FEMALE VOCALIST

Dolly Parton

TOP MALE VOCALIST

John Denver

TOP INSTRUMENTAL GROUP

Danny Davis & The Nashville Brass

SPECIAL AWARD

Bobby Bare & Family ~ "Singin' In The Kitchen"

TOP ALBUM

Back Home Again ~ John Denver

TOP INSTRUMENTAL SINGLE

Danny Davis & The Nashville Brass

RCA Records and Tapes

Playboy Country—'A Working Reality'

■ LOS ANGELES—Slightly over two years ago, Playboy Records signed their first country act to the label—Mickey Gilley. The move into the country market by Playboy Records, headed by executive vice president Tom Takayoshi and Eddie Kilroy, director of country music, spiraled upwards, and Playboy Records has become an important force in the country music world.

Mickey Gilley's albums and singles have seen great chart success. With the advent of this success, Playboy continued to sign more country artists, including Barbi Benton, who scored on the charts with her single, "Brass Buckles." The rapidly growing company opened offices in Nashville to work with their country artists, and has staffed it with music industry veterans.

Another First

Another first for the label will be released this month: a duet by Mickey Gilley and Barbi Benton entitled "Roll You Like A Wheel." Barbi Benton's second album for the label, "Barbi Benton," is also scheduled for October release, and will contain her hit, "Brass Buckles," as well as her current single release, "Movie Magazine Stars In Her Eyes." Mickey Gilley is currently record-



Mickey Gilley & Barbi Benton

ing his fourth album for the label, "Overnight Sensation," slated for October release. Chuck Price will have his third single out in October, "The Last of the Outlaws," and singles were recently shipped by Wynn Stewart, Brenda Pepper and Mike Wells.

Before the end of the year, Playboy Records and Music will have relocated to even larger offices in Nashville to house their rapidly expanding country operation. In the words of Takayoshi, "We couldn't be happier with the results of our entry into the country field. Our artists are all high calibre and extremely talented, and the ensuing months should show us via the charts just how talented they are. Two years ago, 'Playboy Country' was an idea—today it's a working reality."

Tree Umbrella Branches Out With New Deals in 1975

■ NASHVILLE—Tree International, one of the largest country music publishers in the world, has continued its growth in 1975.

Tree's growth pattern continues to be reflected in such moves as its promotion of Buddy Killen from executive vice president to president of the firm, while Jack Stapp simultaneously moved up from president to chairman of the board and chief executive officer.

Don Gant

Additionally, the same holds true for Tree's newly-created post of vice president, which was recently filled by the appointment of Don Gant.

In the area of writers, a number

of new names were added to the staff, including Sterling Whipple, Jim Rushing and O.B. McClinton, while several of Tree's established writers were also able to reinstate their faith in the musical complex by re-signing contracts with the firm.

Material Published

Material published this past year includes such songs as "Rock 'n Roll (I Gave You The Best Years Of My Life)" by Mac Davis, written by Kevin Johnson; "I Believe The South's Gonna Rise Again" by Tanya Tucker, written by Bobby Braddock; "(Hey Won't You Play) Another Somebody

(Continued on page 94)

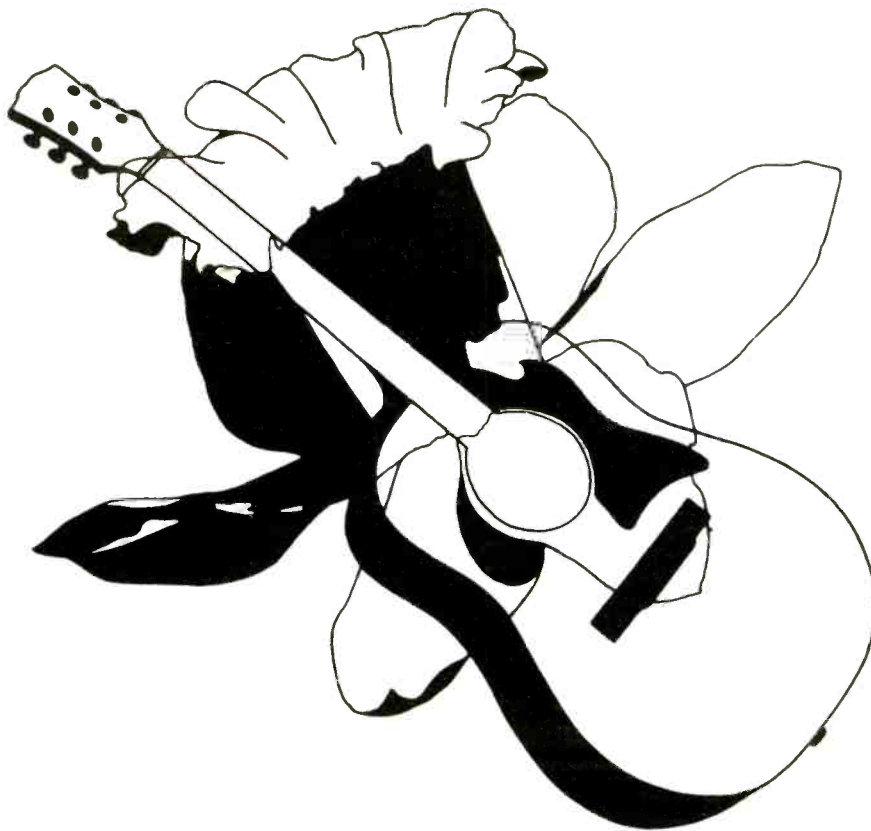


Buddy Killen



Jack Stapp

SWEET COUNTRY MUSIC



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THANKS D.J.'s & COUNTRY MUSIC FANS

"For making 1975 another Great year for me"



FARON YOUNG shown standing in front of one of his many antique automobiles in his collection. In his spare time he likes to repair them and keep them in tip top shape.

Faron Young

1975

MAJOR APPEARANCES

DISNEYWORLD Orlando, Florida
Jackie Gleason International Golf Tournament Aberdeen, S.D.
Wheeling Jamboree Wheeling, W. Va.
C.B. Operators Convention Omaha, Nebraska
Trade Show Dallas, Texas
Convention Center Dallas, Texas
Buck Lake Ranch Angola, Indiana
Ponderosa Park Salem, Ohio
Lone Star Ranch Reeds Ferry, N.H.
VARIOUS MILITARY INSTALLATIONS AROUND AMERICA
SOUTHERN GOVERNORS CONFERENCE-Austin, Texas



Faron Young gets a laugh from Joe Garigiola (sports commentator) while appearing on the Mike Douglas Show. Left to right: Mike Douglas, Faron Young and Joe Garigiola.

A SPECIAL THANKS TO JERRY KENNEDY, MERCURY
RECORDS FOR PRODUCING THESE HITS:
"HERE I AM IN DALLAS"

Written by: Lamar Morris-R. Hughes & T. Ishnall
Published: Hank Williams, Jr. Music

"ANOTHER YOU"

Written by: Jimmy Peppers
Published: Mooney Lynn's Coal Miners Music

"SOME KIND OF A WOMAN"

Written by: Jimmy Peppers
Published: Mooney Lynn's Coal Miners Music

BOOKINGS:
BILLY DEATON TALENT

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Nashville, Tenn. 37203
(615) 244-4259

PROMOTION:
LITTLE RICHIE JOHNSON

P.O. Box No. 3
Belen, New Mexico
(505) 864-7185

TELEVISION & RADIO APPEARANCES:

SAM LOVULLO - HEE HAW
BYRON BINKLEY - GOOD OLE NASHVILLE MUSIC
REG DUNLAP - POP GOES COUNTRY
RALPH EMERY - RALPH EMERY SHOW
T. TOMMY CUTLER - T. TOMMY SHOW
MIKE STEELE - JAN TYSON SHOW and RONNIE PROPHET SHOW - TORONTO, CANADA
MIKE DOUGLAS SHOW

OUR PERSONAL THANKS TO THE FOLLOWING PEOPLE WHO PLAYED A BIG PART IN MAKING 1975 A GREAT YEAR.

Bob Cross, Disneyworld, Orlando, Florida; Governor Ray Blanton, State of Tennessee; former Mayor Beverly Briley, and Mayor Richard Fulton, Nashville, Tennessee; Clarence Reynolds, Commerce Union Bank, Nashville, Tennessee; Hap Peebles, Delores Smiley, Jim Wagner, Dick Leonard, Joan Frank Productions, Dallas, Texas; Sam Bass, Langley AFB, Virginia; Mr. Bryson, Niagra Falls, New York; Bill Smith, Albuquerque, New Mexico, Governor Jerry Apadaca, State of New Mexico; Jack Jackson, Colorado Springs, Colorado; Bob Kochan, Six Flags Over Mid America, St. Louis, Missouri; Roy Ingram, Chambersburg, Pennsylvania; Bob Englar, York, Pennsylvania; Gleen Reeves, Wheeling Jamboree, Wheeling, West Virginia; Andy Lasick, Ft. Meyers, Florida; Claude Jacobs, Yoakum, Texas; Max Gardner, San Antonio, Texas; Kelso Herston Jingles, Nashville, Tennessee; Kelly & Root, Baton Rouge, Louisiana; Bob Eubanks, Los Angeles, California; Abe Hamza, Rochester, New York; Dottie Lewis, Ft. Lauderdale, Florida; John Burch, Codes Administration; Grant Smith, Attorney, Nashville, Tennessee and all the others I may have forgotten.

Another Active Year for the CMA

■ NASHVILLE—It's now quite evident that country music has captured the attention of the nation's, and indeed, the world's population. Country music artists are found on American and Canadian television stations from border to border, some of them hosting their own programs, many on specials, still others as guests on variety shows. Every major market in the States and many markets in Canada have at least one country music radio station. Country artists are regularly booked as feature acts in many entertainment centers, such as Las Vegas and New York, and often end up breaking attendance records. What's more, scores of country acts are "in" on the foreign entertainment circuit.

There's certainly no doubt that country music has made it big, and no small part of this success can be attributed to the work of the Nashville-based Country Music Association (CMA). Formed in 1958 as an organization with the overall goal of promoting country music on an international scale, the CMA has led the way in bringing country to the forefront in '75.

A prime example of such progress is reflected by this year's Fourth International Country Mu-

sic Fan Fair, as co-sponsored by CMA and the Grand Ole Opry. More people than ever, including hundreds from foreign countries, attended the Nashville event—all this in spite of a widespread economic recession.

The prevailing interest in country music was witnessed by members of the CMA at their quarterly meetings in San Antonio, San Diego and Vancouver, B.C. Local and national news media in those cities demonstrated keen interest in the board's meetings, and board members themselves were interviewed for newspaper and magazine stories, and were invited as featured guests on radio and television shows. It should also be mentioned that the mayors of all three host cities honored the CMA with official "Country Music Week" proclamations.

The month of October will again be proclaimed as "International Country Music Month." CMA has mailed promotion kits to all country radio stations containing a disc with artist IDs, jingles and print materials on the history of Country Music Month, along with suggested radio station promotion ideas. The President of the United States has officially recognized the celebration

for five years running, and it appears that such a proclamation is forthcoming again this year, as well as proclamations from state governors. In addition, the CMA also sent 10,000 "October Is Country Music Month" display discs to radio stations and merchandisers, and filled more than 20,000 orders for Country Music Month bumper stickers.

The CMA Awards Show is one of the entertainment highlights of the year. Last year's live network telecast, as hosted by Johnny Cash, pulled an impressive 40 share of the television viewing audience; hence it reached nearly 55,000 people. 1975's all-star show will be co-hosted by Glen Campbell and Charley Pride. It will be broadcast from the Grand Ole Opry House over the CBS Network on October 13 at 9 p.m. CST.

Another of CMA's yearly events is the Music City Pro-Celebrity Golf Tournament. This year's tourney will be played at Harpeth Hills Golf Course, October 10-12, with many of the nation's top entertainers and professional golfers on hand for the event. The tournament, which focuses national attention on Nashville and country music, is sponsored by the CMA, the Nashville Area Ju-

nior Chamber of Commerce, The Tennessean and WSM, Inc.

The CMA also sponsors several other October activities, including the Talent Buyer's Seminar, October 10-13; the International Country Music Show, October 16; the Artist/DJ Tape Sessions, October 17; and the Annual CMA anniversary Cocktail Party, Banquet and Show on October 17. Winners of this year's CMA DJ Awards will be announced during the Anniversary Show.

Hickory

(Continued from page 20)

Hickory has always insisted that great songs sung by great artists are loved and accepted by all people and are not tied to a category. The excitement generated by Sue Thompson's "Big Mable Murphy," is felt across the pop market as it climbs in the country charts. The girl who sang "Norman" and "Paper Tiger" has done it again with her all-markets favorite of "Big Mable" and her "Little Melvin."

The Hickory staff has been augmented by promotion men Dick Kiser, Deno Lee and Scotty McKay, who joined veterans Mel Foree, Roy Acuff, Jr., Don Powell and Paul Gallis in bringing the Hickory product to the airwaves.



Thanks for another great year
from Country's Top Writers

Combine

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DON DEVANEY
MARY ANN DUWE
DONNIE FRITTS
ROB GALBRAITH
LARRY GATLIN
KRIS KRISTOFFERSON

DENNIS LINDE
BOB MORRISON
BOBBY OGDIN
MARK PAUL
JAMIE ROGERS
ALAN RUSH
MARTHA SHARP
BILLY SWAN
DALE VAN HORN
CINDY WALKER
TONY JOE WHITE
BENNY WHITEHEAD

P.S. FROM US TOO! Bob Beckham, President,
Johnny MacRae, Vice President; Steve Singleton, Manager

SPECIAL THANKS TO: Carolyn Sells, Carole Phillips

The Queen of Country Music
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TOPS IN
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MENT



Starring KITTY WELLS -
JOHNNY WRIGHT - BOBBY WRIGHT
and the Tennessee Mountain Boys



CAPRICORN RECORDS

Red O'Donnell's Year in Review (Continued from page 12)

Chevrolet truck division . . . **Archie Campbell's** rebuttal: "I am spokesman for a chain of restaurants. Planter's wanted me, but I refused to work for peanuts" . . . **Carl Smith** resumed his career after a six months hiatus . . . **Diana Trask** began playing golf and in her first time on the course was only four over par for the eight holes she played (that's right, Diana, quit while you're ahead) . . . **Billy Swan** had become a star with his "I Can Help"—and to observe the success found it necessary to install a telephone with an unlisted number.

Lester Flatt bought the 90-acre Jomeokee Campground at foot of historic Pilot Mountain, near Pinnacle, N.C. Reported price: \$250 thousand . . . Singer **Jimmy (Kid Cuz'n) West's** admissions: "I've been producing my own phonograph records for 10 years. To date, all I can boast of is that I finally have a million record cellar."

It was wise not to quiz **Mel Tillis** about his Elk hunting trip in Wyoming. The only elk he saw was a two-legged type at the Cheyenne B.P.O.E. lodge! . . . **Roy Clark** donated his elephant to the Portland (Ore.) Zoo . . . **Doug Kershaw** cut a live lp for WB at a concert in Atlanta.

Susan (Mrs. Charlie) **McCoy** and her sister **Jerrie** (Mrs. Roy) **McCluskey** opened a florist shop in Nashville suburban city of Madison . . . **Danny Davis and the Nashville Brass** were aboard a float in Macy's annual Thanksgiving Day Parade . . . **Bobby Goldsboro** bought a 130-acre farm in nearby Dickson County . . . And **Charlie Rich** opened a Nashville office.

The citizens and officials of Senatobia, Miss. honored native son **O. B. McClinton** with an "O. B. McClinton Day." (What else?) . . . **Billy Swan** (again) guested on the NBC-TV Midnight Special. He sang "I Can Help" . . . Playboy Records launched a campaign to promote its cute artist **Barbi Benton** . . . **John Fisher** was named Nashville coordinator of Melodyland Records, a subsid of Motown. Fisher formerly was with the Atlantic label.

DECEMBER

Jingle bells and talk of Santa Claus were in the air—and the hot one on the air was **Billy Swan's** "I Can Help." A nifty Christmas gift for a nifty guy . . . **Roy Rogers** was on the 20th Century label singing about "Hoppy, Gene and Me" . . . **Asleep at the Wheel** had come alive with "Choo Choo Ch' Boogie" for Epic.

Everybody—well almost all males?—were hoping for a **Barbi (Benton) Doll** for Christmas. She'd fill any stocking; especially her own! . . . **Anne Murray** was voted top female vocalist of 1974 by the British Country Music Association . . . The **Johnny Wright-Kitty Wells** family show signed for booking with Top Billing, Inc. . . . **Roy Clark & wife Barbara** were on a month's vacation in Florida . . . **Charley Walker** was "honorary coach" of Texas U. football team for its upset win over Texas Aggies . . . **Nat Stuckey** sold his bus. "Too expensive to operate unless you're a superstar," said Nat forthrightly.

Shel Silverstein's book, "The Giving Tree," was on the market for the Yule trade . . . Bluegrass king **Bill Monroe** celebrated his 35th year on the Grand Ole Opry . . . **Chet Atkins**, godfather of the guitarists, signed to cut some commercials for Inter-Woven hosiery. It was an offer the godfather couldn't refuse? . . . **Mickey Gilley's** Paula recording of "I'm to Blame" was looking & sounding good. Did anything happen? . . . **John Denver's** "Back Home Again" was red hot . . . **Jim Pelton's** fur-minded wife **Irene** said she wanted a Silver Fox for Christmas. So Jim bought her a Charlie Rich lp, Generous Jim?

Burt Reynolds guest-hosted on NBC-TV's Tonight show and welcomed **Jerry Reed** and **Mel Tillis**—his motion picture buddies—as guests . . . Sultry **Connie Eaton** joined ABC's roster of singing artists . . . **Tommy Cash** and **Henson Cargill** signed with the Elektra label . . . **Donna Fargo** taped an appearance on **Don Rickles'** CBS-TV special. She performed "U.S. of A." . . . **Charlie Rich's** "She Called Me Baby" via RCA was no. 1 in the RW charts.

Local newspaperman **Jerry Bailey** jumped to ABC Records as director of publicity in Nashville . . . **Conway Twitty's** "Linda On My Mind" rated a "pick" in RW . . . **Skeeter Davis, Roger Miller** and **Rex Allen** celebrated birthdays . . . **Sonny James'** yule greetings were signed "Sonny Claus" . . . **Jack Greene** became a grandfather . . . **Doug Kershaw** opened a two-weeker at Harrah's in Lake Tahoe . . . BMI honored veteran Country Music Hall of Famer **Art Satherly** on his 85th birthday—with a framed citation . . . **David Allan Coe's** stage performances were receiving rave reviews.

Johnny Cash, wife June and son **John Carter** were vacationing in Jamaica, where they own a home . . . Alabama Gov. **George Wallace** wrote the liner notes for **Freddie Hart's** new Capitol album, "Country (Continued on page 34)

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Maplehill Music • Wayland Holyfield

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America's **b**est Country

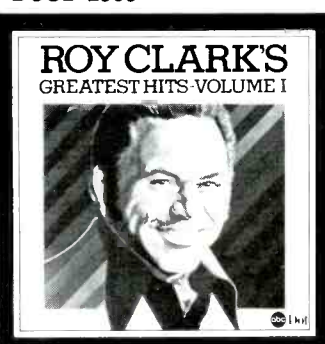
AMAZING RHYTHM ACES
Stacked Deck
ABCD-913



JOHNNY CARVER
Strings
ABCD-864



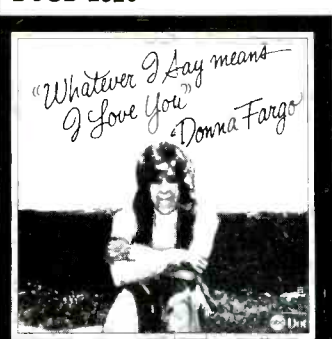
ROY CLARK
Roy Clark's Greatest Hits—
Volume I
DOSD-2030



CONNIE EATON
Connie Eaton
ABCD-906



DONNA FARGO
Whatever I Say Means
I Love You
DOSD-2029



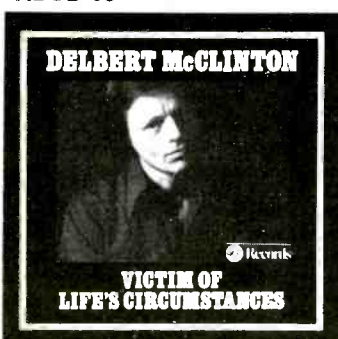
NARVEL FELTS
Narvel Felts
DOSD-2025



BILLY 'CRASH' CRADDOCK
Still Thinkin' Bout You
ABCD-875



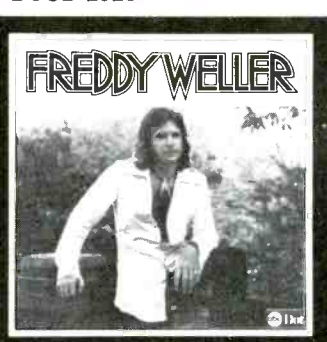
DELBERT McCLINTON
Victim of Life's
Circumstances
ABCD-907



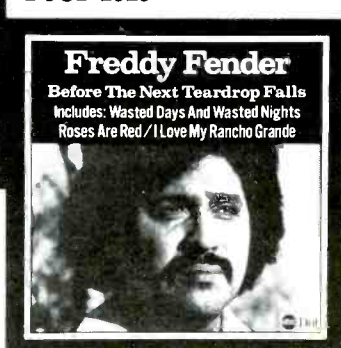
JERIS ROSS
Jeris Ross
DOSD-2046



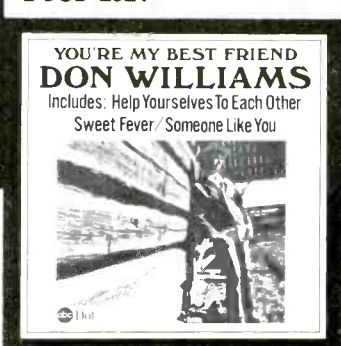
FREDDY WELLER
Freddy Weller
DOSD-2026



FREDDY FENDER
Before The Next Teardrop
Falls
DOSD-2020



DON WILLIAMS
You're My Best Friend
DOSD-2021



abc Dot Records

Mercury Moves in a Country Groove

■ CHICAGO — With the Statler Brothers' latest lp and single riding high, plus chart climbers like Tom T. Hall (lp and single) and the new Johnny Rodriguez single, the Mercury label of Phonogram, Inc. continues to be one of the hot labels for country music.

The country staff in Nashville is headed by Jerry Kennedy, vice president/a&r, Nashville; his assistant, Glenn Keener; Frank Lef-fel, recently appointed head of national promotion/country; and Doyle McCollum, regional promotion/country, based in Atlanta.

Statler Brothers

The Statler Brothers' last single, "I'll Go To My Grave Loving You," has proven to be the group's best selling single since joining Mercury in 1970. It is also the focal point for "The Best Of The Statler Brothers," which is proving to be one of the biggest lps the group has ever had, according to the label. Mercury and the Statlers also have released two concept lps by the group, "Holy Bible — Old Testament" and "Holy Bible-New Testament." The albums are gospel-oriented, although all but three songs were written by the Statler Brothers.

ers. Harold Reid of the group has described it as a country album based on the Bible.

Hall, currently riding high with "I Like Beer" and with his "Greatest Hits — Volume II" climbing the charts, continues to be one of the most durable and exciting country artists of the decade. "Volume II" contains all of Hall's recent hits: "I Love," "Sneaky Snake," "Ravishing Ruby" and others. To celebrate the occasion, Mercury recently held a "Tom T. Hall Month."

Johnny Rodriguez, currently recording songs for his next album, is climbing the charts with a single, "Love Put A Song In My Heart," from the upcoming lp. During the past year, songs like "Just Get Up And Close The Door," "We're Over" and "I Just Get Her Out Of My Mind" have kept him at the top of the country music charts. He recently completed a west coast tour, introducing The Johnny Rodriguez Show with Tammy Wynette, Asleep At The Wheel and Dottie.

"Here Am I In Dallas" has resulted in a resurgence for Faron Young, currently celebrating more than two decades as a recording

artist. Kennedy is also working with Young, recording his next single, set for release shortly. Jerry Lee Lewis also enjoyed a good year, with his version of Hall's "I Can Still Hear The Music In The Restroom" reaching high into the charts, as did the album it was pulled from, "Boogie Woogie Country Man." His foreign sales continue; "Boogie Woogie . . ." is a smash in France and spreading throughout the Continent.

The past year has seen the emergence of Nick Nixon as a candidate for country stardom. His previous three singles, "Loving You Is A Habit I Can't Break," "It's Only A Barroom" and most recently, "I'm Too Used To Loving You," have each been substantially bigger than the previous ones. Other artists still in the building stages are Gary Sargeants, Melody Allen and Joel Sonnier.

With expansion of the country roster in the works, along with the steady talents of five established stars and several newcomers in the building stages, Mercury Records and Music City are almost synonymous terms.

Melodyland Is Motown Country

■ LOS ANGELES — At the time Herb Belkin joined Motown, he was encouraged to broaden the musical base of that company. In the course of little more than a year, Belkin and Motown have successfully launched their first endeavor in country music, Melodyland Records.

Belkin's goal at Melodyland's inception was to select the best talent to build a legitimate and representative roster of country artists. Belkin expounds further: "We are in no hurry to expand, and as a result, we are able to expend the maximum amount of effort for Melodyland's artists. Our first project was with T.G. Sheppard."

T.G. Sheppard

The success of both Sheppard as a performer and recording artist came swiftly after Melodyland contracted his talents. His debut lp, and Melodyland's debut lp, was "T.G. Sheppard," and it provided two successive number one singles. After "Devil In The Bottle" and "Tryin' To Beat The Morning Home," Sheppard's third single is "Another Woman."

"Melodyland's team is comprised of professionals," Belkin commented. "John Widdicombe and Ken Revercomb in L.A., with John Fisher in Nashville, direct the operations. We firmly believe that by maintaining a qualitative approach, we will, in the long run, reap excellent benefits by producing excellent catalogues by a small group of artists. This very workable concept is in harmony with Motown's philosophy."

Dorsey Burnette, voted in 1973 as the "most promising male newcomer" by the Academy of Country Music, is another veteran artist now recording for Melodyland.

Ronnie Dove, beginning in 1964, has had a string of 23 consecutive chart songs, scoring most recently with "Things." His track record, like Burnette's, is one of quality extended over a long period of time. The same holds true for Jerry Naylor, whose initial successes were with the Crickets in late '50s. Naylor was asked to front the group after Buddy Holly was killed; after touring extensively over the next few years with the Crickets, Jerry was a regular performer on "Shindig." Naylor today has established himself in country music.

Singer/songwriter/guitarist Kenny Serratt's proximity to the earth has made him an important performer in the southeast, Texas and California.

In the initial year, Belkin and his Melodyland artists have established themselves as viable entities in country music.



Mercury's country gentlemen include, from left (top row): Tom T. Hall, Lester "Roadhog" Moran and the Cadillac Cowboys, Jerry Lee Lewis, Carl Perkins; (bottom row) Johnny Rodriguez, Faron Young, the Statler Brothers and Roy Orbison.

ABC/Dot (Continued from page 22)

produces, among others, Billy 'Crash' Craddock, Freddy Weller, Jeris Ross and Connie Eaton."

While Chancey and Fogle song produce a sizeable number of the artists, they are quick to praise the efforts of several independent producers who are responsible for the remainder of the label's product. They are Tommy Allsup, Milton Blackford,

Don Gant, Larry Gordon, Ricci Mareno, Huey Meaux, Bill Rice, Larry Rogers, Jerry Smith and Jim Williamson.

Also housed in the newly constructed offices of ABC/Dot at 2409 21st Ave. So. will be the offices of the ABC Music Publishing Group, bringing the publishing and recording arms of the company together for the first

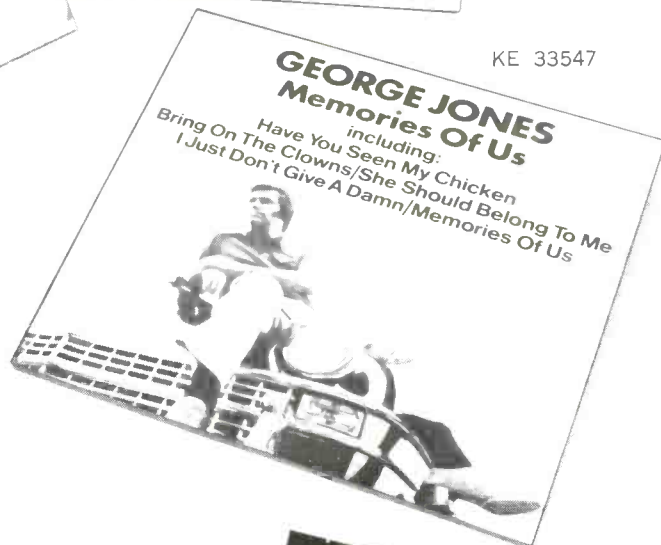
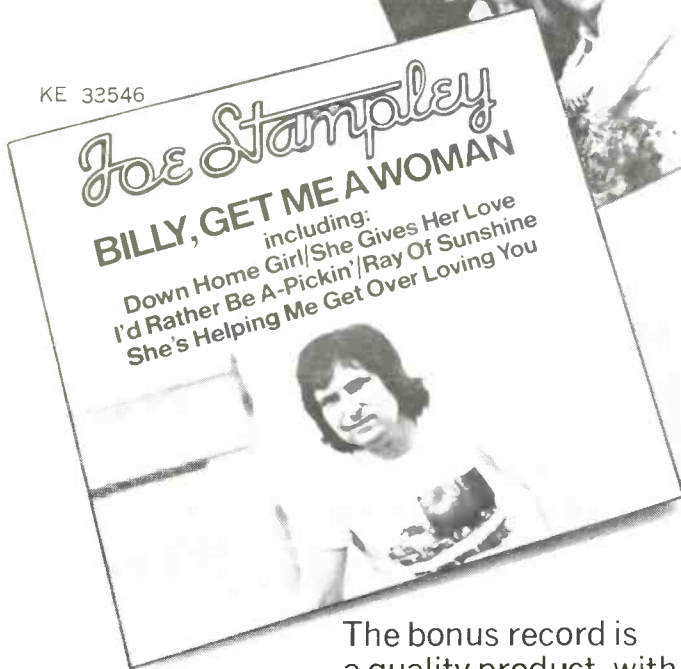
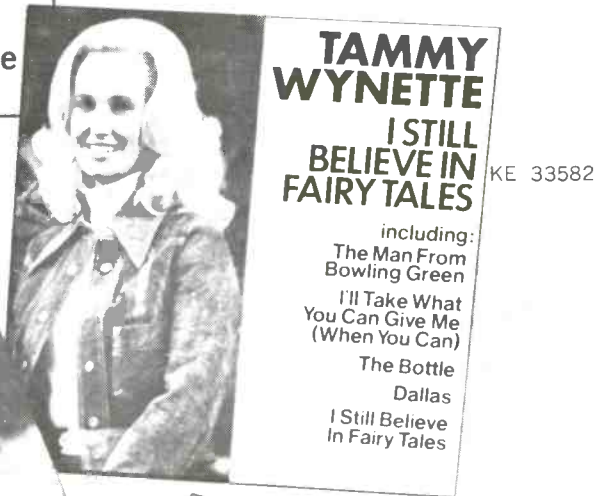
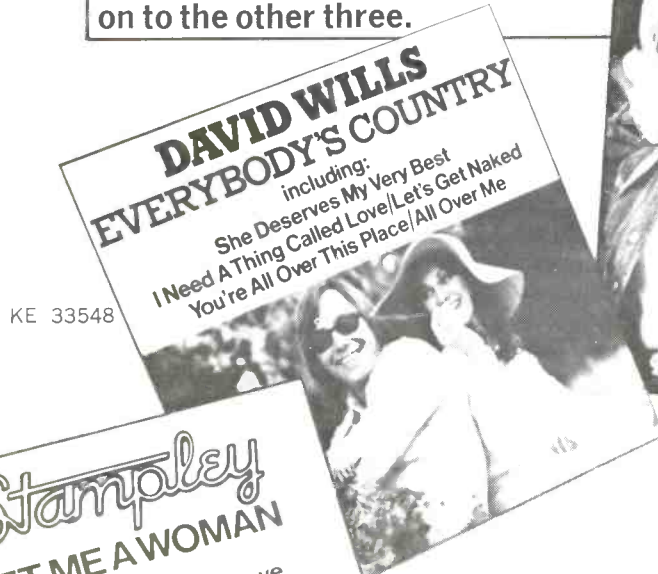
time in Nashville.

ABC Music, which includes the catalogues of ABC/Dunhill Music Inc. (BMI) and American Broadcasting Music Inc. (ASCAP), has made important progress during the past year in offering the writer a total publishing service for all types of material, whether it be country pop or r&b. Utilizing a

(Continued on page 98)

Betcha can't sell just one!

Each of these new hit albums comes packaged with a free bonus mini-LP* that's designed to turn people on to the other three.



The bonus record is a quality product, with full-length, full-stereo selections from each of the four albums. So George Jones fans get to hear some new Tammy, Stampley and

David Wills. . . . Stampley fans get to hear George, Tammy and Wills . . . and so on.

Does it work?
Check the country album chart and see.



Epic Nashville.
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*Not available on tape.

Number One Country Singles

The number one country singles from Record World's chart each week from October 19, 1974 through October 11, 1975

DATE	RECORD & PUBLISHER	ARTIST	LABEL			
1974						
10/19	I OVERLOOKED AN ORCHID (Peer, Intl., BMI)	Mickey Gilley	Playboy	4/19	BLANKET ON THE GROUND (Brougham Hall, BMI)	Billie Jo Spears United Artists
10/26	I SEE THE WANT TO IN YOUR EYES (Rose Bridge, BMI)	Conway Twitty	MCA	4/26	STILL THINKING ABOUT YOU (Chriswood/Easy Nine, BMI)	Billy Crash Craddock ABC
11/2	I HONESTLY LOVE YOU (Irving/Woolnough/Broadside, BMI)	Olivia Newton-John	MCA	5/3	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG (Press/Tree, BMI)	B. J. Thomas ABC
11/9	MISSISSIPPI COTTON PICKIN' DELTA TOWN (Hall Clement, BMI)	Charley Pride	RCA	5/10	I'M NOT LISA (Baron, BMI)	Jessi Colter Capitol
11/16	LOVE IS LIKE A BUTTERFLY (Owepar, BMI)	Dolly Parton	RCA	5/17	SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES) (Rose Bridge, BMI)	Gary Stewart RCA
11/23	TROUBLE IN PARADISE (House of Gold, BMI)	Loretta Lynn	MCA	5/24	THANK GOD, I'M A COUNTRY BOY (Cherry Lane, ASCAP)	John Denver RCA
11/30	COUNTRY IS (Hallnote, BMI)	Tom T. Hall	Mercury	5/31	MISTY (Vernon/Octave, ASCAP)	Ray Stevens Barnaby
12/7	I CAN HELP (Combine, BMI)	Billy Swan	Monument	6/7	WINDOW UP ABOVE (Glad, BMI)	Mickey Gilley Playboy
12/14	BACK HOME AGAIN (Cherry Lane, ASCAP)	John Denver	RCA	6/14	I AIN'T ALL BAD (Roz Tense, BMI)	Charley Pride RCA
12/21	SHE CALLED ME BABY (Central, BMI)	Charlie Rich	RCA	6/21	YOU'RE MY BEST FRIEND (Don Williams, BMI)	Don Williams ABC Dot
12/28	WE'RE OVER (Screen Gems/Columbia/Summerhill, BMI)	Johnny Rodriguez	Mercury	6/28	WHEN WILL I BE LOVED (Acuff-Rose, BMI)	Linda Ronstadt Capitol
1975				7/5	RECONSIDER ME (Shelby Singleton, BMI)	Narvel Felts ABC Dot
1/4	OUT OF HAND (Almo, ASCAP)	Gary Stewart	RCA	7/12	MOVIN' ON (Shade Tree/Kipeth, BMI)	Merle Haggard Capitol
1/11	RUBY BABY (Hill & Range/Quintet/Freddy Beinstock, BMI)	Billy Crash Craddock	ABC	7/19	TOUCH THE HAND (Twitty Bird, BMI)	Conway Twitty MCA
1/18	KENTUCKY GAMBLER (Owepar, BMI)	Merle Haggard	Capitol	7/26	JUST GET UP AND CLOSE THE DOOR (Window, BMI)	Johnny Rodriguez Mercury
1/25	I'D BE A LEGEND IN MY TIME (Acuff-Rose, BMI)	Ronnie Milsap	RCA	8/2	EVERYTIME YOU TOUCH ME (I GET HIGH) (Algee, BMI/Double R, ASCAP)	Charlie Rich Epic
2/1	CITY LIGHTS (T. N. T., BMI)	Mickey Gilley	Playboy	8/9	WASTED DAYS AND WASTED NIGHTS (Travis, BMI)	Freddy Fender ABC Dot
2/8	THEN WHO AM I (Hill & Range/Acuff-Rose, BMI)	Charley Pride	RCA	8/16	FEELIN'S (Danor, BMI)	Conway Twitty & Loretta Lynn MCA
2/15	IT'S TIME TO PAY THE FIDDLER (Coal Miners, BMI)	Cal Smith	MCA	8/23	RHINESTONE COWBOY (20th Century/House of Weiss, ASCAP)	Glen Campbell Capitol
2/22	I CARE/SNEAKY SNAKE (Hallnote, BMI)	Tom T. Hall	Mercury	8/30	RHINESTONE COWBOY (20th Century/House of Weiss, ASCAP)	Glen Campbell Capitol
3/1	DEVIL IN THE BOTTLE (Sunbar, SESAC)	T. G. Sheppard	Melodyland	9/6	I'LL GO TO MY GRAVE LOVIN' YOU (American Cowboy, BMI)	Statler Brothers Mercury
3/8	LINDA ON MY MIND (Twitty Bird, BMI)	Conway Twitty	MCA	9/13	IF I COULD ONLY WIN YOUR LOVE (Acuff-Rose, BMI)	Emmylou Harris Reprise
3/15	BEFORE THE NEXT TEARDROP FALLS (Shelby Singleton, BMI)	Freddy Fender	ABC Dot	9/20	BLUE EYES CRYING IN THE RAIN (Milene, BMI)	Willie Nelson Columbia
3/22	THE BARGAIN STORE (Owepar, BMI)	Dolly Parton	RCA	9/27	DAYDREAMS ABOUT NIGHT THINGS (Chess, ASCAP)	Ronnie Milsap RCA
3/29	MY ELUSIVE DREAMS (Tree, BMI)	Charlie Rich	Epic	10/4	DON'T CRY JONI (Twitty Bird, BMI)	Conway Twitty MCA
4/5	I JUST CAN'T GET HER OUT OF MY MIND (First Generation, BMI)	Johnny Rodriguez	Mercury	10/11	I HOPE YOU'RE FEELING ME (Don Williams, BMI/Have-A-Tone, ASCAP)	Charley Pride RCA
4/12	ALWAYS WANTING YOU (Shade Tree, BMI)	Merle Haggard	Capitol			

Red O'Donnell's Year in Review (Continued from page 30)

Heart 'n Soul" . . . "Love Is a Foundation" on Mary Reeves' Shannon label was a winner for Bud Logan and Wilma Burgess . . . Johnny Rodriguez' "We're Over" was a top single for Mercury.

JANUARY

1975 spun off with late flash that Dolly Parton and Porter Wagoner did not exchange their usual gem-dandy baubles. (Enough diamonds already?) . . . ASCAP cited Bill & Gloria Gaither as the Gospel Music Association's "Songwriters of the Year" (1974), and gifted them with a silver tray . . . Moeller Talent booked Rex Allen, Jr. to sing "Yes, We Have Love" at a wedding scheduled for Dec. 20, 1975 in Chillicothe, Mo. (Yes, Missouri is correct).

The late Dave Akeman's (Stringbean) banjo was donated to the Country Music Hall of Fame . . . Minnie Pearl got a new next-door neighbor: Ray Blanton, the new governor of Tennessee . . . While driving to the Grand Ole Opry House for a Saturday night appearance, a car that Roy Drusky was steering hit a wandering, stray cow. Result: One dead bovine animal and one badly damaged Drusky car! . . . Kitty Wells revealed that husband Johnny Wright gifted her with a clothes washer & dryer to which a card was attached with this message: "Just in case you intend to open a laundromat." Kitty's comment: "Do you think Johnny's trying to tell me something?" End of Wells-all-Wright story . . . Del Reeves announced that he has made no New Year's resolutions. "I didn't keep the ones I made last year," he explained.

Billy Deaton talked for four minutes and didn't mention Faron

(The Sheriff) Young's latest record or personal appearances . . . Tammy Wynette filed for divorce from George Jones. Ironically her recording of "D-I-V-O-R-C-E" was a hit in Great Britain . . . Merle Haggard's "Kentucky Gambler" was no gamble with record buyers. A sure thing.

Chet Atkins signed for a three concert tour with Arthur Fiedler and Boston Pops . . . Cal Smith's UA single of "It's Time to Pay the Fiddler" wasn't fiddling around; it was popular . . . Melba Montgomery's "Don't Let the Good Times Fool You" was an RW pick . . . KSON's Don McKinnon was in town from San Diego to tell all the good brothers and sisters that his station was shifting to "100 percent gospel music."

It was agreed (sub rosa) that too many "awards" were being presented . . . Jimmy Buffett joined Willie Nelson's "Texas colony" . . . Johnny Paycheck purchased a \$135 thousand ranch-style home in the suburbs of Nashville . . . Ray Griff was undergoing acupuncture treatments for an arthritic back condition and a kidney disorder—with favorable results from the needling . . . Bill Anderson headed to England for some recording sessions.

Roy Clark was writing a book about dieting. (Whatever happened to it?) . . . Four Star reactivated its label . . . Jerry Wallace signed with MGM . . . Veteran jazz drummer Buddy Rich, in town for a nightclub engagement, criticized country music and its exponents. Did he ever. A publicity stunt that clicked . . . Charley Pride, Gary Stewart, Tammy Wynette, Dolly Parton, Chet Atkins, Jerry Reed &

(Continued on page 42)

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Bluefield
Vassar Clements
Tom T. Hall
Jimmy Lee Lewis
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Carl Perkins
Johnny Rodriguez
Gary Sargeants
Earl Sommer
The Statler Brothers
Jackie Ward
Taron Young



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Visit Mercury at C.M.A.

Famous Fires Up in Nashville

■ NASHVILLE—Hy Grill, manager of the Nashville office of the Famous Music Publishing Companies, a division of Gulf & Western, reports that this has been a peak year in the country music division's young life.

One of Famous' major acquisitions came early this year when a million dollar deal was set by Famous for Glaser Brothers Music Publishing. Among the more well-known copyrights covered in this deal was John Hartford's "Gentle On My Mind." Other songs included in the deal were "Streets Of Baltimore," "California Earthquake," and "Woman, Woman (Have You Got Cheatin' On Your Mind)."

'Framed'

Famous' country division was well represented in the Paramount Pictures' release "Framed." All songs were performed in the film by ABC Dot Records artist Conny Van Dyke. In addition to her versions of the songs, records were released by country artists including Eddy Arnold and Jim Ed Brown.

Major hits for Famous' country division included the top 10 single by Brenda Lee, "He's My Rock," "Thanks" by Bill Anderson on MCA, and "Tower Of Strength" by Sue Richards on ABC Dot.

"There is a great deal of activity in the Nashville office," Grill explained. "We are strong believers in the 'open door policy' and we are always looking for new songwriters."

Famous Music's Nashville offices moved earlier this year. Their current location is at 1609 Hawkins Street, Nashville, Tennessee; phone: (615) 242-3531.

Gilley's:

A Happening Honky Tonk

■ LOS ANGELES — If you're in Pasadena, Texas looking for Mickey Gilley at the club which bears his name, you probably won't find him. What you will find is one of the largest honky tonks in the world. The oversized night club can comfortably seat 3000 people on any given night.

This makes Gilley's one of the most attractive gigs for a country artist. In recent weeks such stars as Loretta Lynn, Waylon Jennings, Jerry Jeff Walker, Johnny Rodriguez, Little David Wilkens and Rusty Weir have appeared. Not long ago Willie Nelson drew close to 6000. And Gilley? Well, he's there every few weeks. But there's a better chance of catching him in Montana or Georgia or Tennessee.

It was an appearance by Conway Twitty almost two weeks ago which explains why Gilley is away from his club so much of the time.

When Conway and the Twitty Birds came in for an engagement at Gilley's, it started out to be just another gig in a long line of personal appearances. But, the unassuming Twitty kept a close eye on what was going on.

Johnny Lee and the Bayou City Beats opened the evening with a set. As usual they were followed by Mickey Gilley. Gilley relates that, "when I sang 'Room Full of Roses,' Conway realized that Gilley the club owner was also Gilley the recording artist who had a top 10 hit. He put me in touch with an agent from his

(Continued on page 68)

Testifying Against Piracy

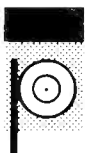


1975 saw entertainer Roy Clark testify before the Missouri State legislature on behalf of anti-piracy.

JOE TALBOT AND ASSOCIATES

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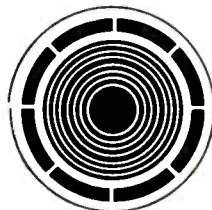
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RCA Records and Tapes

The Halsey Team Takes Pride In Its Accomplishments

■ NASHVILLE—"We're a team," said Jim Halsey explaining his company's success in 1975, "and we're all very devoted to our jobs and take great pride in the people we represent." This is readily apparent as his organization has witnessed growth every year it has been in business.

The Jim Halsey Agency is based in Tulsa, Oklahoma where their booking emanates while also having an office in Los Angeles primarily for television bookings and one in Nashville primarily for the publishing companies the firm owns.

The Jim Halsey Agency is a partnership with partners Jim Halsey, Roy Clark, Hank Thompson, Mack Sanders and Wayne

Creasy all owning the company. In the future, the company will be owned by their holding company, American Entertainment Corp.

The Jim Halsey Agency represents Roy Clark, Hank Thompson and the Brazos Valley Boys, Freddy Weller, Leroy Van Dyke, Tommy Overstreet, Johnny Duncan, Red Steagall and Minnie Pearl. This year artists Freddy Fender, Mel Tillis and the Statesiders, Don Williams and Barbara Fairchild joined the agency.

Key personnel in the Halsey organization are Dick Howard, vice president and general manager of the west coast office; John Hitt, senior vice president in Tulsa; agents Terry Cline and Charley Hailey in Tulsa; Halsey's assistant, Diana Pugh, and Red Steagall, who heads the publishing office in Nashville.

The publishing operation has launched into full swing this year as they acquired Hank Thompson's companies, Brazos Valley and Texoma, as well as Roy Clark Music. Additionally, they acquired from Jimmy Bowen the catalogues of nine publishing companies.

The Jim Halsey Agency further expanded their ownership in radio as they purchased the FM radio station KTUL in Tulsa, giving them both AM and FM stereo which they play country 24 hours. "Everything we're involved in involves country music," states Halsey as he points to the firm's involvement in radio stations in Wichita, Lincoln, Kansas City and Omaha in addition to Tulsa.

The Halsey Agency has made tremendous inroads in booking

country talent on non-country television shows, and their list of television credits includes "The Tonight Show," "Merv Griffin," "Dinah," "The Tony Orlando Show," and many others. The television exposure is the specialty of west coast VP Dick Howard. Halsey points out that each member of the agency's "team" has a specialty.

Another area where the Halsey agency is especially strong is Las Vegas where they have exclusive rights at the Frontier and the Landmark with Halsey's acts consistently working the Vegas formats. When one of Halsey's acts is booked into Vegas, the publicity and promotion, headed by Leo Zablin, takes over as the Jim Halsey Agency provides plenty of press relations and information as well as advertising for their acts. Additionally, they bring in TV and talent buyers to watch acts perform and give the act a chance of more bookings.

Dodge Names Clower As Dealer Spokesman

■ MEMPHIS—Jerry Clower will be riding with the "Dodge Boys" in Chrysler's Memphis sales zone during the 1976 model year.

Clower will be a Dodge truck spokesman for dealers in Arkansas, Louisiana, Mississippi and eastern Tennessee, an area where he has long been a banquet and convention speaker. Clower will also be seen in print advertising for the Dodge (dealer) Advertising Association for the Memphis Zone.

Country Songs Are The Heart Of The Gallico Organization

■ NASHVILLE — The economic situation is being felt on Music Row in Nashville but Al Gallico Music Corporation continues to turn out chartmaking songs for such artists as Tammy Wynette, Joe Stampley, LaCosta, David Houston, Johnny Paycheck and many more, keeping ten staff writers busy. Two of the writers are now trying their hands as artists. Carmol Taylor is recording for Elektra Records and Steve Davis currently signed with Epic Records.

The year began with the signing of Danny Darst as a writer and his first contribution was "Roll On Big Mama," which was a top fire record for Joe Stampley. Tammy Wynette also reached the top position in England with the now standard "Stand By Your Man." England came through again for Gallico Music with the song "Magic" recorded by the group Pilot, which reached the top of the pop

charts in the United States. Al Gallico, owner of the company, has a knack for importing tunes such as "Let Me Be There" and "If You Love Me Let Me Know," both pop/country hits for Olivia Newton-John and for Al Gallico Music.

The company continues to grow, nurtured by the spice of pop, but good country songs remain the "meat and potatoes" of the organization. Gallico opened a third office this year in Hollywood thus providing a larger outlet for the Nashville product. The New York office remains the "business center" handling all local and foreign copywriting. The Nashville office is managed by Norro Wilson, whose producing is an outlet for much of the songs written there. As country music gains audiences across the country, the Gallico organization continues to grow right along with it.

'Pierced' Ears?



Wildflower recording artist Jerry Pierce (center) is joined in Nashville by RCA's Bobby Bare (right) and Wildflower Record's vice president Ralph Goodman as he kicks off the promotion of his new release, "July 1959."

Newkeys Rides High With Dudley's Success

■ NASHVILLE—1975 was a steady year for growth has been the general consensus around the Nashville-based Newkeys Music, Inc., and Key Talent Agency. Jack Key, president of Newkeys Music, Inc., attributes much of the success to the talents of three writers, Ronnie Rogers, Dave Dudley and Roy Baham.

Ronnie Rogers had such records as "Keep On Truckin'" and "Counterfeit Cowboy" recorded by Dave Dudley, "Hello I Love You" by Johnny Russell, "Mad Mrs. Jesse Brown" by Loretta Lynn and Dave Dudley's latest single, "Me and Ole C.B.," co-written by Rogers & Dudley. Dudley also wrote and recorded "Have It Your Way" and was co-writer with Ronnie Rogers and Jack Key on "How Come It Took So Long (To Say Goodbye)." Roy Baham, who is a long-time Newkeys Music, Inc. writer, came through with "Rollin' Rig" and "Fireball Rolled A Seven" which were both big records for Dave Dudley.

For Dave Dudley, this past year has been his busiest and most productive, beginning with his new affiliation with United Artists Records, under which he is produced by Jimmy Key, his personal manager, and Jack Key. All parties agree the new relationship with United Artists has been extremely successful as the label is very excited by the acquisition of Dudley.

Aside from his heavy recording schedule, Dudley's time is filled with personal appearances—his best year to date—handling his resort, The Double D Lodge in Danbury, Wisconsin, recording commercials for Mack Truck and doing a radio pilot, "Trucking Coast To Coast," a truckers talk and news show.

U.A. Country welcomes you to Nashville.

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DAVE DUDLEY
CRYSTAL GAYLE
BOBBY HARDEN
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THE KENDALLS
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DAVID ROGERS
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*United Artists Records & Tapes.
Nashville.*

Jerry Seabolt, National Country Promotion • Jack Mesler, National Country Sales • Larry Butler, Director of Country Product

 ©MCMXXV United Artists Music and Records Group, Inc.

As Country Grows, So Grows BMI

■ NASHVILLE—Once denied its rightful place in the scheme of things by the music establishment and culturally isolated from the mainstream, country music is now reaching new heights of popularity.

Broadcast Music, Inc. came to the national music scene at a very propitious time some 35 years ago. The multiple areas of communication—radio, TV, films, travel—were developing rapidly, producing a condition that made possible the democratization of the neglected specialty musical idioms.

Early Affiliates

Country writers and publishers were among the first with whom BMI made agreements, acting as custodian for their rights. Country-oriented publishers who affiliated with BMI during the earliest years included Peer International Corp., M.M. Cole of Chicago, United Music Publishing Corp., Acuff-Rose Publications, Inc., Golden West and many others. Through them, and by contracts with individual writers, the BMI repertoire was enriched by the music of Roy Acuff, Bob Atcher, Gene Autry, Johnny Bond, Milton Brown, Smiley Burnette, Cliff and Bill Carlisle, A.P. Carter and the Carter Family, Zeke Clements, Spade Cooley, Ted Daffan, Jimmie Davis, Al Dexter, Rex Griffin, Uncle Dave Macon, Patsy Montana, Bill Nettles, Bob Nolan, Hank Penny, Jimmie Rodgers, Roy Rogers, Tim Spencer, Floyd Tillman, Pop Stoneman, Ernest Tubbs, Bob Wills, Scotty Wiseman and many other country writers.

As of 1975, over 40,000 writers and publishers have chosen BMI to administer their performing rights.

Frances Preston

Headed by vice president Frances Williams Preston, BMI's Nashville-based operation commenced in 1955 when the late Judge Robert J. Burton named her to represent BMI. This was merely the final move by BMI—setting up a permanent source of representation in country's capital city.

Mrs. Preston and her staff began working out of her home in 1958, but by 1964, BMI had its own building at 16th and Sigler. These quarters recently were expanded. At present, key members of Mrs. Preston's staff include Roger Sovine, director of writer administration, southern area; Helen Maxson, director, performing rights, southern area; Patsy Bradley, director, publisher administration, southern area; and Del Bryant, writer administration.

The lady who once helped answer Hank Williams' fan mail for radio station WSM, Frances

Preston has given much of herself to allotting the country composer "his rightful place in our cultural history," and has done much to support her feeling that country is "a giant persuasive force that has literally moved the minds and hearts of every human being in the world."

Robert J. Burton

Judge Robert Jay Burton, perhaps more than anyone, was responsible for the involvement of BMI with country music. From the time he came to BMI in 1940 through his presidency and death in 1965, he supported country (and all the worlds of music) with great consistency and ardor.

With the emergence of country music on a national and international level, and the broadening of its audience base in the last two decades, the hopes and personal vision of the pioneers in this field have been fulfilled. The efforts of Ralph Peer, the recording man and publisher who discovered and nurtured the talents of Jimmie Rodgers and the Carter Family, among others; Fred Rose and recording man Frank Walker, who helped Hank Williams become a primary figure; and others of the recording industry, including Eli Oberstein, Dave Kapp, Paul Cohen and later Mitch Miller, have borne fruit.

(Continued on page 78)

ASCAP:

A Solid Base in Southern Sounds

■ NASHVILLE — A dramatic increase in chart songs highlighted ASCAP's record setting year in southern music, according to Ed Shea, southern region director. In the last five years the number of ASCAP songs on the charts has soared 300 percent—from 50 in 1970 to a projected high of 200 in 1975.

"This increase," Shea commented, "is due to the success in signing talented new writers to ASCAP, as well as convincing established writers and publishers that they can earn maximum royalties from a society operated by and for the songwriters and publishers themselves."

To salute a banner year, ASCAP will host a record-breaking awards presentation—the twelfth year of ASCAP awards for the top country songs. Because of the success of last year's awards dinner, held at the Armory, ASCAP has decided to return to the same site to honor the 1975 winners.

Among the writers vying for honors as the leading ASCAP writers of the past year are: Tony Joe White, Earl Conley, Bucky Jones, Royce Porter, Jerry Foster, Bill Rice, Russell Smith, Larry Weiss, Gene Dobbins, Johnny Wilson, Bob Morrison, Ray Griff, Jay Harris, Bobby Harden, Bobby

David, Darrell Statler, Bob Dean, Billy Edd Wheeler, Rory Bourke, Art Kent, Jim Mundy, Milton Blackford, David Gillon, Dan Wilson, Joe Dougherty, John Tipton, Jim Foster, Dick Heard, John Riggs, Frank Stanton, Larry Rogers and Jimmy Webb.

Top Songs

Among the top ASCAP songs of the year are: "The Barmid," "The Most Wanted Woman In Town," "Third Rate Romance," "Misty," "Baby," "Please Mr. Please," "Rhinestone Cowboy," "Rock On Baby," "Spring," "Stop and Smell The Roses," "Sweet Surrender," "Thank God I'm A Country Boy," "You Never Even Called Me By My Name," "Back Home Again," "Blue Eyes Crying In The Rain," "Everytime You Touch Me (I Get High)," "I Love The Blues and The Boogie Woogie," "I Want To Hold You In My Dreams Tonight," "Home" and "Hope You're Feelin' Me Like I'm Feelin' You."

ASCAP writers have been active in the burgeoning southern motion picture industry, contributing songs to such movies as "Framed," "Nashville" and others now in production. Popularity polls cited such ASCAP members as Charlie Rich, John Denver, and Jim Stafford.

(Continued on page 78)

1975: Change and Modernization at SESAC

By A. H. PRAGER

(A. H. Prager is president of SESAC, Inc.)

■ NEW YORK—Only one word can describe the year 1975 and that word is "change," not only at SESAC, but in Nashville and throughout the entire country music industry. Back in 1964, when SESAC selected Nashville as the site for its first regional office, Music City was recognized as "The Country Music Capital of the World." Now, 11 years later, it is unquestionably one of the world's leading cultural music centers, encompassing not only the best in country, but in pop, gospel and rhythm and blues. Its recording studios and its ultra-modern film and tape production facilities are second to none and are bringing top artists, writers, producers and technicians from every corner of the globe. A country tune today is more often than not the pop hit of tomorrow, and vice versa. "Crossover" has become the rule rather than the exception.

Recognizing this multitude of changes, SESAC during 1975 has had as one of its primary objectives, the constant modernization of its policies to reflect all of these developments. As SESAC entered

its 45th year, 1975 also marked the beginning of its second decade in Nashville. SESAC opened its first regional office in Music City in a small space in the Capitol Records Building on Music Row. In the years that followed, under the guidance of of such capable leaders as Roy Drusky, Joe Talbot and Bob Thompson, the operation expanded and prospered with the addition of some of country music's top writers, publishers and artists. The offices in the SESAC Building at 1513 Hawkins Street are now the base for an extensive operation encompassing not only country but gospel and sacred music as well.

Brad McCuen

On July 1 of this year, SESAC announced the appointment of Brad McCuen, one of the industry's leading executives, as director of country music. His appointment followed the resignation of Bob Thompson, director of Nashville operations for more than five years, who resigned to open his own law practice on Music Row. McCuen, who is currently serving his second term as president of the Country Music Foundation, is based in Nashville but travels extensively in his continuing quest

for new as well as established writer and publisher affiliates.

This year has again found SESAC well represented on the country charts week after week with such hits as T. G. Sheppard's "Devil in the Bottle," "Wolf Creek Pass" by C. W. McCall, "I'm a Believer" by Tommy Overstreet, "The Fool I've Been Today" and "Girl from Tupelo" by Conway Twitty, Brenda Lee's "More Than a Memory," and others.

SESAC writers have made a significant mark on the industry. Skippy Barrett, Charlie Black, Bill Fries, Jerry Gillespie, Ted Harris, Hugh King, Joe E. Lewis, Lorene Mann, Ricci Mareno, Tommy Overstreet, Glenn Ray, Conway Twitty and scores of others have kept a steady flow of material on all the charts. SESAC writer Chip Davis, along with his hit, "Wolf Creek Pass," was commissioned by the NBC radio network to compose its Bicentennial theme and asked by SESAC to be a writer witness before the House Subcommittee conducting hearings on the pending Copyright Revision Bill.

SESAC's Chart Payment Incentive Program continued to be expanded during the year to meet

(Continued on page 78)

*T.G. Sheppard
Kenny Serratt
Ronnie Dove
Dorsey Burnette
Jerry Naylor
Terry Stafford
Pat Boone
Jud Strunk
Darla Foster
Barbara Wyrick
and the entire Melodyland staff*



**Thanks.
To All Of You From All Of Us
For Making Our First Year
Such A Great Success.**



©1975 Motown Record Corporation

Warner Bros.:

'The Year of the Rabbit'

■ NASHVILLE—1975 has been a year in which the country division of Warner Bros. has begun its move upward. The Nashville operation moved into new quarters at 808 19th Avenue, South, and Warner Brothers product began reaping a harvest of chart numbers and sales.

New Staff

Under the management of Jonathan Fricke, division head, there is a new staff consisting of Chuck Flood, national country promotion director; Buddy Blake, national country sales director; and Judy Bush, sales and promotion. All function under the guidance of Andy Wickham, director, from Burbank.

Amid change there has been growth; major signings of artists Doyle Holly and Johnny Bush took place. Holly, a long time member of Buck Owen's Buckaroos and award winning bass player, is best known for his hit, "Queen Of The Silver Dollar." Bush has enjoyed a string of chart records, "Whiskey River," "I'll Be There" and "You Gave Me A Mountain," being his most notable. During this year Warner's country artists have enjoyed increasing chart number positions; six Warner Brothers acts were on the charts at one time. Among those achieving chart status are Debi Hawkins, Joe Allen, Keni Huskey, Judy Lynn, Rex Allen, Jr., Donnie King, Chip Taylor, Ronnie Milsap and Emmylou Harris.

Emmylou Harris

Warner Brothers' country growth has been spearheaded by Emmylou Harris, on Reprise, with her first number one record, "If



Emmylou Harris

I Could Only Win Your Love." Its strength carried enough weight to warrant crossover pop action. Her impact has steadily grown, and Emmylou's lp, "Pieces of The Sky," has been on the lp charts for several months. Chip Taylor has scored with "Early Sunday Morning," and his current single, "Big River," is beginning nicely in several markets. As the singles have developed, it is only fitting that a comparable album program be initiated to expand impact and accommodate rapidly accelerating artist development activities. Thus, September and October signals a new thrust with the release of albums on the star of the movie "Nashville," Ronee Blakley, Commander Cody and His Lost Planet Airmen, Ronnie Milsap, Ray Wiley Hubbard and Chip Taylor.

For Warner Brothers country, 1976 appears on the horizon as "the year of the rabbit."

Red O'Donnell's Year in Review

(Continued from page 34)

Ronnie Milsap aped on "In Concert" show for ABC-TV.

Danny Davis' comment about **Liberace**: "I'd think he is the greatest showman in the entertainment field" . . . **Jerry Clower** began telling his "life story" to writer **Gerry Wood** for biographical book. It's titled "Ain't God Good." (When is it going to be published?) . . . **Mickey Gilley's** "City Lights" was no. 1.

FEBRUARY

Diana Trask's "Oh Boy" was O(h) K . . . **Tom T. Hall** was breezing along with another hit—"I Care" . . . **Perry Como** taped a CBS-TV special at the Grand Ole Opry House. Guests included **Charley Pride**, **Charlie Rich**, **Donna Fargo**, **Floyd Cramer**, **Chet Atkins**, **Boots Randolph**, **Danny Davis** and **Nashville Brass**, **Loretta Lynn** and **Minnie Pearl**.

The "W.W. and the Dixie Dancekings" movie—filmed here with **Burt Reynolds** in starring role—premiered at a local theater. **Jerry Reed**, **Don Williams**, **Conny Van Dyke** and **Mel Tillis** had major roles in the picture . . . **Vernon Oxford** said: "I'm the countriest singing entertainer in the world. I'm even too country to sing on the Grand Ole Opry." Good ole country boy from Arkansas, **Vernon O.**

Skeeter Davis was in Kenya singing with a revival . . . **Willie Nelson** signed with Columbia . . . **Tennessee Ernie Ford**, with Capitol for 26 years, was recording his 63rd lp for the label.

Faron Young participated in the annual **Jackie Gleason** Golf Tournament at Inverrary, Fla. (And **Billy Deaton** talked for three minutes and didn't mention Faron's prowess as a linksman?) . . . Bright-eyed **Sarah Johns** signed with RCA . . . WSM announced that its fourth annual Fan Fair was set for June 11-15 . . . **Joe Stampley's** "Roll on Big Mama" was an RW pick.

Eddy Arnold was back in Nashville recording for MGM. **Dick Glasser** directed the sessions (Eddy has been cutting his material on the west coast) . . . **Barbi Benton** was on **Charley Price's** show as it toured Great Britain. "My first trip here and I love it," she said . . . **Hank Williams, Jr.** moved from Nashville to his farm in Cullman, Ala. (90 miles from Music City, U.S.A.) . . . **Jeanne C. Riley** and **Mickey Riley**—who were divorced four years ago after six years of marriage—remarried. "We, since our breakup, have been good friends," said the beaming bride.

The **Florida Boys** gospel group completed a tour of Israel. "Surprisingly successful," was the report . . . **Tompall Glaser** co-produced one of **Bill Monroe's** albums—"Outlaw bluegrass?" . . . **Roy Acuff** and the **Smoky Mountain Boys** were on tour of Texas; their first in four years.

Jack Greene suffered a broken right wrist in an automobile accident. He turned the mishap into a plus. Bought a hand puppet to wear on the fractured paw—and used it in his show . . . **Chuck Glaser** of the **Glaser Brothers** was hospitalized with a stroke . . . **Ray Stevens** came out of left field with a bluegrass version of the "Misty" oldie, the **Errol Garner** evergreen . . . **Bobby Bare** was doing good time with his "Back Home in Huntsville" prison song . . . **T. G. Sheppard** appeared on the scene with "Devil in the Bottle." A helluva cut for Melodyland, newcomer outta the Motown stable.

Stu Phillips' Michigan fan club gifted him with a female Yorkshire Terrier. Already there was a male Yorkie in the Phillips' household named **Tom Jones**. So he named the newcomer **Juanita Jones** . . . **Debi Hawkins**, who makes like **Brenda Lee**—vocally that is—was doing okay with a Warner Bros. single called "Making Believe" . . . **Ronnie Dove** signed with Melodyland . . . **Faron Young** planned an answer song to **Loretta Lynn's** "The Pill." Said he was going to title it "The Aspirin."

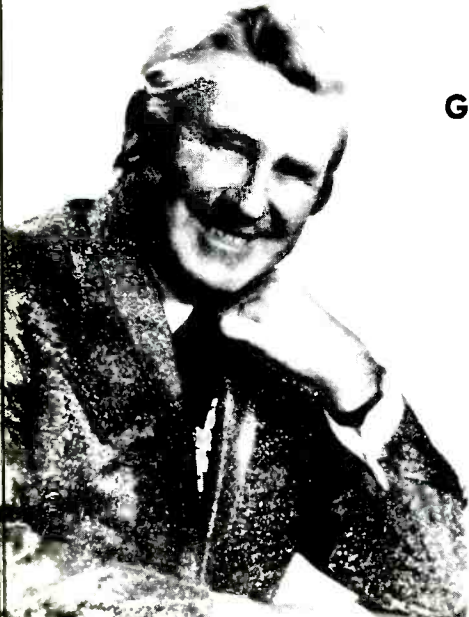
MARCH

Buck Owens, **Susan Raye** and the **Buckaroo** band toured Manila, Hong Kong and major cities of Japan . . . **Danny Davis** added something new—an act called the **Davis Singers**; separate from his **Nashville** band. The Singers released their first RCA album . . . **Jack Stapp** received the Communications Arts Council (Middle Tennessee) annual "Encore Award." A well-deserved honor for the Tree International Music chief. **Bert Parks** was guest speaker.

Andy Williams' newest single was "Cry Softly," co-written by **Buddy Killen**, **Glenn Sutton** and **Billy Sherrill** . . . **Jerry Clower** cut some commercials for Ditch Witch, a Perry, Ohio firm that peddles underground construction equipment. Jerry's first involvement with the underground scene? . . . ABC Records' board chairman **Jerold H. Rubinstein** was a Nashville visitor . . . **Roy Clark** recorded the theme song "Mississippi" for the ABC-TV special "Huckleberry Finn."

Don Lacey, drummer with **Jack Greene's** **Jolly Green Giants**, resigned to become a police officer. He's now pounding a different beat!

(Continued on page 57)



Happy 50th WSM

Grand Ole Opry

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Monument Makes Magic on Music Row

(Continued from page 14)

Last October, a new executive team for Monument was announced by Blackburn. New appointments to the executive staff were Frank DiLeo as director of national pop promotion, Jan Walner as director of publicity, and Ken Kim as advertising and merchandising manager. Assuming new duties and responsibilities were Tex Davis, manager of country promotion; John Dorris, vice president of finance; and Steve Singleton, operations manager. Singleton has since joined the Combine Music Group as professional manager, and Jim Sharp, former single record coordinator for Columbia on the west coast, has assumed the operations manager position.

Billy Swan

In the weeks following the staff expansion, it became increasingly evident Monument had a hit on their hands with Billy Swan's "I Can Help." With Blackburn guiding a coordinated team effort with his department heads, "I Can Help" reached the top of both the pop and country charts.

The success of "I Can Help" established Billy Swan as one of 1975's most promising new artists and gained him international recognition when his record went number one in Germany, Holland, Belgium, Switzerland, Spain, Australia, New Zealand and France, where it was the first American record released by CBS to hit the top of the French charts.

During the past year, Monument has worked extensively toward the development of a well-rounded artist roster that can encompass all areas of pop, country and r&b music. The re-signing of Kris Kristofferson to a long-term contract was a major step in the signing of key artists to the label. Recognized as one of the major songwriter-artists to evolve during the '70s, Kristofferson is an artist with mass appeal, having earned acceptance from both pop and country audiences. Monument believes Kristofferson will continue to be one of their strong sellers, and will work to back Kristofferson's product with heavy sales, promotion, merchandising and advertising campaigns.

Under Fred Foster's guidance, new additions to the label's roster were made selectively so as to avoid conflict in style and musical appeal, thus assuring each artist his individuality. New to the pop roster are Larry Jon Wilson, a Georgia native who made an impact on MOR stations with his first single, "Bertrand, My Son;" Lynch & Lawson, an English duo discovered and produced by Boudleaux and Felice Bryant; singer-songwriter Dennis

Linde; and veteran hitmaker Tommy Roe. Additions to the country roster include Joe Douglas, a Louisiana cajun produced by Grady Martin; Jak Kelly & Co., a contemporary bluegrass group and Billy Grammer. The signing of Grammer marked the return of the artist to the label after a 15 year absence. Grammer was the first artist signed by Fred Foster in 1958 and his "Gotta Travel On" launched the Monument label with its first million-seller.

With a line-up that already includes the talents of Kris Kristofferson, Billy Swan, Barefoot Jerry, Charlie McCoy, Larry Gatlin, Boots Randolph, Al Hirt, Michael Bacon and Arthur Smith, it is the goal of Monument's staff to develop these artists, along with the

new additions, into strong sellers by working in conjunction with the forces at CBS distribution.

To reinforce this coordinated effort, Monument signed a new, long-term contract with CBS Records for distribution of the label. The pact was reached by Irwin Segelstein, president of CBS Records, and Foster, in April, 1975.

Expansion by the label was not limited to just the expansion of the staff and roster. After headquartering in Hendersonville, Tennessee since its inception, Monument moved into a newly constructed and decorated colonial-styled offices on 16th Avenue South (recently re-named Music Square East) and took their place along with other record companies on Music Row.



Opry performers and personnel are shown in this picture. Shown from left are Kitty Wells, Curley Rhodes, Marty Robbins, George D. Hay, Frankie Moore, Johnny Wright and Jack Anglin.

Mass Appeal Artists Bolster Buddah

■ NASHVILLE—Buddah Records announced the establishment of its Nashville office in 1975. Although a concerted effort to enter the country field has not been made, a certain amount of success has been achieved with artists such as Charlie Daniels, Jim Weatherly and Sally June Hart.

Buddah Records was founded by its current president, Art Kass, in 1968. The Nashville office was opened in the spring of 1975 and is headed by native Nashvillian, Wade Conklin, recently appointed vice president of Buddah Records, and a Buddah representative for five years. Conklin is assisted by Sue Jones, also a native Nashvillian, who recently graduated with a degree in mass communications from Abilene Christian College in Abilene, Texas.

"Although we wouldn't turn any hit country records down," said Conklin, "we are basically here to tap Nashville's abundant pop and r&b resources. The country things have evolved naturally over a period of time."

Charlie Daniels represents an example of a pop and country

artist. The Volunteer Jam sell-out (13,000) in Murfreesboro, Tennessee catered to fans on both sides of the fence. Daniels was joined on stage for the Jam by rock guitarists Alvin Lee of Ten Years After and Dickey Betts of the Allman Brothers, as well as "Hee Haw" regular Ronnie Stoneman and country artist Billy Joe Shavers. After only three weeks on the charts, Daniels most recent lp, "Nightrider," rapidly approaches the gold record status of his previous album, "Fire on the Mountain." Both albums are on the Kama Sutra label, part of the Buddah Group.

Jim Weatherly

Jim Weatherly is a writer whose credentials speak for themselves. His latest album, "Magnolias and Misfits," shows his emergence as an artist and is one of the most promising crossovers on the scene today.

Recently-signed Sally June Hart's single, "Takin' What I Can Get," is currently bubbling under the country charts.

Buddah plans continued growth and involvement in the Nashville scene as well as the national and international scenes.

MCA Music

(Continued from page 16)

The past three years have seen Crutchfield emerge as one of Nashville's most creative record producers with much success to his credit. He personally discovered and developed Barbara Fairchild into one of the leading female artists in the business. Among the many hits produced by Crutchfield with her is "The Teddy Bear Song," which was a number one country hit as well as a pop hit. Other Crutchfield credits include "Please Come To Boston" by Dave Loggins, one of the biggest hits to come out of Nashville in 1974.

Crutchfield has worked with and produced Jimmy Dean for both television and records and is presently putting together a new album with the Carter Family. He is extremely excited about the new records he has just done with Tanya Tucker, as he feels that she is one of the most exciting female singers in the business with unlimited dual market potential.

Woodland Sound: Active & Artful

■ NASHVILLE—Each year finds some new exciting project in programs at Woodland Sound Studios. This year has been no exception, as the opening of a new mastering room has exceeded even the expectations of the owners.

Late in 1974 the design and concept of this new room was brought to West Lake Audio by president Glenn Snoddy and his engineering staff. The resulting facility built by West Lake is one of the most modern in both equipment and listening environment that exists anywhere in the world. Records cut this year by senior engineer Bob Sowell and engineer Denny Purcell include "Third Rate Romance" by the Amazing Rhythm Aces, "Rocky" by Austin Roberts, "Everlasting Love" by James and Bobby Purify, "Heart to Heart" by Roy Clark and "Somebody Done Somebody Wrong Song" by B.J. Thomas.

Possibly the highlight of the year was the filming of the movie "Nashville" at Woodland. Robert Altman and his crew moved their cameras into both studios and the opening studio scenes were filmed in three days.

The studios continue to be booked by many of the Nashville-based companies such as ABC, GRT, Heartwarming, Ace of Hearts and World Records, to name a few. Nashboro Records has also shown quite an increase in studio use this past year.

Future plans call for the installation of a 24 track console in Studio B and refinishing this studio for 24 track operation.

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**Screens Gems-
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The Music Publishing and Music Print Division of Columbia Pictures Industries, Inc.

Elektra/Asylum: Success Through Diversity

■ NASHVILLE — As Elektra/Asylum Records' Nashville office enters its second year of operation, the company's approach to finding and exposing country talent has broadened to tap a wider variety of representative styles. Since Elektra's first established country artist, Melba Montgomery, signed with the label two years ago, the subsequent formation of Elektra/Asylum/Nonesuch Records has sparked the growth of E/A's southern roster through the signing of both "pop" country artists and progressive musicians.

Sammi Smith

Most recently signed is Sammi Smith, whose arrival as an Elektra artist points toward the label's continued commitment to progressive southern music. Such diversity has not impeded Elektra/Asylum's performance on country charts: Mike Suttle, general manager of the Nashville office, estimates that over 80 percent of the company's country single releases during the past year have been charted.

This index of airplay and sales activity also points up Elektra/Asylum's momentum in establishing new artists. Current singles show growing acceptance for Eddie Rabbit and Even Stevens, both signed to Elektra and already

recognized as songwriters, as well as continued audience reaction to Melba Montgomery and Carmol Taylor, both seasoned Music Row figures. Taylor's single, "Back In The U.S.A.," underscores Elektra/Asylum's commitment to developing pop and rock audiences as well as country artists, with the Taylor single showing its earliest airplay gains on progressive FM as well as pop and country formats.

Transmitting Radio Activity

Helping to transmit this radio activity into sales success during the past year has been the added dimension of promotional coordination afforded by the formation of the Nashville office during 1974. With that operation serving as nerve center for local and regional WEA promotion representatives handling country promotion, Elektra/Asylum's country promotion strategy has reflected greater expertise.

Current Roster

The current roster is comprised of nine artists. Among Elektra's first southern signings, long before the emergence of a self-proclaimed country underground, was Mickey Newbury, whose influence as a writer has transcended market boundaries since the mid-'60s. His albums have con-

(Continued on page 50)

Screen Gems—Columbia Catalogue Exhibits Growing Country Clout

■ NASHVILLE — Screen Gems-Columbia Music, Inc./Colgems Music, Corp., the music publishing division of Columbia Pictures Industries, is in the midst of its third year on Music Row and has become an integral part of the Nashville music community.

Paul Tannen, general manager of the Nashville office, and Charlie Feldman, professional manager, have had continued success with songs from the Screen Gems/Colgems catalogues and are constantly servicing artists and producers with its many contemporary standards.

With the assistance of office manager Phyllis Hill, Feldman has also been servicing the clients of Screen Gems' print division (based in Miami) and has acquired the print rights for many of the past year's big country hits for the company.

"The combination of promising new writers, with a strong existing catalogue, makes music publishing the exciting and invigorating profession that it is," says Tannen, who is a 15 year veteran of the publishing business. "The record industry is realizing more than ever that the song is the single most important element for a successful record, and we find

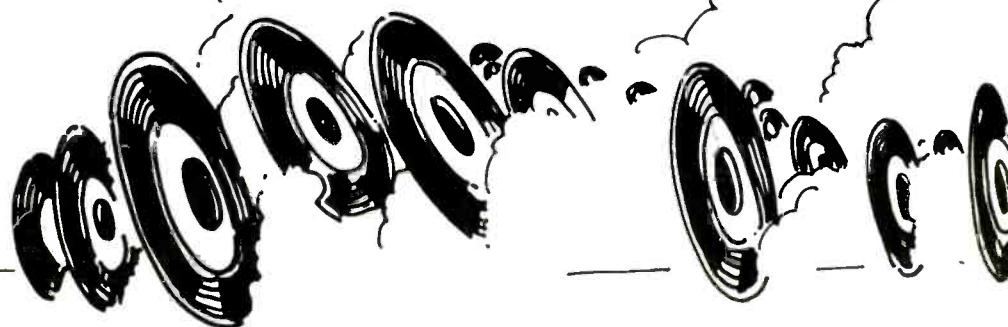
that the artists and a&r men are anxious to work closely with us to find the right song."

At Screen Gems, finding the "right song" is a company effort coordinated under the direction of professional manager and vice president Irwin Schuster. The New York, Los Angeles and Nashville offices communicate on a daily basis, and Schuster also maintains a close working relationship with the company's London operation, headed by Ray Walter.

One of Screen Gems' leading writers, Mark James, has recently moved with his family to Nashville to become an important acquisition to the Nashville writing staff. Other writers signed to the Nashville office are Bobby Abshire, Paul Harrison and Louisa Cook.

In addition, Tannen has spent a great deal of time traveling during the past year, and through his efforts and those of Danny Davis, vice president of national promotion, the company has signed two new writers from Dallas: David Patton and Michael J. Martin. Screen Gems has also entered into a production deal with a major label for a new group, Side Of The Road Gang.

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Lavender and Blake Form Powerhouse Team

■ NASHVILLE—1975 was a year where Shorty Lavender and Dick Blake both doubled and halved their companies as they merged to make one of the top booking agencies in Nashville.

Blake, a close friend of the late Hubert Long, bought Hubert Long International after Long passed away in 1972. Lavender also worked for Long in the capacity of executive vice president for five years of his seven and a half years of employment there before leaving to form Shorty Lavender and Blake.

Company in a Suitcase

■ NASHVILLE—Jim Terr of Blue Canyon Records describes his operation as "a record company in a suitcase." Actually that's not quite true—but there is a mysterious concern with the company that lists its home office address in Las Vegas, New Mexico.

The label is still in its early stages, making its mark with progressive country or, as Terr states, in country music that has an appeal beyond the hard core audience, with albums by the "Last Mile Ramblers," Steve Young and "Sweetwater."

Also in the works is an album by Jay Wise.

CBS Intl. Sends Country Around the Globe

■ NASHVILLE—CBS International carried the drive to spread country music worldwide to record heights during 1975. The results have been most notable in England and the Western European nations where numerous Columbia, Epic and Monument artists have staged successful performances throughout their tours. Some of these artists have recurred number one positions on the European charts.

The CBS International effort is directed by M. Richard Asher, president. Asher is ably assisted by Nick Cirillo, vice president, operations; Bernie DiMatteo, vice president of administration and planning; Bunny Freidus, vice president of marketing services; Vince Romeo, vice president of international artists development; Sol Rabinowitz, vice president of a&r and music publishing; Norman Stallman, vice president of business affairs; John Dolan, vice president, controller; and Michi Yoshimura, vice president of manufacturing and engineering services.

Columbia artist Johnny Cash remains the pioneer in taking country music to the European audiences. Cash is a long-established favorite of country music audiences throughout Europe. He re-

cently recorded a live album in a Swedish prison.

Charlie Rich has found his worldwide appeal firmly implanted during the past year. Rich's "Behind Closed Doors" and "Most Beautiful Girl" attained top 10 ratings on the British charts and the charts of many other European countries.

The international appeal of Monument recording artist Billy Swan has happened during the past year as his single, "I Can Help," sold over one million copies in Europe and rose to the top of major charts. The album,

"I Can Help," also did quite well in Europe, while Swan's single, "Don't Be Cruel," garnered considerable attention in Germany and Holland. A promotional tour coupled with an extensive press campaign proved most successful earlier this year, and plans are currently being formed for Swan to launch a concert tour of Europe later this year.

Tammy Wynette is another Epic artist whose European appeal has been firmly established during the past 12 months. Her "Stand By Your Man," which has been re-

(Continued on page 104)

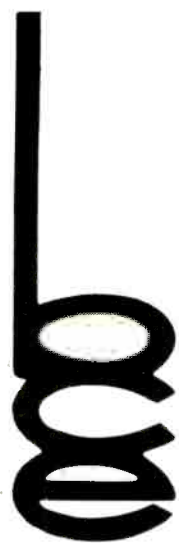
Grand Ole Opry (Continued from page 4)

it has given so many dreams. Dreams for those sitting by the radio to make the trip to Nashville to see it live, to play on its stage, to sing and play country music and, ultimately, the dream one day to be a part of the Opry. Countless singers, pickers and just plain folk have followed this dream.

Today the Grand Ole Opry is more successful than ever with crowds consistently filling the new 4400 seat Opry House. It has spawned Opryland Park where each year millions journey to enjoy the family entertainment

of the theme park. It has expanded its shows in the summer to include not only the shows on Friday and Saturday nights, but also matinees on Saturday and Sunday to accompany all those who travel to Nashville to see the famed show.

The Opry has given country music its roots and springboard that has made it a profession of integrity and a pillar in the Nashville community. It has given countless numbers entertainment and others work. It has given country music its backbone. And it still gives dreams.



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Young Builds on a Strong Foundation

■ NASHVILLE — For Mercury recording artist Faron Young, this has been a year for building—adding more hit songs to his repertoire, increasing his popularity with his fans through his personal appearances, building annexes to his country music publishing companies and, literally building a three-story, multi-complex office building located at 1300 Division Street in Music City.

Young has played to large crowds wherever he has taken his show. The appearance this year at Orlando's Disneyworld marked the third consecutive year Faron has been invited to perform there over the Fourth of July weekend. A portion of this year's show was filmed for the fall schedule of the television series, "The Wonderful World of Disney." During the year he has been seen on the TV screen on "Pop Goes Country" and "Good Old Nashville Music," and with the national Velvet Pipe Tobacco commercial. Scheduled TV appearances include "Hee Haw" and the "Ronnie Prophet Show" on the Canadian Television Network.

New Catalogues

Young's music publishing interests have expanded with the addition of several new catalogues, among them Birchfield

Music, which publishes the current Jeannie Shepherd single; and Nashville representation of Merle Haggard's Shade Tree Music. The Young/Deaton Publications, of which Billy Deaton, Young's personal manager and head of Billy Deaton Talent Agency is co-owner and manager, includes six BMI companies—the principal being Court of Kings Music, two ASCAP firms, Faron Young Music and Ramblin' Rose Music; and two SESAC affiliates, Smokey Music and Pawnee Music. Young and Deaton scored big when "City Lights," the Bill Anderson-penned standard, was recorded by Mickey Gilley and became a number one record. During the year "City Lights" was also recorded by Charlie McCoy, Jeannie Shepherd and a number of other artists. And, on a publishing representation contract with Pappy Dailey, the copyright "Window Up Above," a standard which had missed any attention for a long time, when pitched to Mickey Gilley turned out to be a hot single for him, and it is recorded by Loretta Lynn in her current album, "Home."

Young has personally supervised construction of his new office building. The Young Executive Building, located at 1300 Division Street in Nashville, is nearing completion.

G. Hill & Co.:

Creative Services with Style

■ NASHVILLE — Emphasis on a total creative service package—conceived and developed "in shop" from embryonic idea to final media advertising campaign—has sparked the growth of G. Hill and Company as one of the industry's most innovative agencies in audio production for radio and television.

Gayle Hill, the propeller behind the company's rise to one of Nashville's busiest workshops in the media advertising area, has parlayed her belief in Nashville's music resources into what has become her corporate credo: "Total utilization of Nashville as a creative home base in the field of commercials. By this I mean taking full advantage of the talent we've got here . . . writers, musicians, voices, arrangers and production and studio facilities. It's unlimited."

The year 1975 has thus far brought several awards home to G. Hill and Company. One of these, the International Broadcasters Award, was presented by the Hollywood Radio and Television Society for the radio/television campaign "So Nice To Hear You Smile," written and produced for the Chesapeake & Potomac

Telephone System. The Art Directors and Copy Club of New York "One Show/Merit Award" was also awarded the company this year for Coca Cola's highly successful "Country Sunshine" campaign, on which Ms. Hill worked in association with Billy Davis of the New York-based agency McCann-Erickson, Inc.

Major accounts added this year included United Airlines, International Harvester, and a radio campaign themed "A First Class Better Way," developed to promote the Surtran Transportation System in conjunction with the new Dallas/Fort Worth airport. Work on these commercials, coupled with second and third year campaigns developed this year for such clients as Kraft Foods, GMC Trucks and Alcoa Aluminum, have boosted G. Hill and Company to an output of between 50 and 60 completely packaged advertising campaigns, regional and national in scope, in both radio and television.

The "and company" complementing G. Hill's work force includes her associates, Virginia Parker and Blake Mevis, along with writers Cathy Manzer, Marie Cain and Dennis Morgan.

"Sticky Situation"

by Van Trevor
#12

"Kentucky Blues"

by Joy Ford
#11

"She Takes Good Care of Me"

by Glenn Bachofer
#110

"You're Standing in the Road of My Life"

by Johnny Swendel
#109

"Help Me Make It Through The Night"

by Tommy Wills
#108



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GRC Brings Country Back to Atlanta

■ ATLANTA—Moe Bandy is about as genuine a country artist as you could ask for. He gets wider acceptance with each record; it started with "I Just Started Hatin' Cheatin' Songs Today" and continues with the current top 10 hit and the album "Bandy the Rodeo Clown." His success has been instrumental in taking young General Recording Corporation (GRC) past being just "a new kid on the block" of the country music scene. Another single is in the works and sounds like a winner. But Bandy's success is shared with the rest of the GRC family of performers.

"Traces of Life" introduced country fans to the ballad side of Lonzo & Oscar—already famous for their Grand Ole Opry style of comedy shows. Oscar explained their new approach: "Our desire to sing is stronger than our desire to be a comedy act." The best of down-to-earth music is presented in their new lp, "Traces of Life," which has received praising reviews which support their new di-

rection.

Honoring the tradition of Bluegrass but not ignoring the transitional aspects, Red, White & Blue(grass) has come in demand by club, college concert and outdoor festival goers. Their most recent lp, "Pickin' Up," has that outdoor festival feeling and has gained the group popularity and magazine awards. A new lp is due as they're off the open road and in Sound Pit Studios recording songs heard at live performances, and some new ones too.

During the WPLO Appreciation Week concerts, each of the above groups performed to the excitement of thousands of families in pickup trucks and lawn chairs.

Ginger Boatwright is an artist in her own right as well as lead vocalist for Red, White & Blue(grass). Her new release is "If I Give Myself to You," which shares her bluegrass and country background credited to her family.

"How Could Anything that Sounds So Good . . ." is a juke box pick performed and co-au-

thored by Rex Gosdin. Rex joins the ranks of travelers who have found a home at GRC, which has just released his debut single.

Houston, Texas boasts of the performance of Bill Nash who turns out to pack clubs wherever their hometown boy plays. His single, "Honky Tonk Bar Room Blues," has been recently released so that the rest of the country can find out what the boasting's about.

GRC's flaming comet label is bringing this bevy of performers to national attention through the dedicated work of Ann Tant, national country promotion director, and her assistant, Debbie Simpson. Ms. Tant is pleased with the supportive relationships the artists have with one another: "Like a pioneering family, we all work together and our artists even promote one another. Everyone takes great pleasure in the success of any member of GRC. We're very excited about an even bigger and better year of sharing country music!"

Davis Diversifies Business Operations

■ NASHVILLE — Danny Davis, well-known leader of the Nashville Brass, has added several new dimensions to the operation of his business enterprises this year and in doing so has netted himself total diversification within the structure of his music complex.



Danny Davis

The first major accomplishment evolved during March of this year, when his creation of the Danny Davis Singers came to life, with Davis and Bob Ferguson co-producing the group's first album on RCA.

A second milestone in the music history of Danny Davis Enterprises was reached in August of this year, when the bandleader formed Camelot Concerts, Inc., which added the dimension of show promotion to his organization. The firm saw its first assignment in the form of a 60-minute TV special titled "On The Move With Danny Davis," which was filmed in Cypress Gardens, Fla.

In addition, Davis' publishing firms — Daydan Music, Lawday Music and Acoustic Music—also enjoyed several successful songs this year, including "Happy Anniversary" by Slim Whitman and "Honeymoon Feeling" by Roy Clark.

'Future Looks Great' For Talbot & Assoc.

■ NASHVILLE—It was an unusually good year for Precision Record Pressing, MFP Inc. and United Record Pressing, Inc. according to Joe Talbot, president of Joe Talbot and Associates. In fact, the past 12 months were the best ever.

Talbot attributes this to "what must have been the critical growth point in country music." When this point was reached, there was a rapid increase in the overall activity of country records. Quite a few independent labels specializing in country music came into existence. Many established labels which had never contained a definite country division formed such a division, many of which have produced top charted country releases.



Country artists in the GRC stable include (from left): Moe Bandy, Lonzo & Oscar, and Red, White & Bluegrass.

Elektra/Asylum (Continued from page 46)

sistently fared well with urban, rock-oriented audiences as well. Melba Montgomery's return to international stature as a country artist has paralleled her output as Elektra's first established country vocalist. Since earning the first number one country record for Elektra/Asylum, with her recording of "No Charge," Melba has continued to achieve consistently high chart acceptance for her singles.

More recent signings to the

Elektra label encompass a range of country styles and pop potential. Tommy Cash is a seasoned country performer whose recording career is again keeping pace with his heavy year-round touring schedule. Carmol Taylor is well-known on Music Row for his writing, both on his own and in collaboration with the city's best songwriters, and his current records reveal an equal authority as a performer.

Less familiar as performers but

equally successful as writers, Eddie Rabbitt and Even Stevens are frequent collaborators with over 82 recordings of their songs by Nashville artists during the past 18 months alone. As recording artists, however, Rabbitt and Stevens continue to work as soloists.

Progressive southern styles have not been eclipsed by this new emphasis on mainstream country styles. In addition to Newbury, who is in the midst of his busiest performing schedule in over a decade, and the newly-signed Sammi Smith, Dick Feller continues to write, record and perform songs that point toward a multi-levelled potential as a progressive artist. Linda Ronstadt, whose paralleled career as a top rock attraction and successful country recording artist has entered a new plane of international success. Peter Asher, producer of Ronstadt's gold album, "Heart Like A Wheel," again produced the set.



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RCA Records and Tapes

London Gets Hi on Country

■ NEW YORK—Although it is a relative newcomer to country music, London Records has, of late, begun to focus its energies on the field. Hi Records in Memphis (long known as the home of Al Green, Ann Peebles and other noted soul artists) has been the impetus for London's recent involvement.

Nick Pesce, president of Hi Records, emphasizes his label's country strength by pointing to two groups who have established themselves in other fields, the Bill Black Combo and Ace Cannon. Both bands have solid track records as popular instrumental artists and have gone country with pleasing results.

Bill Black had been Elvis Presley's original bassist, appearing with Elvis in his first six movies. Black left the group to form his own combo in 1959, hitting the

top of charts almost immediately with the million selling "Smokie." The instrumental Bill Black Combo recorded approximately 20 chart singles, including "White Silver Sands" and "Josephine," both of which earned gold records. The band toured the globe and won dozens of awards before Black decided to retire at the age of 36. He turned the reins of the band over to his guitarist, Bob Tucker, in 1962. Three years later Black passed away and Tucker signed an agreement with the late leader's widow to keep the Bill Black Combo active as long as the public bought records and attended concerts.

Personal appearances and recording (nine albums for Hi/London Records) kept them busy as a rock act. Not only did they tour with The Beatles on that group's inaugural American visit, but the Combo was one of the first bands to tour South Africa.

In 1975, the Bill Black Combo turned to country music, recording the album "Solid and Country." That lp's single, "Boilin' Cabbage," hit the top 20 on the country charts and could be found in virtually every truck stop juke box nationwide. Now the group's new single, "Back Up and Push," is beginning its chart climb, while their recently-released lp, "The World's Greatest Honky Tonk Band," is already the subject of favorable feedback.

Part two of Hi/London's double barrel shot at the country market is the saxophone of Ace Cannon. Cannon, who played with the original Bill Black Combo, set out on his own in 1962. That same year he had a hit single in "Tuff." Touring and recording (23 lps, 19 of them on the Hi/London label, and 50 singles) have kept Cannon busy, although he did find time to do a documentary film last year, titled "Ace's High."

About three years ago Ace gave up rock and roll for the country life. He has written several songs,

including his latest single, "Malt Liquor," from his recently released lp, "Super Sax Country Style." Cannon still spends much of his time touring, putting in more than 250 days a year on the road, mostly in the South and midwest. Ray Brown, of National Artists Attractions in Memphis, is planning to expand Cannon's range of personal appearances further north and east in a package tour with Narvel Felts. Scheduled to begin after January 1, 1976, the Cannon/Felts package will be available to play clubs, fairs and concerts.

Merle 'Red' Taylor

London will also be releasing shortly "Taylor Made," the debut album of Merle "Red" Taylor on Hi Records. This lp is the first in more than 15 years for the fiddle maestro, who has traveled and recorded with artists like Bill Monroe, Jimmy Dickens, Cowboy Copas and the legendary Hank Williams. Taylor retired from active fiddling in 1960 to devote his time to writing. His compositions have been recorded by Ray Price, Webb Pierce, Ferlin Husky and Carl Smith, among others. "Taylor Made" features four of Merle's songs, along with fiddle virtuosity.

Unparalleled Growth at Top Billing

■ NASHVILLE—1975 will long be remembered at Top Billing as a year of unparalleled growth and expansion. The year began in January with the move to new and larger quarters in the Continental Plaza office building to better house the agency's burgeoning roster of 18 acts and staff of ten employees.

Major acts signed to Top Billing in 1975 include the Dolly Parton Show, the Kitty Wells-Johnny Wright-Bobby Wright "Country Classic Show," the Bill Black Combo, Moe Bandy, Ralph Emery, Billie Jo Spears, Mike Wells, and the recent signing of the "Coca Cola Sunshine Girl," Dottie West.

1975 has been a year of diversification for Top Billing. Already a major country music booking agency, president Tandy C. Rice, Jr. developed a gospel division under the auspices of Robert D. (Bob) Bray. Plans were announced for a Bicentennial roadshow debuting in 1976 featuring Grammy Award winners the Happy Goodman Family and Grand Ole Opry great Jerry Clower.

In the area of personal management, Rice revealed plans for country comic Clower to become spokesman for Chrysler Motors Dodge Trucks division. The Mississippi-born Clower will be featured in ad campaigns in TV, radio and newspaper media.

Slim Williamson Back in Nashville

■ NASHVILLE — Slim Williamson, who departed Nashville in 1973 to devote more interest to his Georgia radio stations and farm has returned, forming Scorpio Enterprises, Inc. The Scorpio organization will have recording and publishing divisions.

The record label will carry the Scorpion name with the publishing companies Slimbulla, BMI; Brim, SESAC; and Hereford, ASCAP.

The Scorpio offices are located in the new Faron Young Building at 1300 Division Street in Nashville. Randy Moore, who has worked with Williamson's radio stations, will be in charge of the Nashville office. Slim, Randy and Merle Williamson are the sole stockholders and officers of the new organization.

The label has already entered the country music field and plans forays into the fields of rock and soul. Artists already signed include Jim Nesbitt, Tom Tall, Sally Hamilton, and Tammy Haney. Nesbitt and Tall were Chart artists when Williamson owned that label. Sally Hamilton is a writer from Columbus, Georgia and Tammy Haney is a 16 year old from Darlington, S. C.

Chappell Expands

■ NASHVILLE — Chappell & Co. Inc. has marked the year 1975 in country music with major expansion, buying the Hill and Range Songs catalogue as well as the catalogues of Anne-Rachel Music Corporation, Dolfi Music, Inc., and Noma Music, Inc., as well as signing an exclusive agreement with Ray Griff where Chappell will administer his three publishing companies, Blue Melody, Blue Echo and Blue Band, in a worldwide agreement.

Writers for Chappell include Rory Burke, Johnny Wilson, Gene Dobbins, Gaye Barnhill, Darrell Statler, Ladysmith and Jim Mundy.

With the purchase of Hill and Range, which is now named Uni-chappell, writers Doodle Owens, Gene Vowell and Bill Dees were acquired. In addition, Nashville head Henry Hurt signed Ray Brockman.

In other developments at Chappell, Rory Burke, Johnny Wilson and Gene Dobbins are writing the score for the movie, "Girl From Nashville," which is currently being filmed in Nashville.

Songs that reached the top of the charts this year published by Chappell include "Room Full of Roses" written by Tim Spencer, "Then Who Am I" written by Doodle Owens and Dallas Frazier, "Too Late to Worry, Too Blue to Cry," written by Al Dexter, "San Antonio Stroll" written by Peter Noah, "Rock On Baby" written by Johnny Wilson and Gene Dobbins, "I Love The Blues and the Boogie Woogie," written by Darrell Statler, "Sanctuary," written by Rory Burke, and "I Just Started Hatin' Cheatin' Songs Today" written by Doodle Owens and Sanger D. Shafer.



Kitty Wells and Roy Acuff harmonize on the Grand Ole Opry.

Fairs

Major fairs play a key role in the personal appearance schedule and income of country music entertainers today and agency executive Dolores Smiley coordinated, for the eighth consecutive year, the state fairs of Iowa, Minnesota, and the Coastal Empire Fair in Savannah, Ga. Sales agent Andrea Smith, named TBI's exclusive representative for Mitchell & Spurlock in Hawaii, the largest talent buyers for the Pacific area's N.C.O. Clubs, packaged country shows such as Moe Bandy, Kitty Wells Show, Jack Greene & Jeanie Seely and Del Reeves in 1975.

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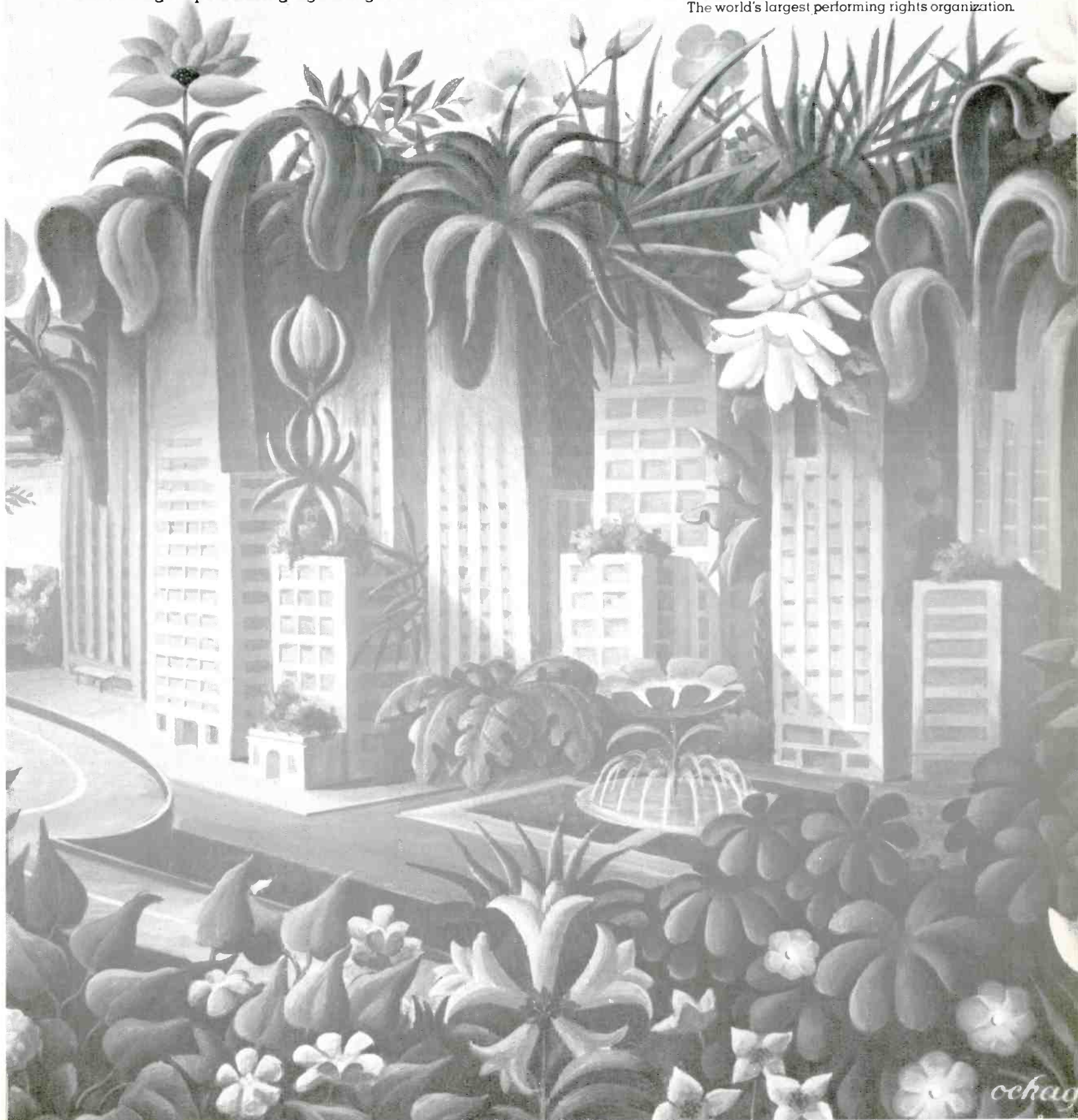
Country Music is a major reason why. From April 1, 1974 until March 31, 1975, 80% of the top Country songs on the trade paper charts were licensed by BMI.

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Charlie Fields

On October 15th, ASCAP holds its 13th Annual Country Music Awards.

Over the years some writers have won as many as 37 awards and more—Jerry Foster and Bill Rice, for instance.

35 members of ASCAP have won three or more awards over the past 13 years. Which proves that quality isn't a fleeting thing.

On Wednesday night, ASCAP will once again honor the best in Country Music.

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Chart Successes Keep Jack Jumpin'

■ NASHVILLE—Under the capable leadership of Bob Webster, 1974 was another excellent year for Jack Music. Long one of Nashville's leading publishers, Jack Music's 12 chart songs for the year further solidified the company's position.

Anne Murray's version of the Dickey Lee classic, "He (She) Thinks I Still Care," topped the roster for the year, going to number one in late summer. Four other Jack Music songs reached top 10 level, highlighted by Gene Watson's recording of Kent Westberry & Vince Matthews' "Love In The Hot Afternoon." "Let's All Help The Cowboy Sing The Blues," a Jack Clement composition, made Waylon Jennings "Rambling Man" a two-sided hit.

Allen Reynolds made his writing presence known during the year with two top 10 hits: "Dreaming My Dreams," from Jennings' lp of the same name, and "Wrong Road Again," a devil-may-care ballad for Crystal Gayle. Vince Matthews' "This Is My Year For Mexico" is currently climbing the charts.

Jim Glaser, Mary Kay James, Tommy Cash, Joe Allen and the Four Guys also enjoyed singles chart success with Jack Music tunes.

Album activity was even more intense. Jack Music songs could be found on 1974 albums released by Conway Twitty, Loretta Lynn, George Jones, Charley Pride, Ernest Tubbs, Cal Smith, Lefty Frizzell, Johnny Rodriguez, Jean Shepherd, Dickey Lee, Waylon, Crystal, Mary Kay, Don Williams and many lesser known artists.

In addition to the frantic country activity Jack Music made sizeable inroads crossing over to the pop arena. Paul Craft's "Keep Me From Blowing Away" was cut by Linda Ronstadt on her "Heart Like A Wheel" lp.

Jack Music increased its international exposure during the year by signing agreements for representation in South Africa, the Caribbean, Venezuela and Japan. Continued forays into the world market are being planned.

1974 was literally a moving year for Jack Music. The company has relocated in Jack's Tracks, at the end of Music Row on 16th Avenue South. This fine 16-track studio is being used by Allen Reynolds and Jack Clement in their extensive production projects.

To sum up, it has been another action-packed 12 months. Jack Music's hard-working, versatile staff of Anita Moore, John Donegan, Sue Leonard and John Lomax look forward to an even more thrilling year coming up.

THE RECORD WORLD ENVIRONMENT



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Windchime Expansion Works Wonders

■ NASHVILLE—Although Johnny Slate and Larry Henley's Windchime Productions recently signed several contemporary artists, both producers have been active with country product during 1975. The independent production agency has been responsible for releases by Bobby Harden (United Artists), Larry Henley (Capricorn) and Tom McKeon (United Artists). Bobby Harden's UA single, "Flashing, Screaming, Silent Neon Sign," is beginning to motivate air and sales response in several markets, and Tom McKeon is preparing to follow up his summer UA release, "Hard Time Charlie Soft Shoes."

Continued expansion marked the year for Windchime as the office was reorganized under a new business manager and several writer/artists were added to the staff roster. The agency's publishing affiliates, Windchime Music (BMI) and Sandstorm Music (ASCAP), had songs recorded by: B.J. Thomas (ABC), Vikki Carr (Columbia), Rex Allen, Jr. (Warner Brothers), Johnny Darrell (Capricorn) and others. Staff writers for the publishers include: Johnny Slate, Larry Henley, Steve Pippin, Larry Keith, Peter Kingsberry, Blue Jug, Bill Boling, Jim Hurt, Tom McKeon and Eric Wood.

One outstanding highlight of Windchime's year was the October 1 release of the "Blue Jug"

album on Capricorn Records. Recently signed, the country-rock group is composed of lead singer Ed Raetzloff, organist Bill Little, lead guitarist Clint DeLong, bassist Bill Burnett and drummer Paul "Mac" Wakley. Under the auspices of the Paragon Agency, the band will begin an extensive promotional tour in mid-October.

Business management for the independent production and publishing agency is handled by Wayne Smotherman with the support of Kathleen Murdock and Pam Romer.

Sound Shop, Inc.:

A Year of Active Expansion

■ NASHVILLE — A merger between Sound Shop Studios and Audio Designers this year has consolidated both companies into Sound Shop, Inc., with Buddy Killen serving as chairman of the board, Craig Deitschmann as president & general manager, while Jon Schulenberg was named secretary-treasurer & creative director.

As a result, the move created an operation that houses a major music recording facility which

consistently attracts top acts, while simultaneously providing the complementary component of a complete commercial jingle division.

The Sound Shop Studio, which was originally opened in 1971, has garnered a reputation for its recording facilities and has attracted such famous out-of-town stars as Grand Funk Railroad, Carol Channing, Burt Reynolds, Dinah Shore and Paul McCartney.

Among activities this past year at Sound Shop included the recording of a gold album by Millie Jackson, titled "Caught Up," on Spring Records. It was also the facility used by producer Bob Montgomery when he created the pop hit "Rocky" by Austin Roberts. Joe Tex returned to the music industry after a two year absence and recorded "Under Your Powerful Love" at the Sound Shop. Violin virtuoso Vassar Clements recorded his first Mercury album there, and well-known steel guitarist Buddy Emmons has just recorded his first vocal album there.

Extensive expansion plans are on the drawing board to enlarge the Sound Shop facilities, and are tentatively expected to be put into effect at the Division Street location within the next year.



An early picture, taken at the WSM Studios shows, from left, Don Davis, Redd Stewart, Charlie Wigginton, Pee Wee King, Cowboy Copas, unidentified man and Fiddlin' Redd Harrington.

Thanks to everyone
who gave me
this great honor

Shoji Tabuchi
10/17/73



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Red O'Donnell's Year in Review (Continued from page 42)

Craig Deitschmann was elected president of Sound Shop Studio, Inc. . . . **Freddy Fender** was still going strong with "Before the Next Teardrop Falls" . . . **Johnny Russell** taped a guest shot on **Dinah Shore's** syndicated show. A big, big visitor . . . Plantation recording artist **Buddy Harris** became the father of a 9-pound boy. "He's got a picker's hands," observed the proud pater.

Dickey Lee signed to endorse mikes manufactured by Turner Microphone Co. . . . The Duke of Paducah (**Whitey Ford**) was being booked as an after-dinner speaker and banquet entertainer . . . **Narvel Felts** signed with ABC-Dot . . . RCA named **Bill Mack** as its national country music manager . . . Asked what he did on the Hee Haw show, **George (Goober) Lindsey** quipped: "I do everything but sweep out the studio."

Steve Singleton left Monument Records but stayed under the umbrella by joining Combine Music as professional manager . . . Grammy Awards were presented and some country music folks thought the format of the show snubbed country music entertainers; no presenters!

Ray Stevens and his "Streak" multi-million seller got a blurb in the Encyclopedia Britannica's 1975 edition. (Look it up, if you doubt me) . . . **Jerry Reed** moaned about two unwanted bookings: with the dentist for a couple of root canals . . . The day that **Roy Orbison** returned from Australia, **Don Gibson** took off for down under . . . The March winds did blow!

Stella Parton wrote a song titled "Ode to Olivia." Yup, **Olivia Newton-John** . . . March was country music month at United Artists . . . **Merle Kilgore** wrote a song titled "Not Responsible" and said it was inspired by one of those "personals" in the newspaper's classified ad section.

The days were windy—and I don't know why I thought of my friend **Billy Deaton** . . . **David Allan Coe** formed an all-girl band and named it **Ladysmith**. The group was comprised of two pairs of pretty sisters . . . **Charley Pride** celebrated a birthday, but didn't say which one . . . You guessed it: **Dolly Parton's** "Bargain Store" was a no. 1 charter in **RW** . . . **Jimmy Dean**, in an exclusive interview with this magazine, said he is no longer doing personal appearances. Not even those lucrative Las Vegas dates, he declared. "I cancelled \$970 thousand worth of bookings at casinos in Vegas, Tahoe and Reno," explained the sausage king. "I'm financially stable. I'm in good health. So why make money if you can't enjoy it" he added. He moved to his new

home in Charleston, S.C. . . . Floods stymied the opening of Opryland U.S.A. However the theme park (family park) went on to rack up a peak performance.

A new face in the local crowd: **Emmylou Harris**. Watch this talented gal grow and go! One of the "finds" of the year . . . It become known that **Freddy Fender's** real cognomen is **Baldemar G. Huerta**. No wonder he prefers Fender—from same name as the guitar? However, why didn't he change his first name to Ita?

Chuck Glaser was back at his desk after hospitalization for treatment of a stroke. Doctors described his recovery as "remarkable" . . . **Johnny Rodriguez** was hotter than a tamale with "I Just Can't Get Her Out of My Mind" . . . **Charlie Rich** was in again! This time with "My Elusive Dreams" . . . And so March marched off the calendar for 1975.

APRIL

Along with April showers came **Jeanie Lynn Haynes**—a wee, wee one for singer **Connie Smith** and her husband **Marshall Haynes** . . . **Jerry Reed** was tapped to play a major role in "Gator," a **Burt Reynolds** motion picture . . . **Tammy Wynette** appeared on the "Hollywood Squares" TV game show . . . The Memphis-based country music group **Shylo** signed with Columbia . . . **Larry Gatlin** made his New York nitery debut at the Bottom Line.

Sonny James had a winner going with the oldie, "Little Band of Gold." (A big bag of royalties?) . . . **Merle Haggard's** "Always Wanting You" was no. 1 on the **RW** chart—and that is no no. 1 April Fool's joke . . . **Ray Stevens** was recovering from fractured cheekbone and black eye suffered in an automobile accident . . . **Tommy Cash** was on a kick-the-cigarette kick. He substituted vitamin pills for the ciggies—when the urge hit him! . . . **Rosemary Clooney** came to town for recording session on the APCO label . . . **Ferlin Husky** was getting warm with a single called "Burning" . . . **RW's Marie Ratliff** predicted that **Margo Smith's** "There I Said It" would be a hit. Now that you've said it, Marie, you can't recant. It was on 20th Century . . . **Jerry Jordan's** "Phone Call from God" was being played on radios from here to heaven. (And that's a helluva sacrilegious line?)

Charley Pride and **Don Kern** formed Cardon, Inc. Charley and his former—and original—manager, **Jack Johnson**, simultaneously said the parting was amicable (One of these days I'm going to look up

(Continued on page 70)



DAVID HOUSTON



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Country Growth Continues at Capitol

■ LOS ANGELES — Since the reorganization of Capitol Records' country music division in September of 1974, the label has made tremendous progress in re-establishing itself as a leader in the country field.

The renewed success can be based on a "formula" that was placed into action by Frank Jones, Capitol's vice president and general manager, c&w. The key word in the "formula" is communications — the tightening of communications between sales, promotion, a&r and marketing. This has been augmented greatly by Bill Williams, national country sales and promotion manager; Ed Keeley, field promotion manager, c&w; and Don Owens, director, c&w marketing services, who work in conjunction with Capitol's field forces on specific projects.

Three factors make up the basic Capitol plan for success in country music: the re-establishing of label superstars; the development of future superstars; and the acquisition of multi-talented artists. Under the firm's new plan, mainstay artists such as Merle Haggard, Buck Owens and Freddie Hart have generated renewed interest. Through Jones, Capitol has acquired artists who have tremendous potential, such as La Costa, Connie Cato, Asleep At The Wheel and Gene Watson.

Meanwhile, Ray Griff was recently signed to the label as an artist and has not only produced potential hit songs for himself but

has also provided material for other Capitol artists. Griff recently penned a new single for Susan Raye, and Gene Watson will follow-up his recording of "Love In The Hot Afternoon" with a Griff tune.

Linda Hargrove, another acquisition, is also a talented singer/songwriter. She signed with the label as a singer and her material will be done by other Capitol artists looking for songs. Her most recent writing successes have been "I've Never Loved Anyone More" by Lynn Anderson and "Just Get Up and Close The Door" by Johnny Rodriguez.

Though the country division maintains two offices, with Frank Jones in Nashville and Don Owens in Los Angeles, it has not tied itself to these two areas. As Owens put it, "We've got artists coming in from Texas, Bakersfield, Nashville, Georgia and even Burbank! For the first time there are no geographical limitations to country music."

The latest success story in Capitol country has to be Jessi Colter. Signed as a country artist that the label knew had potential as a great songwriter, Colter's "I'm Not Lisa" was a smash that crossed right over into the pop markets. Her sophisticated and contemporary brand of country music has solidified her position as both a top country and pop performer. Her new single is "What's Happened To Blue Eyes," slotted country, backed with "You Ain't Never Been Loved," riding

into the pop charts.

Glen Campbell, who has always maintained a strong country following, broke wide open with "Rhinestone Cowboy." Though he had been on the country charts with "Bonaparte's Retreat" and a ballad from the Jim Webb "Reunion" album, he had not crossed-over. "Rhinestone Cowboy" tore down those barriers for him completely.

Linda Ronstadt's another success story that made the big crossover this year. With a two sided hit, "I Can't Stand It," going number one country, and "You're No Good" hitting the number one spot on the **RW** singles chart, she then turned around and topped both charts with "When Will I Be Loved."

Capitol was able to accomplish the crossover successes of Colter, Campbell and Ronstadt by combining both pop and country sales forces and promotion forces into a diversified unit, able to take command of a record's potential and run in both directions.

Tennessee Ernie Ford has experienced a resurgence of his career via his recordings of "Come On Down," "Baby" and the "Ernie Sings & Glen Picks" album, which teamed Ford with Glen Campbell. Ford's return to the country music scene after a period of semi-retirement has further bolstered Capitol's stable of established country artists.

Anne Murray has had continual success in the country field, and with her new album, "Together,"

produced by Tom Catalano, Capitol foresees a string of hits expanding Murray's country and pop appeal.

Buck Owens has personally provided Capitol with many country hits along with a steady stream of hit product by such artists as Buddy Alan, Susan Raye, Tony Booth, Lawanda Lindsey and Dennis Payne. In addition to the Owens stable, Capitol will now benefit from Freddie Hart's newly established Hartline Productions, which taps the talents of Lorita Barlow, Gary Williams and Hart's own backup band, the Heartbeats.

The new faces at Capitol represent a music and cultural simplicity that has been absent from country music for some time. Asleep At The Wheel, whose new lp, "Texas Gold," is receiving both country and pop response, is a western swing band whose music is representative of a musical era revolutionized by Bob Wills.

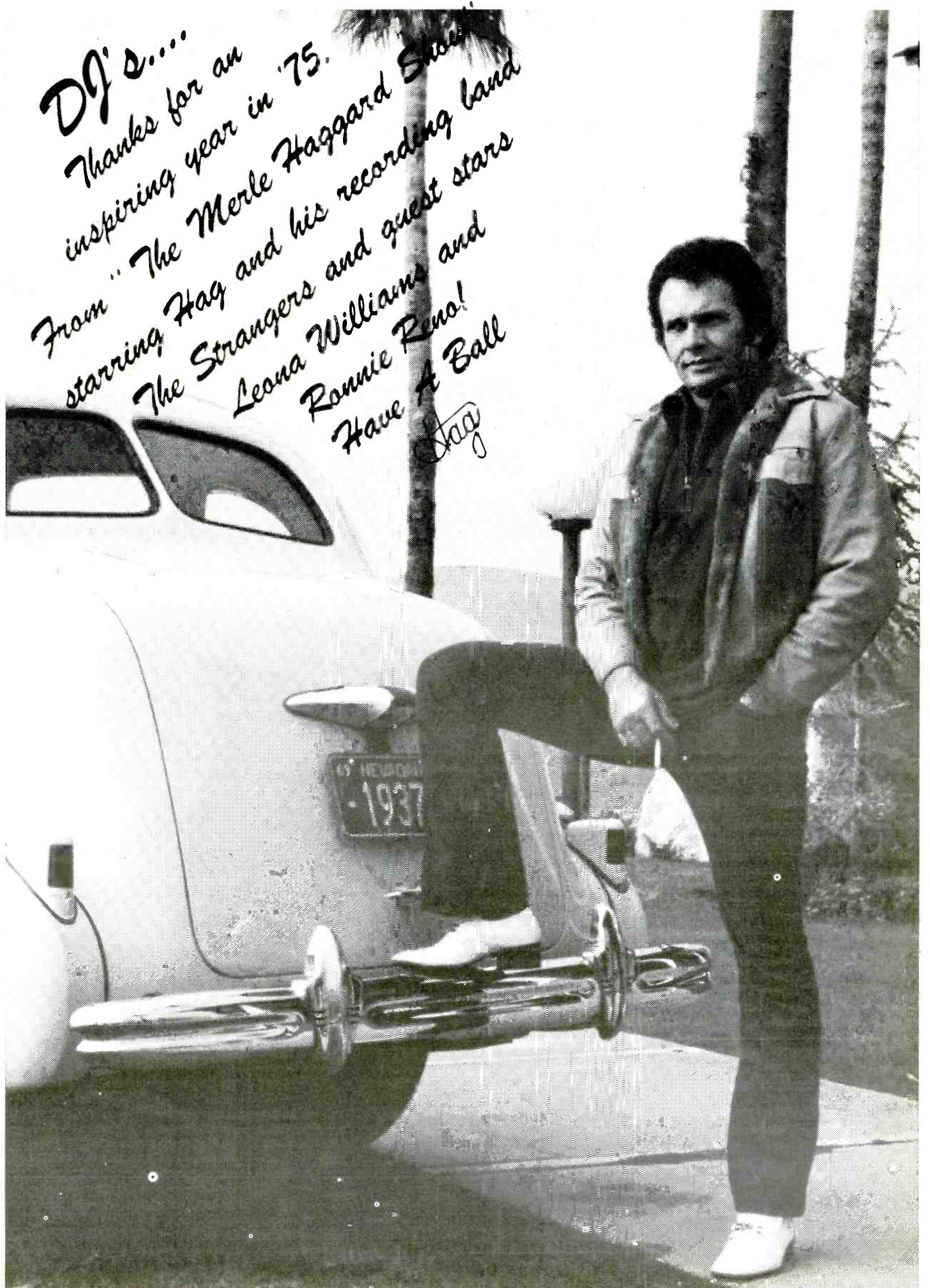
James Talley is a young man from Oklahoma whose pure, fresh and unaffected style is a timely reminder of what authentic, undiluted country music really sounds like. As young people make known their commercial demand for an older sound, country music has begun to turn back beyond pop. In such a country music world, Asleep At The Wheel and James Talley stand to make an important mark.

New to the Capitol roster are Stoney Edwards, Billy Edd Wheeler and Roy Drusky.



Capitol's country power's strong, with a roster including artists, from left: (top row) Glen Campbell, Buck Owens, Merle Haggard, Anne Murray, Freddie Hart; (bottom

row) Asleep at the Wheel, Jessi Colter, Susan Raye, Tennessee Ernie Ford and James Talley.



DG: &....
Thanks for an
inspiring year in '75.
From "The Merle Haggard Show"
starring Hag and his recording band
The Strangers and guest stars
Leona Williams and
Ronnie Reno!
Have A Ball
Hag

Ray Griff Enterprises: A Year for Change

■ NASHVILLE—A decision by recording artist Ray Griff to enter into a publishing administration agreement with Chappell Music of New York has resulted in major change this year within the music complex of Ray Griff Enterprises.

Making the agreement in an effort to allow additional time for developing his career as a singer, Griff entered the pact in July of this year, and under its terms the Chappell organization now represents and administers Blue Echo Music (ASCAP), Blue Melody Music (ASCAP) and Blue Band Music (BMI) on a worldwide basis.

A new recording/producing contract was also part of this past year's business for Griff, when he joined the roster of acts on Capitol Records. His affiliation immediately brought about hit single, "You Ring My Bell," and an album release scheduled for January.

Griff's publishing companies reaped the rewards of having over



Ray Griff

30 songs recorded during the past year, with current singles including "Wave At 'Em Billy Boy" by Dave Dudley and "Where Love Begins" by Gene Watson.

The offices of Ray Griff Enterprises are located at 1104 Eighteen Avenue South in Nashville.

Drake's Prod. Power Pays Big Dividends

■ NASHVILLE — Producing records is no easy thing. Wanting to do it independently can even be harder. However, in 1972 Pete Drake decided to make the challenge a full time occupation and initiated Pete Drake Productions. Since those beginnings the Pete Drake Productions Co. in 1975 looked as though it had been around many times longer.

Remaining with the company this year were Melba Montgomery (Elektra), whose song, "Don't Let The Good Times Fool You," topped the charts early this spring, David Rogers (UA), Linda Hargrove (Capitol), Larry Ballard (Capitol), The Kendalls (UA) and Sorrells Pickard (Capitol).

Along with these acts, Drake signed a young lady from Tallahassee, Florida by the name of Pam Rose, a writer and vocalist signed to Capitol Records early summer. Another new act that became part of the family was a group called Bluefield, five young men from Texas, Japan and North Carolina who play bluegrass/rock with a flair for the original. They were placed with Mercury Records this summer.

Besides his own acts, Drake did independent productions on the Oak Ridge Boys (Columbia), Slim Whitman (UA) and Tommy Cash (Elektra).

Probably the two most pleasurable achievements this year for Pete were the sessions he produced on Slim Whitman and the instrumental team of Speedy West and Jimmy Bryant.

One facet of the production company that really became pop-

ular (rather unexpectedly) this year was Pete's Place itself. This studio was originally built beneath his publishing offices on 18th Ave. So. to accommodate Drake's work as a producer. However, other producers occasionally visiting Drake were convinced to give the studio a tryout. Soon they began bringing more of their work and the word spread. When notables like Papa Don Schroeder, Bob Johnston, Little Richard and Ben Talent started using the Place it prompted Drake to include new 24 track facilities with the existing equipment. The addition of the 24 track has opened up Pete's Place to a totally new area of recording possibilities.

In recording circles, Pete Drake Productions is becoming synonymous with great talent and product. The events in 1975 helped make that possible.

Clark To Appear On Opry Special

■ NASHVILLE—Roy Clark is one of five special guests on the "Grand Ole Opry at 50—A Nashville Celebration," a 90 minute special set to air November 11 on ABC.

Other guest stars are Minnie Pearl, Charley Pride, Johnny Cash and Chet Atkins. Hal Holbrook will host.

Robert Precht produced for WSM-TV, Nashville. Irving Waugh is executive producer, John Moffit is director. Millard Lampell wrote the show.

Campbell's Popularity Gets Even Stronger

■ 1975 is a year Glen Campbell will long remember — it's the year he re-emerged as a major recording artist. Although Campbell was always around and drew extremely well on personal appearances and had good album sales, he lacked a recent single hit until "Rhinstone Cowboy" hit.

Number One

Produced by Dennis Lambert and Brian Potter in Los Angeles, both the single and album zoomed up the country and pop charts achieving an across the board number 1 for Glen.

Personal Reflections

The album contained a collection of songs that seemed to be personal reflections of Campbell, though he didn't write them. At any rate, the songs on that album were extremely believable



Glen Campbell

when he sang them — songs like "Rhinstone Cowboy" and "Country Boy (You've Got Your Feet In L.A.)."

Campbell's album and single were certified gold and he was featured on the cover of **Record World** as he proved, once again, that when a single explodes, a hit act becomes even bigger.

Buck Owens

(Continued from page 60)

By The Tail" to "Crying Time," Buck Owens put his stamp on country music and compiled a list of country hits that is nearly unbeatable.

The son of a sharecropper, Owens was born in northern Texas then moved to Mesa, Arizona where he did his growing up. At the age of 20 he moved to Bakersfield with his wife and two year old son. Bakersfield hasn't been the same since.

Phenomenal Success

In the early stages, Buck played guitar for Tommy Collins and was a popular studio musician before he tried his hand at singing and writing. The ensuing years saw him achieve phenomenal success in country music while building an empire in Bakersfield—paving the way for that town to be called the "Nashville of the West." There he has a studio and musical complex that includes publishing companies and a stable of artists such as Susan Raye, Tony Booth, Kenni Huskey, Buddy Alan and others who provide the nucleus of Capitol country in the West.

You might say that Capitol has the best of both worlds in country music—Bakersfield and Nashville.



Buck Owens

Acoustic Names Jones Professional Manager

■ NASHVILLE — Acoustic Music, Inc. (BMI) and Allmusic, Inc. (ASCAP) have announced that Ken Jones is the newly-appointed professional manager. Jones has had a broad experience in the music business in various capacities, including that of musician, professional manager and songwriter.

For the past three years Jones has been affiliated with the publishing division of Faron Young Enterprises.

The office of the professional department of Acoustic and Allmusic are located in the Capitol Records building, 806 16th Ave. S.

Freddie Hart

(Continued from page 60)

however, they released an album entitled "California Grapevine" that contained the cut "Easy Lovin'."

Although Capitol was going to forget "Easy Lovin'," a jock for WPLO in Atlanta pulled the cut and began playing it extensively. The reaction led Capitol to release it as a single and soon it was a number one song on the country charts and became the Country Music Association's Song of the Year for two consecutive years, selling over two million copies.

Since that time, Hart has consistently topped the charts with his releases—including "The First Time," "Trip To Heaven," and his newest release, "Warm Side of You," which debuts at 92 this week on **Record World's** country charts.

THANKS DJs "YOU RING MY BELL"



NO. 4126



IT'S BEEN A GREAT YEAR!

Current Hit singles written by Ray Griff:

- "You Ring My Bell"--Ray Griff (Capitol)
- "Wave At 'Em Billy Boy"--Dave Dudley (United Artist)
- "Where Love Begins"--Gene Watson (Capitol)
- "I Wish It Was Love" Mary Lou Turner (MCA)
- "Pour A Little Water On The Flowers" Dawn-Glass
(Chart)

Publisher
Blue Echo Music-ASCAP
P.O. Box 12601
Nashville, Tenn. 37212
Adm.: Chappell Music/ASCAP

Exclusively on
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Ray Griff Fan Club
Pres. Kathy Larson
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Gallatin, Tenn. 37066

Bookings
Ray Griff Enterprises
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Nashville, Tn. 37212
(615) 327-1357

Capricorn's Mixture of Old and New Brings Out the Best of Both Worlds

■ MACON, GA. — Capricorn country is an interesting mixture of the old and new — established artists, some of country music's true pioneers and some of the "newer breed" of country acts that could be called progressive country artists.

Capricorn's country acts include Billy Joe Shaver, Kitty Wells, Johnny Wright, Dickie Betts, Kenny O'Dell, Razy Bailey and the Marshall Tucker Band.

Kitty Wells, the "Queen of Country Music," has had chart success with several releases, the most recent being "Anybody Out

There Wanna Be A Daddy." Johnny Wright, her husband and former half of the legendary Johnny and Jack duo, has also received airplay this year with his release of "Wild Passionate Lover."

Kenny O'Dell, writer of such hits as "Behind Closed Doors," "I Take It On Home" and "Beautiful People," has received airplay success from his country singles this year, "Honky Tonk Ways" and "Soulful Woman." His next scheduled release is "I Can't Think When You're Doing That To Me" b/w "Together This Christmas."

Billy Joe Shaver

Billy Joe Shaver is scheduled to record an album this fall, although the exact time and place hasn't been set. The Texas singer/songwriter is known for his progressive writing and has had an album of his material recorded by Waylon Jennings.

Also during the past year, Johnny Darrell had an album, "Pieces of My Life," released and Jim Nesbitt released the single "Shaving Cream."

Dickie Betts, a member of the Allman Brothers Band and writer of the classic "Ramblin' Man," made inroads into the progressive country field when he released a solo album, accompanied by a tour that included fiddler Vassar Clements and The Poindexters.

Razy Bailey

Razy Bailey, a name to watch on Capricorn, had one single released in 1975, "Peanut Butter," with more forthcoming next year.

The Marshall Tucker Band has just released a single, "Fire On The Mountain," which country stations are playing as well as their album. They are part of the "progressive country" sound that more and more are turning to.

Variety at William Morris

■ NASHVILLE — The William Morris Agency in Nashville, headed by Bob Neal, continues to represent a variety of country talent in a broad base of offerings as 1975 comes to a close. Others in the Nashville offices besides Neal include agents Sonny Neal, Dave Douds and Jack Haynes, who recently joined the organization, and assistants June Hazlewood, Gay Baker and Holly Potts.

Artists represented by the William Morris Agency's Nashville office include Tom T. Hall, Johnny Rodriguez, Bobby Bare, Donna Fargo, Sonny James, Jerry Reed, Asleep at the Wheel, Barbi Benton, Freddie Hart, the Hagers, the Hart Family, Wanda Jackson, O. B. McClinton, Melba Montgomery, Webb Pierce, Brenda Pepper, Jeannie C. Riley, Pat Roberts, Marilyn Sellars, Joe Stampley, Charlie Rich, Gene Watson and David Wills.

Nashville head Bob Neal stated that 1975 was a very successful year for the Agency and that some expansion within the same building is planned for the future because of their growth.

The importance of the Nashville branch of the William Morris Agency is proven by the fact that key executives Sam Weisbord, executive vice president in Beverly Hills; Lee Stevens, executive assistant to the president in New York; Lou Wise, in charge of TV in New York; Lee Salomon, in charge of variety in New York; Fred Moch, in charge of Nevada bookings, based in Beverly Hills; Bob Ringe of the London office; Sidney Epstein of the Chicago office; and Marty Beck in the Beverly Hills office, will all be in Nashville during the Grand Ole Opry Birthday celebration.

Soundwaves Inks Mack



Soundwaves Records, owned by David Gibson, has signed Gary Mack to an exclusive recording contract. Mack's first record for Soundwaves, titled "Hamburger Patty and Dollar Bill," has already been released. Soundwaves is distributed by Nationwide Sound Distributors in Nashville. Pictured at the signing are (from left) Gary Branson, professional manager of Singletree Music; David Gibson; Dave Burgess, president of Singletree Music and Mack's producer; and (seated) Gary Mack.

Buddy Lee Attractions: Always on the Move

■ NASHVILLE — "Time never stands still at Buddy Lee Attractions" has been a slogan at the booking agency for several years. And the business pinch felt by our industry and the nation for the past year has made this slogan a necessary reality at Buddy Lee Attractions, Inc. to further diversify his roster in the pop and novelty fields. Furthermore, Lee's New York vice president, Joe Higgins, recently signed Al Martino for future bookings.

The past year has not been without some tragedy at Buddy Lee Attractions. The passing of two great artists, George Morgan and Lefty Frizzell, saddened the entire organization and millions of fans around the world. In addition, the unfortunate accident which seriously injured Hank Williams, Jr. jolted the company, which was instrumental in the career of this young artist.

Agency plans call for continued expansion of sales markets through its Nashville, Omaha and New York offices.

Carolyn Hollaran Enterprises Bows

■ NASHVILLE—Carolyn Hollaran Enterprises was created this year when Miss Hollaran had her first book published, "Your Favorite Country Stars," by Popular Library in New York, and she formed a tour company, "See-All Tours."

The book was written after the former WSM tour guide got the idea while giving tours and answering questions about the artists. The book features 64 chapters—64 artists and is aimed directly at the fans.

The tour company, formed with partner Eddie Karm, was formed this year and features tour services to accommodate the many coaches or buses coming into Nashville averaging 40-46 visitors who are in town to see the Opry and sightsee. Their offices are located at 2815 Belmont Blvd.



Charlie and Bill Monroe

'T' Time



Columbia Records' Willie Nelson recently brought his Texas sounds to Tennessee as headliner for the "T For Tennessee" music fest at Vanderbilt. Nelson performed to an estimated crowd of over 8000. Shown on stage with him is MCA artist Tracy Nelson.

4 Star Names Three New Department Heads

■ NASHVILLE — Joe E. Johnson, president of 4 Star, has officially announced the appointment of three individuals to head the company's major departments. Johnson has turned the operation of 4 Star Music Publishing over to Jean Zimmerman, the marketing and sales of all 4 Star product is under the control of David Woodward, with 4 Star Records, the newest endeavor for the Nashville-based company, under the direction of Bill Clark.

Johnson and Peter Sale, general manager of 4 Star, will continue to head the company from its new six-story office building, which includes two 14-track recording studios. The studios will be used by Johnson to produce many of the 4 Star artists, including Jerry Wallace, who records for MGM.



*My Sincere Thanks to all My Friends,
For your Kindness And your Support!*

Linda Hargrove

Linda Hargrove's Current Single "Love Was (Once Around The Dance Floor)"

Capitol P-4153

New Album Coming Soon "Love, You're The Teacher"

Produced by Pete Drake

Personal Management:
Bob Schwaib
Thruppence, Ltd.
New York, N.Y.



Watch for: Larry Ballard, Pam Rose, Sorrells Pickard, Michael Clark on Capitol Records—Also Produced By Pete Drake

WWVA: A Tradition of Excellence

■ WHEELING, W. VA.—With all the subtle but dramatic changes in country and the mushrooming number of radio stations catering to the sound's growing popularity, two perennials—WWVA and its Saturday night broadcast, "Jamboree USA"—continue to add to their popularity after entertaining four generations of fans.

Respect and Awareness

Their "hold" on audiences is attributable to a respect for the traditional country fan's classic taste and a total awareness of the shifting styles of the genre—a mating of "pick" and top 40 that works.

"We haven't made dramatic changes in our basic style," says program director Ron Thompson. "We have taken a more contemporary approach which seems to be the trend across the nation: playing the music the public wants to hear."

"Due to the influx of crossover artists and the general upsurge of interest in country music, competition for airplay has increased dramatically," Thompson noted. "Our lineup of major national advertisers attests to our ability to compete effectively in the radio market."

After 42 consecutive years of weekly broadcasts, "Jamboree" sports the most professional look in regular live country shows, yet

retains all of its authentic flavor. Long lines of fans from every state crowd the sidewalk and lobby in front of the Capitol Music Hall hours before show time. Charter buses from as far away as the Carolinas and Canada compete for curb space and the informal warm-up has the same down-home feel that has delighted audiences for decades.

"This year's attendance will go well over 200,000, increasing as it has every year," noted general manager Ross Felton. "A recent independent survey showed that more than half of our guests travel over 200 miles, and many travel 500-600 miles, to see the show and contribute an estimated \$6.75 million to the country's economy."

The "Jamboree" draws those throngs with a "Who's Who" in country lineup.

Glen Campbell played to four standing room crowds in August. Other guests with spectacular performances include Charley Pride, Loretta Lynn, Tom T. Hall, Barbi Benton, Charlie Rich, Waylon Jennings, Bill Anderson, Dolly Parton, Barbara Mandrell, the Statler Brothers, Merle Haggard, Buck Owens, Ronnie Milsap, Johnny Rodriguez and Billy "Crash" Craddock, to name a few.

Glen Reeves, executive director of "Jamboree," said that he is "constantly mindful of the rich tradition of the show and the variety of the performers our audiences have come to expect. We give them the best of the old and new names in country."

The 2500-seat Capitol Music Hall, where the "Jamboree" originates, draws over 300,000 visitors each year to its various attractions, which include Broadway stars, concerts, closed-circuit TV and the Wheeling Symphony.

WWVA is a Screen Gems Radio Station, a division of Columbia Pictures Industries, Inc. Emil Mogul is the executive vice president of the division.

Con Brio: A Reality

■ NASHVILLE—Con Brio Records is a label that went from being an idea on paper to a reality in 1975 with a national distribution by Ranwood Records in Los Angeles. The label's first product was released in early February and since that time a one release per month schedule has been maintained.

Artists on the label include Don King, Sheila Tilton, Reg Lindsey and Earl Wheeler and Debbie Gabel.

Executives

Executives for the label are Bill Walker, executive producer; Ken-ny Rogers, president; Jeff Walker, comptroller; Mike Kosser, administrator for the label's related publishing companies, Con Brio (BMI) and Wiliex (ASCAP); Biff Collie, director of promotion and marketing; and Bobbie Yielding, administrative matters concerning promotion.

Other promotion people assisting the Con Brio product are George Cooper III, the Country Collage team and Dottie Vance in the Ranwood office. During the initial growth of the company, Charlie Lamb served as trade consultant to the label in the areas of promotion and distribution.

Their offices are located at 824 19th Avenue South.

WHN:

Goin' Up Country in N.Y.

■ NEW YORK—New blood and thinking's come to WHN.

WHN, at 1050 kilohertz, is the 50,000 watt Storer-owned radio station in New York. Most importantly, in this time of significant crossover, it's the one and only country music station in this, the world's largest radio market.

The station is hitting the streets this month with thousands of giant transit posters, TV spots on all the channels, and newspaper ads showing off WHN stars. Olivia Newton-John, Linda Ronstadt, Mac Davis, Johnny Cash and Glen Campbell make appearances for the station.

It appears that Neil Rockoff, who returns to New York from successfully running radio stations in Chicago and Los Angeles has something big in mind. General manager Rockoff hired away Ed Salamon from WEEP in Pittsburgh, where Salamon pulled huge audiences with his mass appeal formatting and tight playlists featuring "the best of country with respect for the roots." Salamon's playing a range of music from Hank Williams and Roy Acuff to John Denver and Olivia Newton-John. Applying a contemporary radio approach to country music, the station looks headed toward even bigger numbers than its present "one million plus" listeners.

Johnny Cash, Tanya Tucker, Olivia Newton-John, Mac Davis and Charley Pride are recent visitors to the station's studios at 400 Park Avenue. Pride pulled an afternoon air-shift to the delight of the station's listeners throughout New York, New Jersey and Connecticut.

Besides Pride, the station's roster of disk jockeys includes Larry Kenney, Lee Arnold, Bob Wayne, Del DeMontreux, Ray Otis and Ed Baer.

Rockoff seems intent not only to treat country music singers and

artists like the stars they are but also to build a positive image for country in America's most urban markets. Rockoff hired Dale Pon recently, from ABC and CBS, to promote the station's "There's A Whole Lot Of Good In This Country" advertising campaign. The station's "WHN's Gonna Help You Make It Through The Week" contest looks like a very "warm" item in the town that's seen the \$25,000 button and interest on a million dollar giveaway.

Record company executives are praising the station's initiative to put a finger on the pulse of country music in New York. The station's summer promotion, "The Music You Want To Hear," gave away thousands of record albums to listeners on the air and found out who the station's most popular music makers are.

The station's newly installed request line traffics as many as a thousand telephone calls a day.

It's rumored the biggest stars of country music are helping with a "non-jingle" jingle package now in the works.

Neil Rockoff sums his radio station up this way: "The people who listen to the radio station are really what's important. In general, they really want to hear the hits and they want to hear a radio station that relates to its audience. They want warmth and understanding. They want real people to play and listen with them to the biggest hits of yesterday and today. We intend to really help our listeners make it through the week. After all, we're their radio station."

UEC Remains Active

■ NASHVILLE—This past year in Nashville has seen Universal Entertainment Corp. (UEC) activate several new music publishing companies: Kevin Lee, BMI; LS Music, ASCAP; and Christy Lane, SESAC.

Officers at UEC include Lee Stoller, president; attorney Bill Womack, secretary; CPA Jerry Jackson, treasurer; and Bill Campbell, asst. secretary. Producers for LS Records are David Byrd, Lee Stoller and Brien Fisher. National promotion director is Bobby Fisher. IRDA handles national distribution and Carolyn Holloran will handle public relations.

Staff musicians at LS Records are Sonny Garrish, steel guitar; Fred Newell, lead guitar, banjo and harmonica; Bill McMath, rhythm guitar; Charlie Chappell, bass; Doug Renaud, drums; and Brien Fisher, sound engineer.

The first two artists signed by LS Records are Cristy Lane and Dan Willis.

CMA Barbeque



During the barbeque held during the CMA board meeting in San Diego are, from left: Chic Doherty, Jim Foglesong and Bob Austin.

Jessi Colter



"WHAT'S HAPPENED TO BLUE EYES" (4087)
from her chart album **"I'M JESSI COLTER"** (ST-11363)



RECORD WORLD'S TOP NEW FEMALE VOCALIST—SINGLE AND ALBUM
"Thanks To Everyone"

Exclusive Representation:
CHUCK GLASER
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(615) 254-1384



Red O'Donnell's Year in Review (Continued from page 57)

the definition of that word "amicable") . . . **Gus Barba** said it: "The Gary Lynn Survey reports that more country music is listened to on the electric radio than any other home appliance." And that includes the electric blanket!

Old pro **Wally Cochran**, formerly of RCA, formed Paragon Records. **Elroy Kahane**, also an RCA alumnus, joined Wally as vice president and general manager . . . A bumper sticker that read "**Dolly Parton** for President" appeared on a car parked on Music Row. Was it Porter's Continental?

Winners of the first annual Truckers' Country Music Awards included **Charlie Rich**, **Loretta Lynn**, **Conway Twitty**, **Roy Clark** and the **Statler Brothers**. **Charlie Douglas** (who he?) rated a DJ of the Year accolade (Charlie, an accolade is something like a Kool-Aid, but you need a chaser).

Lynn Anderson came up with a heavy announcement: "I'm now up to 100 pounds." 95 is her normal weight . . . **Roger Miller** was on a tour of England where he ran into **Tammy Wynette** . . . **Marie Ratliff**—we'll give **Ellen Wood** equal print later—tabbed **Tanya Tucker's** first for MCA, "Lizzie and the Rainman," as a "sure hit" . . . And there were showers (the real, wet thing) falling in Music City USA.

Billy Deaton was giving away "Silence Is Golden" motto cards—paid for by **Faron Young** . . . The **Statler Brothers** had a rousing version of the "All American Girl." Will the All American Girl marry the All American Boy? Stayed tuned.

Billy Jo Spears' "Blanket on the Ground" was well on its way to the no. 1 spot. Strangely, nobody else covered "Blanket" . . . WHN was sticking to the country music format, despite rumors to the contrary. . . . **Gusto Records** purchased a raft of Starday-King masters . . . Some wiseguy revealed in this column that Hank's first name is **Clarence Eugene Snow!** (Keep your typing picking mitts off this, **Donny Boy Cusic**).

Billy Walker's debut for RCA was "Word Games" (written by **Bill Graham**—who doesn't need the money).

MAY

Those April showers brought May flowers. It was rumored that **Frank Sinatra** was opening a song publishing office in Nashville. **Billy**



4 STAR RECORDS
4 STAR MUSIC CO. INC.

GREETINGS !!!

You are invited to attend a cocktail party in the new 4 STAR building at 901 17th Avenue South (49 Music Square West).

Date: Thursday, October 16th

Time: Between 4 and 8 P.M.

The party will take place in the penthouse located on the 6th Floor, overlooking the Vanderbilt and Peabody campuses. More than adequate liquid refreshment and Munchies will be provided.

Make this your ONE-STOP !!!

In the words of Marie Owen's current single:

"Someone loves ya, Honey."

The Staff of 4 Star Music/Records



Paul Warmack and his Gully Jumpers.

Strange issued that strange announcement . . . **Johnny Cash** was writing the final chapters of his "Man in Black" . . . **Mike Douglas** was taping some of his syndicated shows at Opryland, using mainly country music entertainers as guests—with exception of **Martha Mitchell** and **Roberta Peters**.

Good looking **Diana Trask** got "creamed" in her pretty kisser with a custard pie. Friend (?) **Roy Clark** was the "creamer" (Diana later was to repay Roy likewise) . . . **Marty Robbins**, **Brenda Lee**, **Tommy Overstreet**, **Donna Fargo** and **Charlie Rich** were headlining at Las Vegas clubs and lounges . . . **Dolly Parton** portrayed the role of an inept waitress in "Candid Camera" show filmed here.

Hank Cochran and **Jeannie Seely** hosted a "housewarming" at their new home and invited the contractor, carpenters, plumbers, electricians, bricklayers, carpet layers, and other craftsman who had been involved in building the mansion . . . **B. J. Thomas** was back in the hit-record category with "Hey Won't You Play Another Somebody Done Somebody Wrong Song" . . . **Jessi Colter** was strong with "I'm Not Lisa."

Songwriter **Curly Putman** underwent stomach surgery. Bad, bad ulcers! . . . Singer **T. G. Sheppard** signed for bookings with the Hubert Long International agency . . . **Fargo Tanner** was stirring up some action with "Don't Drop It" . . . **Kris Kristofferson** signed for a major role in "The Sailor Who Fell from Grace With the Sea" movie (It's now shooting in England) . . . **Roy Clark** served as grand marshal of the Rooster Day parade in Broken Arrow, Okla. . . . **Chet Atkins** and **Les Paul**, a pair of pretty pert country music pickers, cut an lp at RCA. (Was it ever released??)

Deejay **Neal Merritt**, who wrote **Little Jimmy Dickens'** "May the Bird of Paradise Fly Up Your Nose" and "It Ain't No Big Thing," recorded by **Elvis Presley** and others, died in Waco, Texas after suffering brain hemorrhage.

Gary Stewart's drinking, blinking no. 1 single was "She's Acting Single (I'm Drinking Doubles)" . . . **Brenda Lee** was solid with "He's My Rock" . . . Hall of Famer and legendary western swing bandleader-musician **Bob Wills** died. He was 70 and had been in poor health for several years. (It was to be a year when some "heavies" of the c&w industry were to pass on.)

A fan (**Ralph Shorn**) gave **Roy Acuff** a Norwegian Elkhound puppy and Roy named him Cannonball . . . **Benny Williams** was guilty of this pun: "Anybody who collaborates with composer **David Allan Coe** has to be a Coe-writer!" . . . **Del Reeves** and **Crystal Gayle**—would you believe—performed with the Dayton Ohio Symphony—before turnout of 7000.

Jerry Clower, within the space of 15 days, appeared in Nashville, Ind., Nashville, Ark., and Nashville, Tenn. Reckon why he missed visiting Nashville, Ga.? . . . **Boots Randolph** and Co. drew wall-to-wall customers during a week's engagement at Evansville's Executive Inn . . . **Jim Pelton** dedicated to his wife **Irene** this parody on **Gary Stewart's** hit: "She's Looking Double and I'm Drinking Diet Cola" . . . **Tanya Tucker** said she had picked up some of her stage movements by watching **Elvis Presley** in personal appearances. Yeah, but I'd rather watch Tanya's movements!

John Denver's "Thank God, I'm A Country Boy" made it to the top of the country chart in RW . . . 9500 were registered for the WSM-CMA sponsored Fan Fair . . . **Perry Como** was in Music City for an RCA recording under direction of **Chester B. Atkins**.

(Cont. on page 96)

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At 20th, Artists & Execs Know the Trail to the Top

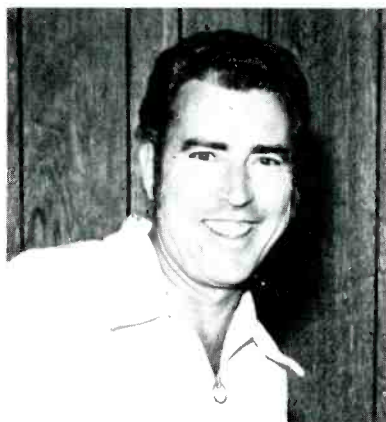
■ LOS ANGELES — Virtually all key 20th Century Records executives who are involved with the country operation throughout the label have strong roots and backgrounds in country music.

Jimmy Vienneau

Beginning with Jimmy Vienneau, 20th's country chief in Nashville, who is responsible for producing such artists as Mel Tillis, Stonewall Jackson and Hank Williams, Jr., the label is heavily entrenched with country veterans. Tom Rodden, 20th's vice president and general manager, was a Dallas branch manager and one-time southwest district sales manager for MCA Records. Paul Lovelace, vice president, promotion, is former country promotion director of Decca Records, originally based in Nashville. Erving Woolsey, a sales-promotion country specialist, is based in Nashville, working hand-in-hand with Vienneau. He joined 20th following a tenure with ABC Records.

Russ Regan

Russ Regan, president of 20th Century Records, has entrusted Vienneau with the task of building 20th "from scratch" into a country force. To this end, 20th has begun signing a number of multi-talented performers and has



Jim Vienneau

already made fine progress in its quest for recognition and rewards in a highly competitive field. Carefully selected artists, know-how and great enthusiasm is the order of the day.

Paul Lovelace

Paul Lovelace, who supervises the country picture with Vienneau, is delighted with the results achieved since their formation in mid-1974. "We have only signed a total of 11 people since getting started," said Lovelace. "And this should give you some idea as to where we're at. We don't think it's fair to the artist or the label to tie-up a talent without a maximum effort. And, you cannot provide a personal-

ized approach with a heavy roster."

Tom Rodden

Lovelace also noted how fortunate the country department is in the marketing areas with Rodden aboard. "Tom and I worked very closely together at MCA, and this of course, meant daily activity in behalf of such great performers as Loretta Lynn, Conway Twitty and countless others. He's very sincere about country, as is our president, Russ Regan, who's given us a mandate to provide Jimmy with anything he needs to bring it all home."

Lovelace and Rodden will, of course, join Vienneau, Woolsey and the others during the CMA celebration to greet some of the artists and countless radio-sales people who will be visiting 20th's hospitality suite at the Sheraton Hotel.

Lois Johnson

Product-wise, Lois Johnson has already made her mark via three hit records, with a new entry about to be released. She also has a successful lp. Billy Thundercloud has chalked up two hit singles and a hit album and continues to amaze crowds wherever he appears. Fiddlin' Frenchie Burke has a new album just released following close on the

heels of his three earlier chart and sales successes. One of the most notable writers in Nashville, Bill Rice, looks like he too may be hit-bound. He's been with 20th since inception. Margo Smith is still on the charts as a result of her top 10 record, which she penned.

Steady Flow of Hits

The story is much the same for the other contractees: A steady flow of hits, or others on the way. They include such diverse performers as Ben Reece, Dallas Frazier, Lamar Morris, Ronnie Mack, Nancy Wayne and a "secret weapon" who answers to the name of Roy Rogers. Produced by Snuff Garrett, the legendary cowboy has a consistent seller via "Hoppy, Gene And Me," which is enjoying much success because of its content and because of his great legion of fans.

20th recently moved into new and larger headquarters in Nashville at 18th Avenue South. Lovelace summed up 20th's dedication to country: "We're very interested in the music, its potential and continuing growth worldwide. We're very proud of its progress, our progress and can only predict a bright future for one of the most artistic forms of expression in the entertainment field."

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NEW DUO OF 1975



PRICE MITCHELL AND JERRI KELLY

Catalogue Strength Secures Strong Sales

■ LOS ANGELES — When ATV Music Group, one of the most internationally renowned pubberies, opened its U.S. offices less than three years ago, its country music catalogue was virtually nonexistent. Sam Trust, former president of the publishing division at Capitol Records who was tapped to helm American operations for the firm, immediately set plans in action for ATV's plunge into the country.

Trust's first official act in that direction was the appointment of Clifffe Stone as director of country operations. Stone is indeed a "living legend" in the industry as a publisher and mentor of such country stars as Tennessee Ernie Ford, Molly Bee, Johnny Horton, Ferlin Husky and Jim Reeves. It was on Stone's "Hometown Jam-boree," which aired on Southern California radio and television for well over a decade, that such major talents were first introduced to the public.

Since their union, the two administrators have brought a wealth of talent to ATV through the purchase of valuable country catalogues in addition to signing numerous artists. Soon after the inception of the country division, Trust and Stone signed such writers as Mitch Johnson, Billy Gale, Chuck Howard, Danny Michaels, Ron Fraser, Joe Nixon, Charlie Williams and Fred Koller. Two major acquisitions, The Attache catalogue of Joe Nixon and Lee Hazelwood and The Return Music catalogue (purchased last year) have greatly enhanced ATV's position in the country market. The latter catalogue not only consists of tunes by Bobby Bare, but includes the works of one of the most contemporary underground writers in the industry, Billy Joe Shaver.

ATV writers have scored with chart records such as Molly Bee's recordings of "California Country" (Judy Lee), "Cheatin' Is A Very Lonely Game" (Larry Braun) and "She Kept On Talkin'" (Jerry Williams). Carolyn Hester, Capitol recording artist, has recorded Bobby Bare's "Come On Home and Sing the Blues To Daddy," while Olivia Newton-John had a country/pop monster (and Grammy winner this year) with John Farrer's "Have You Never Been Mellow." Ms. Newton-John's latest hit, "Something Better To Do," was also penned by Farrer and is an ATV property. Singer/composer Gene O'Quin, now recording on Unicorn, is another one of ATV's promising new talents.

The fledgling label has had many chart records, among them



Clifffe Stone

Tex Williams' "Lazy Hazy Crazy Days Of Summer" and Molly Bee's "She Kept On Talking." The present country roster includes Tex Williams, Molly Bee, Kay Adams, Larry Settle (winner of California's recent KLAC Grand Ole Opry Contest) and British artist Stu Stevens. As usual, a flurry of activity surrounds the company with Settle's initial single, "Lovin' Time" (B side: "You Close Your Eyes"), about to be distributed. Other current product includes Kay Adams' "Country Dreamer" and Molly Bee's forthcoming single, "I Can't Live In The Dark." Stu Stevens' new single, "Honey What's The Matter," is culled from his lp ("Returning Your Call").

Jim Reeves Ent.:

Growth on the International Front

■ MADISON, TENN.—Jim Reeves Enterprises and its affiliate companies began 1975 with agreements being signed between Shannon Records and Victor-Japan whereas Victor-Japan is to distribute the Shannon product in the Far East. Sub-publishing agreements were also signed between Tuckahoe, Acclaim, Open Road and Ma-Ree Music Companies and Victor-Japan for representation also in the Far East. Burlington Music Co., Ltd. of London, England has sub-publishing rights for the rest of the world excluding the U.S. and Canada.

In February, Roy Head signed a long-term contract with Shannon Records with his first release, "Most Wanted Woman," hitting the top 10. "Most Wanted Woman" and the current "Help Yourself To Me" single were both written by Ma-Ree's Royce Porter and Bucky E. Jones.

Brenda Speight joined Jim Reeves Enterprises March 10, 1975 as receptionist for all the companies as well as handling the secretarial duties for the Music City Hereford Ranch, which is owned by Mary Reeves Davis.

Tuckahoe Music signed Kent Westberry and Gene Mabry to exclusive writer's agreements, and this year they have had cuts by

Show Biz Incorporated TVers Bring Country Closer to Home

■ NASHVILLE — One of country music's largest television program producers, Show Biz, Inc. this year has doubled its worldwide TV audience.

With programs running on over 300 stations in the United States, Show Biz also has shows playing weekly in Australia, Canada, New Zealand and Europe. Latest ratings show that the Porter Wagoner Show, which has been in continuous production since 1959, has increased its viewers by over 20 percent within the past 12 months. The Porter Wagoner Show is taped by Show Biz at Opryland, USA and features Barbara Lea, Spec Rhodes, the Wagonmasters and guest artists.

"Pop! Goes The Country," hosted by Ralph Emery, is now in its second year of production, and with such artists as Johnny Cash, Lynn Anderson, Ray Price, Dolly Parton, Merle Haggard, Sonny James, Loretta Lynn and Chet Atkins, has made a breakthrough for country music in major markets. Just recently added to stations carrying the show are the Los Angeles, Phoenix, Sacramento, Miami, Omaha and Memphis areas. Ratings show that of the

71 syndicated programs produced in America today, "Pop! Goes The Country" ranks a solid number two in women 18-49 per 100 homes who view the program each week.

The newest Show Biz program is "Nashville On The Road," which has just started on stations throughout the United States. The show stars Jerry Clower and Jim Ed Brown and features the Cates Sisters, 12 year old Wendy Holcombe and guests such as Mickey Gilley, Diana Trask, Jerry Reed, Barbi Benton, Crash Craddock and T. G. Sheppard. The program takes the Nashville artists on the road each week to a location in some part of the United States. Show Biz uses a remote unit from Opryland Productions to tape the shows.

Other shows produced and distributed by Show Biz include the "Wilburn Brothers Show," "Country Carnival," "The Country Place," "Gospel Singing Jubilee," "Music Place" and "Our Country Tis of Thee."

Creative Workshop Continues Expansion

■ NASHVILLE — Five years ago, Buzz Cason built an 8-track demo studio, Creative Workshop. "The whole concept," Cason states, "was to provide a sort of 'haven' and creative atmosphere for new songwriters and producers." This was further brought into being with the acquiring of Brent Maher and with the construction of the first Westlake Audio room in the Nashville area.

Since its beginning in the small community of Berry Hill, the Workshop has provided one of Music City's best sounding studios and a place where talent was heard, new and old. Jimmy Buffett, Mac Gayden, Steve Gibb, Billy Martin, Dan Penn and Austin Roberts are among the writers who have recently worked in some way with Cason or his affiliated companies.

In the past twelve months, outside artists who have used the recording facility include Leon Russell, Melanie, Rod Stewart's Faces, Larry Gatlin and Boots Randolph.

Among the songs by Buzz Cason Publications recorded this year was "Another Woman" by T.G. Sheppard written by Buzz Cason and Dan Penn and "Andrea," by Austin Roberts, written by Buzz Cason and Austin Roberts.

In addition, the record company, Berry Hill Records, released "Devil's Triangle" by Buzz Cason.



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"You Got A Lock On Me"

RCA # PB 10389

Latest Album

APL1-1226



RCA Records
and Tapes

'75 Season In Full Swing As Sound City Tours Score

■ NASHVILLE—Offering southern hospitality, country music and historical heritage, Ellen Tune, director of Sound City Tours, has been largely responsible in promoting and making "Music City, USA," the recording industry and Nashville, one of the most frequently mentioned conversation topics in the travel and tour industry today.

Sound City Tours, Inc., one of the younger additions to the music related industries, is wrapping up its season (second year) with a triple increase over its first year in business, bringing 150 coach and/or air tours into Nashville.

Ms. Tune, concentrating strictly on the group market (30 or more guests at one time) has effectively and successfully created custom tour packages correlating the music industry, Tennessee's historical heritage and Nashville's famed night life into one of the most sought after destinations in the tour market.

Offering reserved Grand Ole Opry tickets (9:30 p.m. Saturday night show) the Hermitage, Belle Meade Mansion and the Country Music Hall of Fame and the "Tennessee's Sippin' Whiskey Country Tour," featuring either Jack Daniels or George Dickel

Distilleries, and custom designing packages for the consumer, with guide service and escort for each tour, the company expanded rapidly into one of the leading companies in the business.

Also involved in convention coordination and planning, Ms. Tune, for the past three years, has been coordinator for the Country Radio Seminar held in Nashville in mid-March each year. Also, Nashville and the music industry has literally been 'put together' for many major companies with incentive tour packages and Lowe's Builder's and Buick Motor Division of GMC has made their "Destination Nashville, Destination, Tennessee."

Creative marketing tools provided to radio stations and promotional groups bringing tours to Nashville include a jingle "Destination Nashville, Destination, Tennessee," which provides a good musical description of Nashville with announcer copy featuring many of the attractions that will be seen in Nashville and mid-Tennessee areas.

Assisting Ms. Tune in company operations is Ms. Jane Long, and the company offices are located in Nashville at 1206 17th Avenue South.

Welk Org. Makes Country Magic

■ SANTA MONICA, CAL. — On June 27, 1975, Bill Hall caught a plane in Nashville; on June 29 he took the return flight from Los Angeles. During his one full day in L.A., Hall sold nine companies to Lawrence Welk and agreed to stay on to manage a Nashville office for the Welk publishing companies.

Since the closing of the deal, over 30 songs have been on country charted product as a direct result of Hall's efforts and the abilities of the Nashville-based staff writers now signed to Welk—among them, the prolific writing team of Jerry Foster and Bill Rice, and Bob McDill, Jack Blanchard and Dickey Lee.

Dean Kay, vice president and general manager of the Welk publishing, T. B. Harms Company and Vogue Music, Inc., commented from the companies' Santa Monica California executive headquarters that plans were well under way in the company's New York and Hollywood promotion offices to deliver a saturation exposure for the existing catalogues, as well as the new material being created by the writers.

"While the exposure in New York and Hollywood, by virtue of the type of talent that primarily resides in these two recording centers, will, of necessity, be basi-

cally pop oriented, we have also established a country record production unit in Hollywood as one way of making our vast catalogue of great country material available to the many country artists on the west coast."

The Lawrence Welk Show, too, will play a role in exposing the material. Ava Barber, a Welk Show regular, has cut four sides in Nashville, through Farah Productions. The results of the sessions will be released on Ranwood Records and introduced by Ms. Barber on the show during its current season.

Happy Alliance

"Bill, of course, was one of the most successful publishers in Nashville before we came into the picture," added Kay, "but the added dimension we are bringing to each other's way of doing things seems to be turning out to be one of the best alliances that has happened in the publishing business in some time."

Negotiations have just been completed for Don Williams to join the organization with his Maplehill Publishing firm, bringing with him writer Wayland Holyfield.

Welk's well-known "magic touch" insofar as his involvement with music publishing companies may be at work again.

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BILL BLACK COMBO featuring Bob Tucker



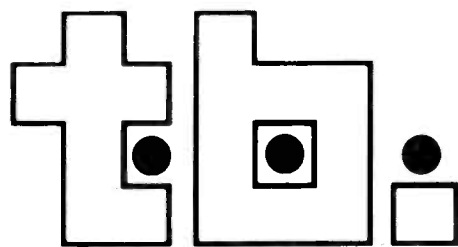
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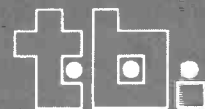


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ANNUAL PUBLISHERS LIST

■ A Comprehensive List Of Country Chart Activity By Publisher

From August 3, 1974 to August 2, 1975

Publisher	Songs Charted	Songs In Top 10	No. 1 Songs	Publisher	Songs Charted	Songs In Top 10	No. 1 Songs	Publisher	Songs Charted	Songs In Top 10	No. 1 Songs
ABC/Dunhill	2	—	—	Evil Eye	5	1	—	Myto	1	—	—
Above	1	—	—	Excellerec	2	1	1	Newkeys	5	—	—
Ace	1	1	—	Famous	3	1	—	Noam	1	1	—
Acoustic	7	—	—	Fargo House	1	1	1	New York Times	2	—	—
Acuff-Rose	29	6	4	Fingerlake	1	1	1	Octave	1	1	1
Adventure	1	—	—	First Generation	6	2	1	Otter Creek	1	—	—
Ahab	3	1	1	Flea Show	1	—	—	Owepar	9	4	3
Al Gallico	17	6	1	Folio	1	1	—	Owlofus	1	1	—
Algee	22	10	1	Forrest Hills	4	1	1	Palo Duro	1	—	—
Almo	1	1	1	Four Star	5	1	—	Para-Thumb	1	—	—
Alrhond	3	—	—	Four Tay	3	—	—	Parody	1	—	—
Altam	1	—	—	Fourth Floor	2	—	—	Partner	2	—	—
American	—	—	—	Fox Fanfare	1	1	—	Passkey	2	1	—
Broadcasting	1	—	—	Frank	1	—	—	Peer International	3	1	1
American Cowboy	4	—	—	Frebar	1	—	—	Peso Lowery	1	—	—
American	—	—	—	Freddy Bienstock	2	1	1	Pick-A-Hit	1	—	—
Gramophone	3	2	—	Fred Rose	2	1	—	Pi-Gem	2	—	—
Amos	1	—	—	Front Lawn	1	—	—	Polo-Grounds	2	—	—
Andromeda	1	—	—	Galleon	2	—	—	Porter Jones	3	—	—
Anne Rachel	2	—	—	Gary S. Paxton	1	—	—	Prater	1	—	—
Arc	6	1	—	Geronimo	1	1	—	Press	1	1	1
Arthur Kent	1	—	—	Glad	1	1	1	Prima Donna	3	2	—
Attache	1	—	—	Gold Book	2	—	—	Quintet	2	1	1
ATV	2	1	—	Golden Horn	2	—	—	Reaction	1	—	—
Back Road	4	1	—	Golden West	—	—	—	Regent	1	—	—
Backyard	1	—	—	Melodies	1	—	—	Ricci Mareno	4	3	—
Baron	3	2	1	Great Foreign	1	—	—	Ridgeway	1	—	—
Battleground	2	—	—	Guaranty	1	1	—	Roadmaster	2	—	—
Beaik	1	1	—	Hall-Clement	2	2	1	Rodeo Cowboy	4	1	—
Ben Chazi	1	—	—	Hallnote	7	5	4	Rose Bridge	5	3	2
Ben Peters	2	1	—	Hank Wililams, Jr.	5	1	—	Roy Rogers	1	—	—
Beyond	1	—	—	Hardhead	1	—	—	Roz Tense	1	1	1
Big Billy	1	—	—	Hartline	1	—	—	Rytvoc Inc.	1	—	—
Big Pig	1	—	—	Harvard	1	—	—	Sabacthani	1	—	—
Bill Black	1	—	—	Heavy	1	—	—	Sandburn	2	1	1
Birdwalk	2	—	—	Hermitage	1	—	—	Sawgrass	7	—	—
Blackwood	4	1	—	Hi	1	—	—	Screen Gems/ Columbia	8	1	1
Blendingwell	1	—	—	Hill & Range	12	4	2	Senor	2	—	—
Blue Book	6	2	—	Hollis	1	—	—	Shade Tree	5	3	3
Blue Crest	—	—	—	House Of Bryant	1	—	—	Shapiro-Bernstein	2	—	—
(Acuff Rose)	1	—	—	House Of Cash	2	1	—	Shelby Singleton	1	1	1
Blue Echo	2	—	—	House Of Gold	5	2	1	Shetac	1	—	—
Blue Gum	1	1	—	House Of Weiss	1	—	—	Short Rose	1	—	—
Blue Moon	5	—	—	Hudson Bay	2	—	—	Show Biz	1	1	—
Bob Moore	1	—	—	Imagination	1	1	—	Singletree	2	—	—
Boyce & Powers	1	—	—	Iron Side	1	—	—	Sing Me	1	—	—
Brazos Valley	1	—	—	Irving	2	2	1	Sixteenth Avenue	2	—	—
Briarpatch	3	1	—	Jack & Bill	8	1	—	Songpainter	3	—	—
Broadside	1	1	1	Jack Music	9	2	—	Spanka	4	1	—
Brooklyn	1	—	—	Jack O Diamonds	1	—	—	Stallion	6	2	—
Brother Karl's	1	—	—	January	1	—	—	Starsong	1	—	—
Brougham Hall	4	2	1	Jeanne Pruett	1	—	—	Stonehill	1	—	—
Broughan	1	—	—	Jerry Chestnut	1	—	—	Story Songs	1	—	—
Brushape	1	—	—	Jidobi	1	1	—	Summerhill	1	1	1
Burlington-Hiller	1	—	—	Jobete	1	—	—	Sunbar	2	1	1
Burlo	1	1	—	Jolly Cheeks	1	—	—	Sure Fire	2	—	—
Cakewalk	1	1	—	Julep	1	—	—	Sweco	1	—	—
Canopy	1	—	—	Kama Rippa	1	—	—	Tennessee	—	—	—
Cayman	1	—	—	Keca	7	2	—	Swamp Fox	1	—	—
Cedarwood	3	1	—	Kenny Price	1	—	—	Tessa	1	—	—
Central	3	1	1	Kipeth	1	1	1	Time/East/Memphis	1	—	—
Chappell	6	1	—	Lady Jane	4	1	—	T.N.T.	1	1	1
Charlie Rich	1	—	—	Levine/Brown	2	—	—	Top Five	1	—	—
Cherry Lane	4	4	2	Little Elmo	1	—	—	Travis	1	1	—
Chess	2	—	—	Lloyd & Logan	1	—	—	Tree	28	6	3
Chriswood	1	1	1	Locomotive	1	—	—	Trio	1	—	—
Chuck Berry	1	—	—	Longhorn	1	—	—	Tro	2	—	—
Coach & Four	1	—	—	Longstreet	1	—	—	Tune	1	—	—
Coal Miners	5	2	1	Lowbeam	1	—	—	Turnpike Tom	1	—	—
Colgems	1	—	—	Lowery	1	—	—	Twentieth Century	1	—	—
Combine	6	2	2	Low-Pini	1	—	—	Twin Forks	1	—	—
Comet	1	—	—	Lyn-Lou	1	—	—	Twitty Bird	5	3	3
Conrad	1	—	—	Makamillion	2	—	—	Two Rivers	1	—	—
Contention	2	—	—	Mandina	2	—	—	Unart	3	—	—
Cookaway	1	—	—	MaRee	3	—	—	United Artists	1	—	—
Copperband	1	—	—	Mariposa	5	—	—	Vector	3	—	—
Cowboy	1	—	—	Marson	2	2	—	Venice	1	—	—
Dadgum	1	—	—	Martin Cooper	1	1	1	Vernon	1	1	1
Debar	8	—	—	MCA	1	—	—	Walt Disney	1	1	—
Deb Dave	4	1	—	McCartney	1	—	—	Warden	1	—	—
Devon	1	—	—	McKenzie	1	—	—	War Drum	1	—	—
Don Crews	1	1	—	Melade	1	—	—	Warner Brothers	2	1	1
Don Williams	3	2	2	Milene	8	—	—	Web IV	1	—	—
Double R	2	2	—	Miller	1	1	—	Welback	1	—	—
Duchess	2	—	—	Mills	2	—	—	Wherefore	2	—	—
Dunbar	4	—	—	Monkhouse	1	—	—	Wilderness	1	—	—
Easy Nine	1	1	1	Moose	2	—	—	Windchime	2	—	—
Eden	1	1	—	Motola	1	—	—	Window	3	2	1
Elvis Presley	1	1	—	Music City	1	—	—	Woolrough	1	1	1
Emerald Isle	1	—	—	Music Craftshop	2	—	—	Wynternel	1	—	—
Ensign	1	—	—	Myownah	1	1	—				
Eve	1	—	—								

BMI

(Continued from page 40)

These people, along with BMI, sensed the power and possibility of this music. They insisted that country writers and performers stay within their experience and idiom, retaining individuality, and not reach out for the easy and obvious pop hit. Seemingly through the years, country writers, pickers and singers have sensed this.

Regardless of the alteration in the music's sound, the hybrid quality of some of contemporary country, the result of the interchange between country and various areas of pop, it remains instantly identifiable. Whether it be the late Hank Wililams or some of his counterparts today—like Kris Kristofferson and Billy Sherrill—the link to the root is unimpeded.

ASCAP

(Continued from page 40)

ASCAP's three-man Nashville team—Ed Shea, Gerry Wood and Charlie Monk—ride herd over the activities of the greatest number of southern region writers and publishers in ASCAP history. Shea also saluted the efforts of ASCAP's Judy Gregory, Karen Scott and Judy Harris. "So many writers who have switched to us are now spreading the ASCAP's gospel," Shea commented. "We strive to give more money per performance to our members, and we also attempt to provide the best creative environment possible. We're so proud of the Society's members whose success has made this our best year yet. And we look forward to even better years ahead as ASCAP continues to blaze a strong path on the southern music scene."

SESAC

(Continued from page 40)

the needs of country writers and publishers. Bonus categories were added to recognize the staying power of a record on the charts; the added performance value of a composition when it reaches the top ten and the crossover situation where a song appears on more than one type chart. Also, in keeping with the changing times, SESAC's country top 75 chart positions for singles were expanded to include 100 chart positions. The album chart payments were also expanded and substantially increased.

SESAC has been known over the years for the personalized attention it gives to writer and publisher affiliates. With the improvements made in the distribution system over the past year, SESAC is also gaining added respect in the country field as an organization which meets the high standards of competition within the industry.

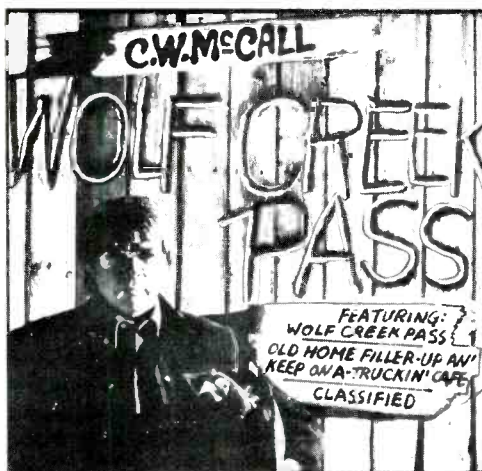
Country Fresh

From MGM

Marketed by Polydor/Distributed by Phonodisc

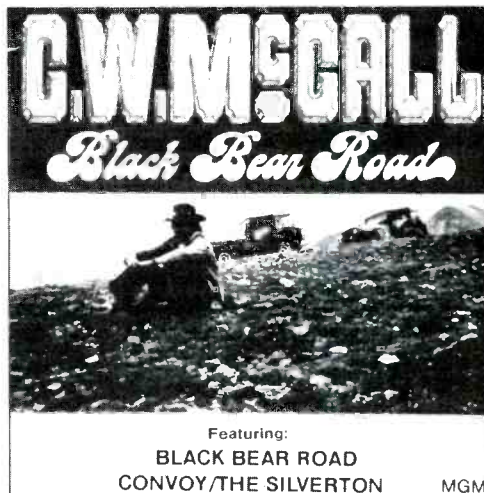
C.W. McCALL

C.W.'s first album, "Wolf Creek Pass" was a wild and wooly ride into country adventure, chock full of hits, with three #1 singles. By crossing onto Pop charts after hitting #1 in Country, it helped establish C.W. as a top artist.



C.W. McCALL

For his second album, McCall returns with a package that packs twice the thrills and laughs of "Wolf Creek Pass." Hopping into the driver seat for an excursion to "Black Bear Road," C.W. insured himself another hit album, another smash, and Record World's 1975 Top Novelty Artists Award.



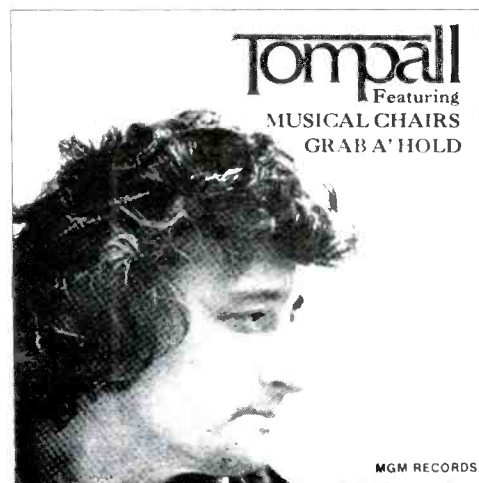
MEL TILLIS

"M-M-Mel" is going to the top of the country charts with m-m-more mellow country songs and sweet ballads. Featuring "My Bad Girl Treats Me Good," "Lookin' For Tomorrow (And Finding Yesterdays)" and many more peaceful pleasures for the ear.



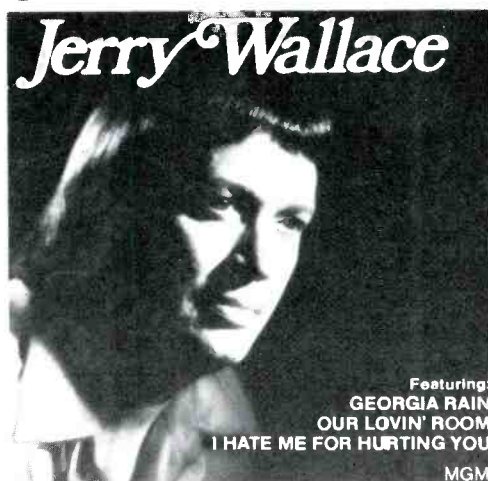
TOMPALL

The Outlaw. Forging a new kind of country music, with contemporary lyrics from Shel Silverstein. "Tompall" is music for today, from the tradition of the outlaw. Including the hit single "Put Another Log On The Fire."



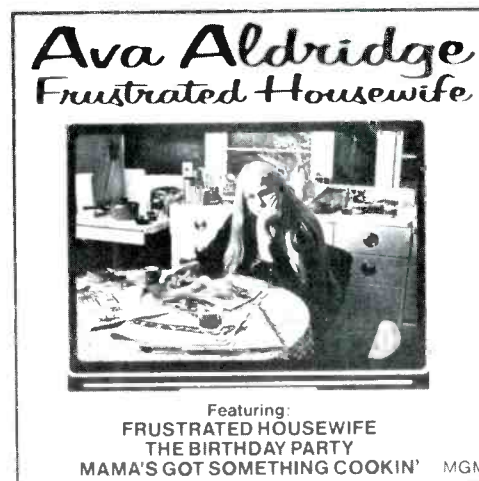
JERRY WALLACE

The name that's known in every place that country music is heard, is also the name of Jerry Wallace's new album, "Jerry Wallace." It's a name that stands for talent, success and hits.



AVA ALDRIDGE

Her songs put words to the feelings of every "Frustrated Housewife." An album sure to satisfy any woman. Her single, "The Birthday Party," is heading up the charts. Ava ranks among the bright, new country stars.



OCTOBER IS
COUNTRY
MUSIC
MONTH



Loretta Lynn Enterprises: A Strategy for Success

■ NASHVILLE—Loretta Lynn has been in country music for 16 years. The industry is well acquainted with her success: the winning of virtually every major award, appearing on the cover of Newsweek and other major national publications, the massive television exposure, being named in a Gallup Poll as one of the 20 most admired women in the world and maintaining the highest TV Q among female musical performers (the TV Q Poll measures a performer's "likeability" to television viewers).

'Big Business'

Loretta Lynn, then, is big business; she represents success. Loretta Lynn Enterprises provides the direction to ensure that the big business and success continue.

Executive vice president Dave Skepner, along with her husband, Mooney, guides Loretta's career,

and coordinates such entities as Coal Miner's Music, Inc., and the Loretta Lynn Dude Ranch. Loretta and Conway Twitty are partners in United Talent, a booking agency.

Dude Ranch

The most recent investment by Loretta is a dude ranch on her Hurricane Mills property. "We spent more money than I care to think about to start the ranch, and purposely ran very little advertising in this first year of operation so that we could feel our way around and make mistakes—if we were going to make them—on a small scale," Skepner relates. "The project shows every sign of becoming the success that we originally envisioned. We are going to support it with a heavy advertising and promotional campaign, both of which are put to bed and waiting for January."

Window Looks To A Glossy Future

■ NASHVILLE—Led by the prolific Linda Hargrove, Window Music Publishing Co. had one of its finest years and added significantly to a file of more than 3000 recorded songs.

After four years of honing her style, Ms. Hargrove's efforts were received with serious recognition this year from songwriters and producers alike. Her songs, re- by Lynn Anderson, Olivia Newton-John, B. J. Thomas, Joe Stampley, Del Reeves, Jim Ed Brown and the number one record, "Just Get Up and Close The Door," by Johnny Rodriguez, elevated her to the position of one of Nashville's most respected writers.

Sorrells Pickard, another senior writer at Window, had the good fortune of being the writer of a song recorded by the legendary Slim Whitman: "Everything Leads Back To You." Also to his credit were four sides recorded by Ringo Starr on his "Beaucoups of Blues" lp which was re-released this year by Capitol Records, and several cuts by Tommy Cash and Melba Montgomery.

The Mysterious Rhinestone Cowboy, David Allan Coe, a Window writer for several years, moved on in 1975 to become one of the bright "new breed" artists of country music, but managed to maintain his command of the pen with cuts by Tammy Wynette, George Jones, Barbara Fairchild, Tanya Tucker and Johnny Cash.

Another fellow who is no newcomer to the music industry signed with the Window people this year: Hugh X. Lewis. A serious and determined songwriter, his credits include records by Charley Pride, Stonewall Jackson, Del

Reeves, Bobby Goldsboro, Lynn Anderson and Bob Luman.

Pete Drake, the owner of Window Music, continuously searches for fresh talent, always taking the time to listen to those unnoticed people hungry for a chance to get started in the music business. Taking that time certainly paid off with the signing of Pam Rose, Jeff Tweel and Mike Clark. Besides being writers of great ability, all three show the potential for being exciting performers in their own right. Collectively, they had cuts by Billy Joe Spears, Tommy Cash and Melba Montgomery.

October Is Country Music Month

NSD: Vital and Vigorous

■ NASHVILLE—From a beginning in a one man office in January, 1972, Nationwide Sound Distributors has grown to be a vital part of the country music scene under the leadership of Joe Gibson.

Serving as national sales and marketing agents for some 25 or more independent record labels, NSD has averaged more than 20 records per year charted nationally. NSD officials credit much of their success to a program of close cooperation with several independent promotion people at national and regional levels.

Some of the more successful labels NSD currently represents are Shannon, Fifty States, Paragon, Resco, Scorpion and Soundwaves. Shannon has been most notably successful with top 20 records by Roy Head, George Kent and Wilma Burgess-Bud Logan duets.

IRDA:

A Phenomenal First Year

■ NASHVILLE—After only one year of existence, International Record Distributing Associates in Nashville has more than doubled its office staff, moved twice to larger quarters, had a hit record on the country charts, and sold more than 150,000 copies of one single, according to the firm.

IRDA began last September as a joint idea of Hank Levine and Mike Shepherd, both 20 year veterans of the music business. Levine's knowledge of record production (having worked as producer or arranger for such artists as Roy Clark, Tanya Tucker, Dottie West, the Lettermen and Ann-Margret) coupled with Shepherd's promotional expertise (besides being national sales and promotions manager for Warner Brothers in Nashville, he has worked with Ray Stevens, Dean Martin, Joe Simon, Kris Kristofferson, Dolly Parton, the Kinks and Jeannie Seely) were instrumental to IRDA's success.

IRDA was formed because Levine and Shepherd felt that there was a need in the industry for a distribution outlet for the professional record producer who either cannot sell his master to a major label or who feels that he would rather keep his master on his own independent label, thereby retaining a much larger percentage of gross sales. IRDA's philosophy is to promote and distribute that master, charging the producer only IRDA's actual costs. IRDA then collects a royalty on each record sold.

The Stella Parton record, "I Want to Hold You in My Dreams Tonight," released through IRDA on the Country Soul label (since

changed to Soul, Country and Blues, Inc.), quickly climbed the charts, and has sold to date in excess of 150,000 copies. A new single, album and tape currently being released by IRDA for Stella are also selling well, and are receiving national airplay.

One highlight of IRDA's first year was the completion of a major distribution deal with Glen Glenn Sound Studios of Hollywood, California. Glen Glenn, one of the best-known recording studios in the country, and winner of several Academy Awards for motion picture sound, has had several releases, including two successful r&b records, "Superfine from Behind Lady" by Cleveland Wrecking Company, and "Booty Bump" by Caine.

'Hee Haw' Power Stronger Than Ever

■ NASHVILLE — The continued popularity of "Hee Haw" on national television proves without question that country music and comedy have an enduring hold on American audiences.

"Hee Haw" is now seen on 217 stations in every corner of the United States. The show is a favorite with these stations not only for its top ratings, but for its all-family appeal.

"Hee Haw" provides a big time showcase every week for country music, and the show continues to star Buck Owens and Roy Clark, two of the most popular entertainers in the U.S. today.

The series features top guests ranging from Johnny Cash and Loretta Lynn, to Tammy Wynette and Conway Twitty.

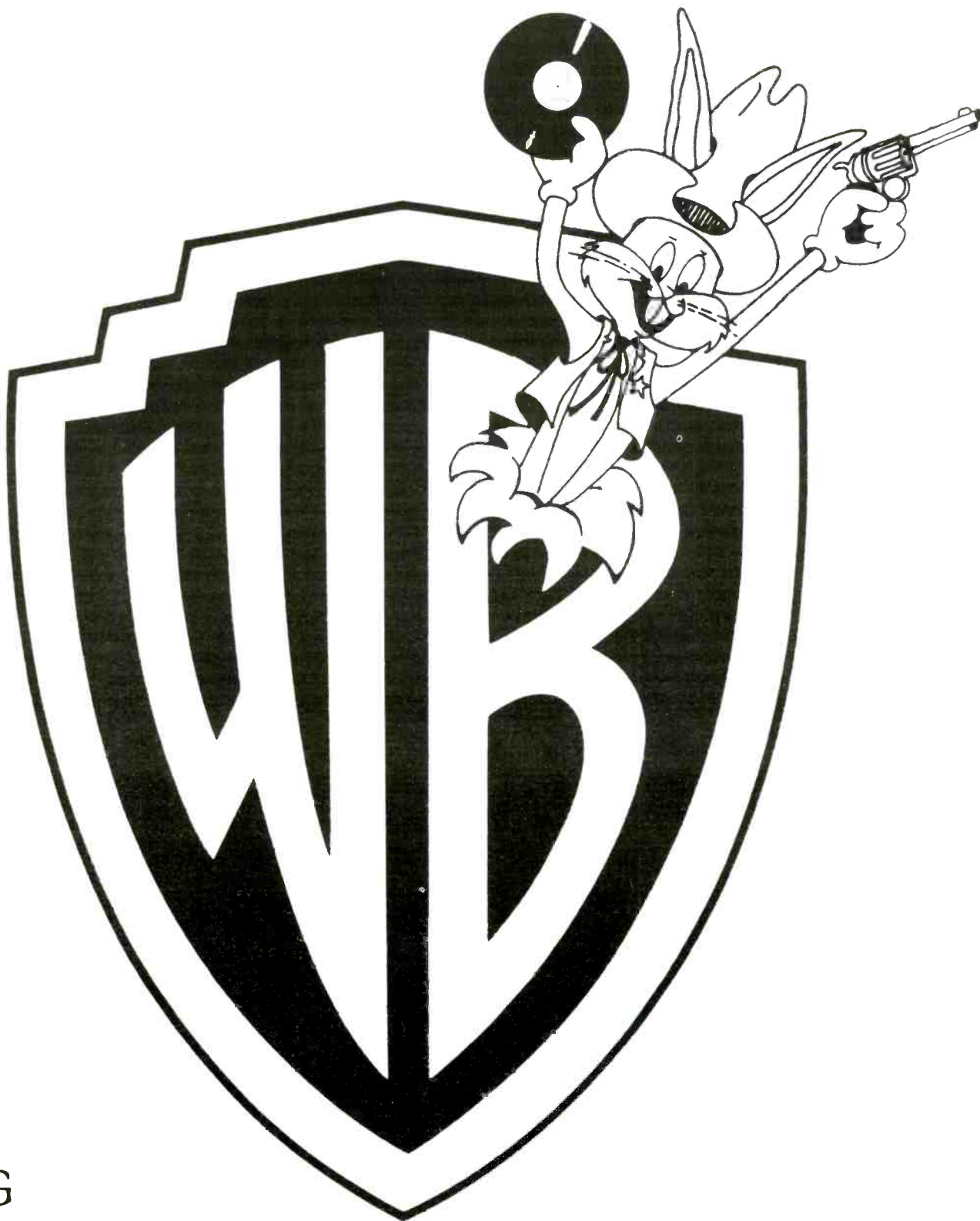
The show has offered the opportunity for some of its regulars to further their careers. Barbi Benton, for example, made her debut on "Hee Haw" and now has a most promising career as a recording artist and club singer.

When Frank Peppiatt and John Aylesworth created "Hee Haw" several years ago, they turned to a veteran American country entertainer, Archie Campbell, to assist them with development of a format, and also to Gordie Tapp, a versatile Canadian who had hosted a long-running country TV show north of the border.

In preparing for each new season, Peppiatt, Aylesworth and the entire crew work to retain the strong country flavor and not to be carried away with "gimmicks."

Occasionally the show brings in some non-country guests such as George Gobel and Ernie Borgnine, and they add to the entertainment value.

WARNER COUNTRY



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★ Donny King
★ Larry Kingston

★ Judy Lynn
★ Chip Taylor
**CAMEO
APPEARANCES**
★ Ronnie Milsap

*



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*Th-Th-Th-That's
NOT All Folks*

Bob Jennings Joins Acuff-Rose Staff

■ NASHVILLE—Acuff-Rose Publications, Inc., has announced that music publisher and radio personality Bob Jennings has joined the Acuff-Rose professional staff.



Wesley Rose (left), Bob Jennings

Born in Cannon County, Tennessee, Jennings arrived in Nashville in 1948 and formed an association with WLAC where he not only performed as an artist but also maintained his highly popular radio show for 20 years. When he finally hung up his microphone and turntable in 1973, Jennings' "Country Store" had achieved the distinction of being the oldest continuous disc jockey program in radio. In 1960, he also became the head of the Nashville office of Four Star Music and continued the direction of those companies until his recent resignation.

A Song For Sears?

■ There's quite a ruckus being raised in Middle America concerning the new Sears catalogue. It seems that there's something extra showing on page 602 of the magazine that has caused Sears to receive a lot of letters and phone calls. It has also caused two records to be released on the subject. For more information listen to "The Man on Page 602," by Zoot Fenster on Antique Records (distributed by IRDA), published by Georgene, BMI, or "Page 602, Sears Roebuck Catalogue," by Jack Schneider on JED Records, published by Cedarwood.

Red's 'Wrap-Up': A Programming Tool

■ Red O'Donnell's "Year End Wrap-Up" has been used in the past as a script for weekend country radio specials simply by reading the story and intermittently playing the appropriate records. Following **Record World's** top country singles listings through the year has also been a useful programming tool, as has the airing of discs by **RW** award winners.

Anyone wishing to utilize such features as airplay aids is welcome to do so; all **Record World** requires is prior notification of and credit for the use of copyrighted material.

The **Record World** staff will be happy to answer any questions and aid with problems arising in the putting together of such a show.

Industry Fetes Coffeen



A retirement party was held recently for Columbia Studio engineer Selby Coffeen (right). The party, appropriately held at the Columbia Studios, was attended by artists, producers, fellow employees and other industry friends. During the program, hosted by Norm Anderson (left), manager of Columbia Studios, Coffeen was presented with a fishing boat complete with motor and trailer, a gold record filled with signatures of many of his industry friends, and a pair of his old slippers that were known as his "hit shoes." The presenters and speakers included Sonny James, Owen Bradley, Lou Bradley and Norbert Ward (Columbia engineers) and Anderson. Coffeen's career in Nashville began in 1956 at RCA. He later worked for Owen Bradley and has been with Columbia since 1962. Some of the artists he helped reach stardom include Brenda Lee, George Jones, Sonny James, the Everly Brothers, Johnny Horton, Ferlin Husky, Patsy Cline and many others. Open heart surgery in January of this year forced his early retirement at the age of 57.

NASHVILLE REPORT

By RED O'DONNELL



■ **Johnny Rodriguez** will appear as himself in "The Girl from Nashville," now shooting here. (Leading roles are portrayed by **Glen Corbett**, **Roger Davis**, **Jesse White** and **Monica Gayle**. White is the bashed-beaked guy so superbly good on the Maytag television commercials. **Rory Bourke**, **Johnny Wilson** and **Gene Dobbins** wrote songs for the picture. Music will be published by Chappell, which reportedly has piece of the action.)

Tanya Tucker has a new ranch—with house to match—about 30 miles and 45 minutes from downtown Metro Nashville. Tanya says she plans to raise Simmental cattle. Simmental sounds exotic—and is exotic, I'm told . . . **Bill Monroe & Co.** plan a tour of Japan in December.

What's this report about **Loretta Lynn** and her husband **Mooney** investing some do-re-mi in an automobile racing track near Charlotte, N.C.? . . . After the second night of headlining with **Phil Harris** and **Harry James** at Las Vegas' Frontier Hotel, **Diana Trask** was asked by James to come back on stage and sing a special selection of his standards, which were old home tunes to the early pop and jazz singer from Australia. The segment was so well received they kept it in the show.

By the way, Delovely Diana and her husband **Tom Ewen** have rented a house on the west coast—to live in while she is performing in that area—but they'll continue to call Mt. Juliet, Tenn. (near Nashville) home . . . Producer **Bob Precht** and director **John Moffitt** of New York are here to begin preliminary production of "Grand Ole Opry at 50—A Nashville Celebration," the 90-minute special salute to the Opry that airs Nov. 11 on ABC-TV. (**Hal Holbrook** will be host-narrator of the Opry's golden anniversary program).

Birthdaying: **Anita Kerry**, **Melba Montgomery**, **Kenny Roberts**, **Ethel Delaney**, **Stoney Cooper**, **Jeannie C. Riley** and **Art Satherley**.

Today (Monday, Oct. 13) is "Ben Peters Day" on radio station WJPR in Greenville, Miss., the city where Ben began his career as a saxophonist-singer-bandleader. The entire day's programming will feature recordings of songs written by Peters. Among his many winners are: "Kiss An Angel Good Morning," "Let Me Live" and "Before the Next Teardrop Falls" (he co-wrote the latter with **Vivian Keith**).

Well whattayahknow! **Jerry Lee Lewis** has opened a nightclub on Adams Street in Memphis, where he resides. Asked how often he plans to perform there, The Killer replied characteristically, "As often as I can sit down at the piano." Incidentally, or logically, it's called "Jerry's Place."

Publisher **Jim Pelton** told his not-always-with-it wife **Irene** that **Ernest Tubb** and his son **Justin Tubb** just went into business together. "What are they selling," inquired Irene, "showers?" Nope, Tubbs of songs!

One of the hottest records around the world these days is "D-I-V-O-R-C-E," recorded by **Tammy Wynette** and written by **Bobby Braddock** . . . **Johnny Cash** wasn't perturbed about not being nominated for a CMA award. "I've had my time," Big John said. "Back in 1969-70-71 the Cashes were picking up plaques by the truckload. I'm glad to see some of the others get a chance. I think **Waylon Jennings** is way overdue. You can quote me."

Tennessee **Ernie Ford's** eldest son, **Buck Ford**, signed a recording contract with Curbstone label. Nope, Buck isn't country or gospel; he's more contemporary . . . **Mac Gayden's** next ABC album will be titled "Skyboat." The name of Mac's group also is **Skyboat**.

COUNTRY PICKS OF THE WEEK

SINGLE

BILLIE JOE SPEARS, "SILVER WINGS AND GOLDEN RINGS" (Almo/Peso, ASCAP). This very sensitive, touching and incredibly strong ballad will surpass anything she's ever done—and that's saying a whole bunch! A great song aided by the great production of Larry Butler. The incredible vocal talents of Billie Jo point this in the direction of the top. United Artists UA-XW712-Y.



SLEEPER

FLORENCE WARNER, "ANYWAY I LOVE YOU" (Hickory Grove, ASCAP). This is truly a gem of a record. A Dan Fogelberg tune that Florence carries off extremely well. Tasteful, building production and one of the most catchy choruses ever heard will make this a super smash on the country charts. You can't sit still with this! Epic 8-50152.



ALBUM

C.W. McCALL, "BLACK BEAR ROAD." There's nobody quite like C.W. McCall. He has a unique way of telling stories in songs that somehow never come out quite right. You can be sure of one thing—he's entertaining and fun to listen to. Best are "The Silverton," "Lewis and Clark" and "Conway." MGM M3G 5008.

C.W. McCALL



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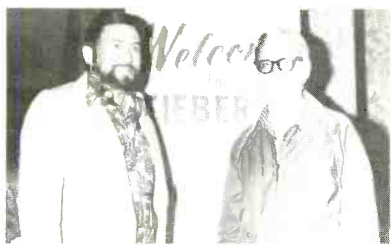
Chain Store Reps Visit Nashville

■ Major chain store record dealers from the east coast will be visiting Nashville during Country Music Week.

Visitors

Included among the visitors are such notables as Dave Rothfeld of Korvettes, Ben Karol and Phil King of King Karol and Sam Stolon of Sam Goody.

Rack 'n Roll



Don Gibson is pictured exchanging greetings with Siegfried Siebert during the Siebert-Handleman rack merchandisers seminar held recently in Little Rock, Ark. Gibson, author of crossover standards such as "Oh Lonesome Me" and "I Can't Stop Loving You," has resumed a heavy personal appearance schedule and some guest network television. He records for Hickory—distributed by MGM Records.

Owens PR Firm Sets New Change

■ NASHVILLE — Earl Owens has announced a name change from Owens-Fair & Associates Public Relations to Owens-Porter & Associates, reflecting the recent advent of Robert Porter as vice president. The Nashville PR firm has relocated in the penthouse suite (11th floor) of 1719 West End also housing the Nashville office of Jerry Lee Lewis & Company, for which Owens and Porter continue to serve as tour director and financial director respectively.

Bob Witte

In a related move, Owens-Porter & Associates has added former rodeo clown Bob Witte to the staff as an account executive, expanding the current staff of writer Bill Littleton, secretary Connie Littleton and receptionist Sharon Robbins.

Media Inks Coe

■ NEW YORK—David Allan Coe and Neil C. Reshen of Media Consulting Corporation have announced Coe's affiliation with Media Consulting Corporation.

Album & Single

Coe's current album is "Once Upon a Rhyme" and his single from the album is "You Never Even Call Me By My Name."

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Leapy Lee, who hit the scene big with "Little Arrows" seven years ago, is back with a solid country hit! "Every Road Leads Back To You" will lead directly to the top!

Another choice is now offered on **Ronnie Milsap!** The Warner Brothers entry is already well on the way; and now RCA's "Just In Case" is on the move!

Early believers are KCKN, WINN, KCKC, WMC, WBAM and WENO. Incidentally, **O. B. McClinton** has a new release also titled "Just In Case" that's a completely different song; action beginning at KSOP.

David Wills continues to establish his reputation as a consistent hitmaker with the current "She Deserves My Very Best." It's looking good at KKYX, WHK, WXCL, KFDI, WITL (pick), WWOK and WENO. Also frequently mentioned as a play item for David is "Queen of the Starlight Ballroom" from his latest lp!

One in and one out! Now playing 24 hours a day of "up-country" sound is KAYQ in Kansas City, formerly an MOR outlet. Send records to **John Reed**, KAYQ, 424 Nichols Road, Kansas City, Mo. 64112. Going the opposite direction is KSP0 in Spokane. It becomes a 24-hour news outlet as of October 13.



David Wills

(Continued on page 104)

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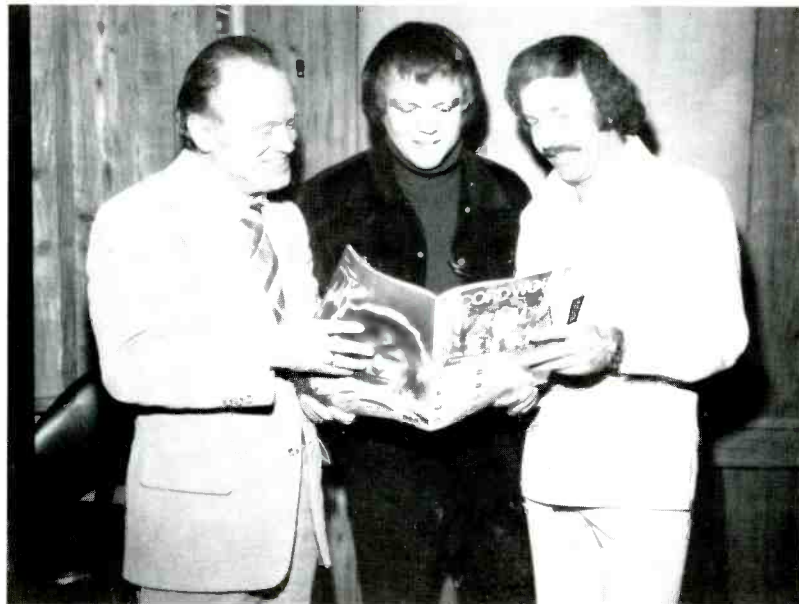
CITY _____ STATE _____ ZIP CODE _____

Station Check List

Reporting this week (alphabetically):

KBOX, Dallas	KRMD, Shreveport	WITL, Lansing
KAYO, Seattle	KSOP, Salt Lake City	WJJD, Chicago
KBUL, Wichita	KSPO, Spokane	WJQS, Jackson
KCKC, San Bernardino	KTOW, Tulsa	WKDA, Nashville
KCKN, Kansas City	WAME, Charlotte	WMAQ, Chicago
KDJW, Amarillo	WBAM, Montgomery	WMC, Memphis
KENR, Houston	WCMS, Norfolk	WMNI, Columbus
KFDI, Wichita	WENO, Nashville	WPLO, Atlanta
KIKK, Houston	WHK, Cleveland	WSLR, Akron
KJJJ, Phoenix	WHOO, Orlando	WUNI, Mobile
KKYX, San Antonio	WIL, St. Louis	WWOK, Miami
KLAK, Denver	WINN, Louisville	WXCL, Peoria
KMAK, Fresno	WIRE, Indianapolis	

Chartbusters



ASCAP's southern region director Ed Shea helps chartbusting songwriters Bucky Jones (center) and Royce Porter (right) keep up with their string of chart songs. Porter and Jones have become two of the hottest ASCAP writers in Nashville.

THERE'S A WHOLE CITY BEHIND EVERY RECORD WE MAKE. WELCOME TO IT, CMA.

Charlie Rich, "All Over Me" 8-50142

Joe Stampley, "Billy, Get Me a Woman" 8-50147

Tammy Wynette, "I Still Believe in Fairy Tales" 8-50145

George Jones, "I Just Don't Give a Damn" 8-50127

Johnny Paycheck, "All-American Man" 8-50146

David Houston, "The Woman On My Mind" 8-50156

Bob Luman, "Shame On Me" 8-50136

David Wills, "She Deserves My Very Best" 8-50154

Jody Miller, "Will You Love Me Tomorrow" 8-50158

Florence Warner, "Anyway I Love You" 8-50152

Steve Davis, "Step-Lovers" 8-50137

Mundo Ray, "She Brings Her Lovin' Home to Me" 8-50141

Epic Nashville

While in Tennessee,
visit Murfreesboro, home
of the new Billy Swan hit,
"Everything's the Same
(Ain't Nothing Changed),"
on Monument Records 

FIRST WEEK
— WAS A POP SMASH —
NOW COUNTRY
MIDNIGHT BLUE

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— Thanks —

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**COUNTRY
 SINGLE PICKS**

COUNTRY SONG OF THE WEEK

LEAPY LEE—MCA MCA-40470

EVERY ROAD LEADS BACK TO YOU (Cherry Lane, ASCAP)

A great sound from the man that brought you "Little Arrows." Sure to be a popular request item, this infectious melody will draw lots of attention.

LINDA HARGROVE—Capitol P-4153

LOVE WAS (ONCE AROUND THE DANCE FLOOR) (Beechwood/Window, BMI)

The Blue Jean Country Queen debuts on a new label with a sure fire winner. It's an up-tempo number about young love and all that. Love IS a hit!

DAVID HOUSTON—Epic 8-50156

THE WOMAN ON MY MIND (Algee/Al Gallico, BMI)

David comes out with a beautiful ballad that is one of his strongest outings ever. Look for this to collect loads of dimes and requests!

THE KENDALLS—United Artists UA-XW721-Y

DIESEL GYPSY (Vector, BMI)

The Kendalls sing a catchy number by one of the finest songwriters around—Dick Feller. Clear the highways—this rig is rollin' to the top!

CHARLIE MCCOY—Monument ZS8 8672

(I HEARD THAT) LONESOME WHISTLE (Peer, BMI)

You just don't go wrong with a Hank Williams song or Charlie McCoy's harp—and the combination is just plain unbeatable. Truly beautiful with a spoken break. Blow on!

BILL RICE—20th Century TC-2232

YESTERDAY'S LEAVIN'S (Jack & Bill, ASCAP)

Very strong ballad with a heavy beat—a story song that carries a heavy message. Written by Bill and his writing partner, Jerry Foster, it should go all the way easily!

JERRY INMAN—Van Alden IRDA 086

YOU'RE THE REASON (Vogue, BMI)

This old classic is brought back by Jerry Inman, the man at the Palamino in L.A. And Jerry's the reason this is going to break wide open.

JAK KELLY & COMPANY—Monument ZS8 8670

NO ONE EVER LISTENED TO THE OPRY ANYMORE (Music City Music, ASCAP)

Nice banjo lead carries this up-tempo number about the changing times and how the folks in Nashville ain't listening to the Opry anymore. Take her away, boys!

KENNY SERATT—Melodyland ME-6024

LET'S HOLD ON TO WHAT WE'VE GOT (Tree, BMI)

Solid country sound written by Joe Allen is earmarked "smash" all the way. Big things are gonna happen to Kenny with this record. Watch it!

ARLEEN HARDEN—Capitol P-4148

ROLL ON SWEET MISSISSIPPI (Music City, ASCAP/Combine, BMI)

The beautiful voice of Arleen carries this up-tempo number about the legendary Mississippi River stronger than the river carries the boats along. Roll on!

DAVE DUDLEY—United Artists UA-XW722-Y

ME AND OLD C.B. (Newkeys, BMI)

The popularity of the C.B. radio ensures the popularity of this number as the trucker's main man sings one that's rollin' right down their highway. Come on, good buddy!

DALE VAN HORN—Monument ZS8 8659

HAS SHE CHANGED (Clay, BMI)

A soft, sensitive ballad that has the singer wondering if his old love has changed. A song that's easy to relate to—and that'll make it popular.

(Continued on page 87)

Country Single Picks

(Continued from page 86)

THE MARSHALL TUCKER BAND—Capricorn CPS 0244
FIRE ON THE MOUNTAIN (No Exit, BMI)

These southern rockers have a progressive country sound that'll gather lots of attention and requests once it hits the airwaves. Strong possibilities—give it a shot!

CALICO—United Artists UA-XW723-Y
JODY, IT'S STILL YOU (Press, BMI)

Funky acoustic sound will be popular when the folks hear this. Great drive time sound—cruisin' speed on the turntable. Calico, you're the one!

DALE SELLERS & 'FLATROCK'—Fred's of Tennessee FT 1004

C.C. RIDER (Leeds, ASCAP)
WOMAN (Sweedie, BMI/Rondee, ASCAP)

Super session man plays guitar left handed, and these two numbers are funky! Adding a strong vocal, he proves his versatility and shows he could have a hit here.

TOMMY JENNINGS—Paragon P 104
ONE MAN AT A TIME (Titre, BMI)

Super ballad with a strong beat and tasteful production about a gal who can't settle for just one fellow. Tommy's taking on life one hit at a time!

RONNIE DOVE—Melodyland ME-6021F
DRINA (TAKE YOUR LADY OFF FOR ME) (Unart, BMI)

Funky, up-tempo number that Ronnie brings forth about a gal who taught him all he knows and then some he forgot. Drina is definitely a gal you'll want to hear about.

MAC GAYDEN—ABC ABC-12122
MORNING GLORY (Singing Stone/Berry Hill, BMI)

One of the finest guitarists to ever pick up an ax has a self-penned number that features his distinctive guitar work as well as a vocal on these super tracks. Glory, glory.

MICHEL PAGLIARO—Columbia 3-10205
WHAT THE HELL I GOT (Blackwood/Lapapala, BMI)

A very unique song that has a great feel in the tracks—and could be a surprise country smash. Very infectious melody and funky lyric make this one to watch.

PORTER WAGONER—RCA PB-10411
INDIAN CREEK (Owepar, BMI)

Porter tells the story about a place called Indian Creek. You'll get a lot of requests—no reservations about that!

WHITEY SHAFER—Hickory H 359
IT'S MUCH TOO LATE TO START QUITTIN' NOW (Acuff-Rose, BMI)
LET'S LOVE IT OVER AGAIN (Acuff-Rose, BMI)

Whitey has made his mark as a writer, and now it's time he hit as an artist. One side is a ballad and the other more up-tempo; take your choice and let it spin.

LONESOME FRANK AND THE KITCHEN BAND—Papa Joe PJ-729
THE RODEO FAN (Owepar, BMI)

Funky Frank has a unique song and sound about a man who lost his gal to the rodeo circuit gang. He's ridin' a winner coming out of the chute!

MAC CURTIS—Ranwood R-1041
MORE LIKE I DO NOW (Equinox/DBA/Hornbrook, BMI)

Up-tempo gospel flavored number complete with the rinky tink piano will make this a popular request item on the airwaves. And that's the heavenly truth!

DENNIS THACKER—Music Master MM 101
WESTERN SWING IS WHAT THEY'RE PLAYIN' (Stages & Players, ASCAP)

This ole boy is bound and determined to have a good time—so he goes to the place that's got some good western swing. Ahh, Dennis!

BILL STERLING—JED-3-75
I REMEMBER HOW YOU LOVED TO LOVE ME EVERY TIME IT RAINED

Solid country sound from a singer whose gal has left him, and as he watches the rain, brings up some old memories. Good for all kinds of weather.

(Continued on page 90)



Sammi Smith

Today I Started Loving You Again

Single—MR-1236

Album—Just Released—MLPS-612

**Now, her new hit single
 (100,000 in 4 weeks!)
 is an ALBUM . . . HER STRONGEST!**

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OCTOBER 18, 1975



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

OCT.
18OCT.
11WKS. ON
CHART

1	4	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT DON WILLIAMS ABC Dot 17568	10
2	5	SAN ANTONIO STROLL TANYA TUCKER/MCA 40444	9
3	6	I'M SORRY JOHN DENVER/RCA PB 10353	10
4	2	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	14
5	3	DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 10335	14
6	9	ROCKY DICKEY LEE/RCA PB 10361	10
7	1	I HOPE YOU'RE FEELING ME CHARLEY PRIDE/ RCA PB 10344	12
8	13	WHAT'S HAPPENED TO BLUE EYES JESSI COLTER/Capitol 4087	9
9	15	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING WAYLON JENNINGS/RCA PB 10379	7
10	12	WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/ Columbia 3 10184	11
11	10	DON'T CRY JONI CONWAY TWITTY/MCA 40407	11
12	18	FUNNY HOW TIME SLIPS AWAY NARVEL FELTS/ ABC Dot DOA 17569	10
13	14	THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/ United Artists UA XW680 Y	13
14	17	I LIKE BEER TOM T. HALL/Mercury 73704	7
15	16	HEART TO HEART ROY CLARK/ABC Dot DOA 17565	11
16	19	ANOTHER WOMAN T. G. SHEPPARD/Melodyland ME 6016	10
17	20	I SHOULD HAVE MARRIED YOU EDDIE RABBITT/ Elektra 45269	9
18	21	ALL OVER ME CHARLIE RICH/Epic 8 50142	5
19	23	LOVE IS A ROSE LINDA RONSTADT/Asylum 45271	7
20	8	SAY FOREVER YOU'LL BE MINE PORTER WAGONER & DOLLY PARTON/RCA PB 10328	15
21	26	EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN/Monument ZS8 8661	9
22	11	IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise RPS 1332	17
23	29	THE LETTER THAT JOHNNY WALKER READ ASLEEP AT THE WHEEL/Capitol 4115	8
24	28	THANKS BILL ANDERSON/MCA 40443	9
25	31	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega MR 1236	7
26	7	HOME LORETTA LYNN/MCA 40438	12
27	35	BILLY, GET ME A WOMAN JOE STAMPLEY/Epic 8 50147	6
28	37	SHE EVEN WOKE ME UP TO SAY GOODBYE RONNIE MILSAP/Warner Bros. WBS 8127	5
29	33	SANCTUARY RONNIE PROPHET/RCA PB 50027	8
30	39	IF I'M LOSING YOU BILLY WALKER/RCA PB 10345	9
31	34	YOU'VE LOST THAT LOVIN' FEELING BARBARA FAIRCHILD/ Columbia 3 10195	7
32	36	INDIAN GIVER BILLY LARKIN/Bryan 1036	9
33	40	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE/ Epic 8 50145	5
34	52	IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD/Capitol 4141	3
35	38	I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') JEAN SHEPARD/United Artists UA XW701 Y	8
36	41	JO AND THE COWBOY JOHNNY DUNCAN/Columbia 3 10182	8
37	47	PAPER LOVIN' MARGO SMITH/20th Century TC 2222	6
38	42	IT DOESN'T MATTER ANYMORE LINDA RONSTADT/ Capitol 4050	7
39	43	TOWER OF STRENGTH SUE RICHARDS/ABC Dot DOA 17572	8
40	49	BLACK BEAR ROAD C. W. McCALL/MGM 14825	6
41	48	YOU RING MY BELL RAY GRIFF/Capitol 4126	7
42	51	WE USED TO DOLLY PARTON/RCA PB 10396	4
43	50	INDIAN LOVE CALL RAY STEVENS/Barnaby 616	6
44	44	CRY LIKE A BABY JOE STAMPLEY/ABC Dot DOA 17575	8
45	45	DON'T STOP LOVING ME DON GIBSON/Hickory 353	8
46	46	BIG RIVER CHIP TAYLOR/Warner Bros. WBS 8128	8
47	56	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715	3
48	54	MIRROR, MIRROR BEN REECE/20th Century TC 2227	7
49	58	SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459	4



50	57	ALL AMERICAN MAN JOHNNY PAYCHECK/Epic 8 50146	4
51	53	BIG MABEL MURPHY SUE THOMPSON/Hickory 354	7
52	22	YOU NEVER EVEN CALLED ME BY MY NAME DAVID ALLAN COE/Columbia 3 10184	11
53	24	ONE MONKEY DON'T STOP A SHOW LITTLE DAVID WILKINS/MCA 40427	15
54	68	SINCE I MET YOU BABY FREDDY FENDER/GRT 031	2
55	25	HERE I AM IN DALLAS FARON YOUNG/Mercury 73692	14
56	64	STONE CRAZY FREDDY WELLER/ABC Dot DOA 17577	5
57	27	BRINGING IT BACK BRENDA LEE/MCA 40442	11
58	65	THE SONG WE FELL IN LOVE TO CONNIE SMITH/ Columbia 3 10210	3
59	30	IF YOU EVER CHANGE YOUR MIND RAY PRICE/ Columbia 3 10150	11
60	67	FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580	3
61	66	FINE TIME TO GET THE BLUES JIM ED BROWN/ RCA PB 10370	7
62	69	YOU GOT A LOCK ON ME JERRY REED/RCA PB 10389	4
63	73	WESTERN MAN LaCOSTA/Capitol 4139	3

CHARTMAKER OF THE WEEK

64	—	SECRET LOVE FREDDY FENDER ABC Dot DOA 17585	1
65	74	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS/ABC ABP 12121	4
66	79	WHERE LOVE BEGINS GENE WATSON/Capitol 4143	2
67	46	BATTLE OF NEW ORLEANS BUCK OWENS/Capitol 4138	3
68	72	SHAME ON ME BOB LUMAN/Epic 8 50136	7
69	—	EASY AS PIE BILLY CRASH CRADDOCK/ ABC Dot DOA 17584	1
70	70	BLUE EYES AND WALTZES JIM MUNDY/ABC 12120	8
71	71	ANYBODY OUT THERE WANNA BE A DADDY KITTY WELLS/ Capricorn CPS 0240	7
72	80	FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/ RCA PB 10351	2
73	77	SHE'S NOT YOURS ANYMORE FERLIN HUSKY/ ABC Dot DOA 17574	6
74	83	WHATEVER I SAY DONNA FARGO/ABC Dot DOA 17579	2
75	82	MAKIN' LOVE RONNIE SESSIONS/MCA 40462	2
76	—	JASON'S FARM CAL SMITH/MCA 40467	1
77	78	I MAY NEVER BE YOUR LOVER BOBBY G. RICE/GRT 028	8
78	85	LYIN' EYES EAGLES/Asylum 45279	2
79	90	LUST AFFAIR MEL STREET/GRT 030	2
80	—	ROLL YOU LIKE A WHEEL MICKEY GILLEY & BARBI BENTON/Playboy 6045	1
81	81	I STILL LOVE YOU (YOU STILL LOVE ME) MAC DAVIS/ Columbia 3 10187	5
82	86	OUR MARRIAGE WAS A FAILURE JOHNNY RUSSELL/ RCA PB 10403	3
83	91	IT'S NOT FUNNY ANYMORE STELLA PARTON/ Country Soul & Blues IRDA 088	3
84	—	PIECES OF MY LIFE ELVIS PRESLEY/RCA PB 10401	1
85	93	THE DOOR'S ALWAYS OPEN LOIS JOHNSON/ 20th Century TC 2242	2
86	32	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	20
87	—	COWBOYS AND DADDYS BOBBY BARE/RCA PB 10409	1
88	88	I'VE CHANGED SINCE I'VE BEEN UNCHANGED KENNY PRICE/RCA PB 10376	4
89	89	WHO WILL I BE LOVING NOW CARMOL TAYLOR/ Elektra 45277	4
90	55	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS/ Mercury 73687	18
91	95	BACK UP AND PUSH BILL BLACK'S COMBO/Hi 5N 2291	3
92	—	WARM SIDE OF YOU FREDDIE HART/Capitol 4152	1
93	97	I'VE BEEN AROUND ENOUGH TO KNOW JOEL SONNIER/ Mercury 73702	2
94	98	MIDDLE OF A MEMORY EDDY ARNOLD/MGM 14827	3
95	99	FANCY SATIN PILLOWS SUNDAY SHARPE/ United Artists UA XW709 Y	2
96	96	THEN I'LL BE OVER YOU REX ALLEN, JR./Warner Bros. WBS 8133	3
97	59	HELP YOURSELF TO ME ROY HEAD/Shannon SH 833	11
98	92	I'D DO IT WITH YOU PAT BOONE/Melodyland ME 6018	6
99	100	PHONE CALL FROM THE DEVIL JIM NESBITT/ Scorpion SC 0500	2
100	—	SUNDAY SUNRISE ANNE MURRAY/Capitol 4142	1



RONNIE MILSAP

"Just in Case"

PB-10420

His follow up smash
to his #1 single
"DAYDREAMS ABOUT
NIGHT THINGS"



EXCLUSIVELY ON **RCA**
NOW SHIPPING—ORDER IT NOW!

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

Country Single Picks

(Continued from page 87)

JUMPIN' JIMMY RICE—Speed Limit 45 S.L.R. 0001
IF I HAD ANY SENSE AT ALL (Up-Trend, BMI)

Strong country sound with a walkin' bass that has Jumpin' Jimmy bemoaning the fact that love has got him over a barrel. It all makes good sense!

BILL NOLTE—K-Ark K 1160
I PUT MYSELF IN HIS PLACE (Cedarwood, BMI)

This'll collect a lot of dimes for jukes in every honky tonk around. It's up-tempo and it's country—a hard combination to beat.

JIM REEVES—RCA PB-10418
YOU'LL NEVER KNOW (Bregman, Vocco & Conn, ASCAP)

The velvet voice of Jim Reeves is once again heard on a beautiful ballad. Gentleman Jim is a favorite of audiences everywhere—this will increase his legend.

GARY MACK—Soundwaves SW 4522
HAMBURGER PATTY AND DOLLAR BILL (Singletree, BMI)

Cute, up-tempo number about a truck driver and a waitress. Sure to attract attention when this goes over the airwaves. Bill's got Patty on her buns—and it's fun!

JACK MADRON—Farview F-113

SHE'S ONLY A MEMORY AWAY (Sue-Mirl, ASCAP)

Singer brings forth a ballad about a gal whose never far away—just a memory. She's just a dime away once this hits.

ELVIS PRESLEY—RCA PB-10401

PIECES OF MY LIFE (Danor, BMI)

BRINGING IT BACK (Silverline, BMI)

Another two sided hit from The King, with side one being a super-strong ballad reflecting a hard-lived life and side two picking up the tempo a bit. Bring 'em on!

ANNE MURRAY—Capitol P-4142

SUNDAY SUNRISE (Screen Gems-Columbia/Sweet Glory, BMI)

Pretty Anne has another hit to add to her impressive list as she sings about a Sunday morn. Look for the sun to be rising on this one as it climbs to the top.

EDDIE WEAVER—Playboy P 6051

HERE COMES EVERYBODY'S BABY (Above, ASCAP)

This up-tempo number has the singer lamenting that the gal who just walked in the room belongs to everyone but him—and he's the one that loves her true.

JOHNNY BUSH—Warner Bros. WBS 8141

SUNDAY MORNING (Oweparr, BMI)

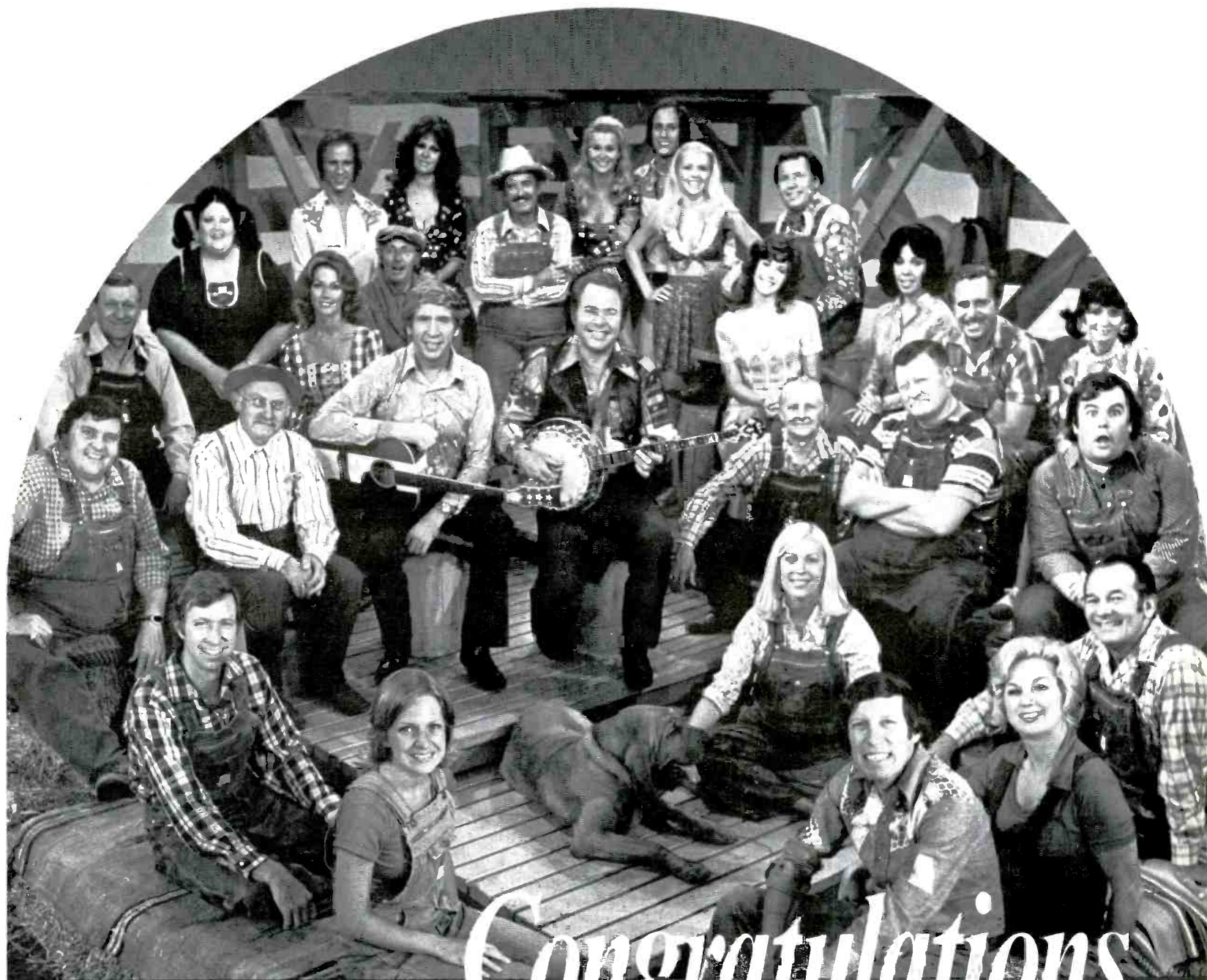
Johnny's got a severe case of the feelie bads on the seventh morn. Looks like a strong vehicle for a comeback by a local legend on the Texas swing scene.

Dreaming About Waylon



With Waylon Jennings' RCA Records album "Dreaming My Dreams" getting wider and wider spread, it's amazing that the special "Waylon" vests aren't expanding as well. Seen here at the Record Bar store in Atlanta (North Lake) is Gary Husk, store manager, with his Waylon Jennings vest display.

ALL AMERICAN MAN Billy Sherrill (Algae, BMI)	50	IT'S NOT FUNNY ANYMORE Bob Dean (Olofus, ASCAP/Myownah, BMI)	83
ALL OVER ME Billy Sherrill (Ben Peters and Charsy, BMI)	18	I'VE BEEN AROUND ENOUGH TO KNOW Glen Keener (Hall-Clement, BMI)	93
ANOTHER WOMAN Crews, Gilmer & Browder (Dan Penn, BMI/Buzz Cason, ASCAP)	16	JASON'S FARM Walter Haynes (Pick-a-Hit, BMI)	76
ANYBODY OUT THERE WANNA BE W DADDY Don Davis & Johnny Wright (Tree, BMI)	71	JO AND THE COWBOY Larry Gatlin (Combine, BMI)	36
ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLIS IS STILL THE KING Jack Clement & Waylon Jennings (Baron, BMI)	9	LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	19
BACK UP AND PUSH Larry Rogers & Bob Tucker (Fi & Bill Black, ASCAP)	91	LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI)	47
BATTLE OF NEW ORLEANS None Listed (Warden, BMI)	67	LUST AFFAIR Dick Heard (Blue Moon, ASCAP)	79
BIG MABEL MURPHY Wesley Rose (Acuff-Rose, BMI)	51	LYIN' EYES Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	78
BIG RIVER Chip Taylor (Hi Lo, BMI)	46	MAKIN' LOVE Walter Haynes (Tree, BMI)	75
BILLY, GET ME A WOMAN Norro Wilson (Al Gallico/Algae, BMI)	27	MIDDLE OF A MEMORY Dick Glasser (Rawhide, BMI)	94
BLACK BEAR ROAD Don Sears & Chip Davis (American Gramophone, SESAC)	40	MIRROR, MIRROR (Soundwaves Music Craftshop, ASCAP)	48
BLUE EYES AND WALTZES Don Gant (Full Swing, ASCAP)	70	ONE MONKEY DON'T STOP NO SHOW Owen Bradley (Forest Hills, BMI)	53
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	4	OUR MARRIAGE WAS A FAILURE Roy Dea Writers (Hall-Clement, BMI)	82
BRINGING IT BACK Owen Bradley (Silverline, BMI)	57	PAPER LOVIN' Jim Vienneau (Jidobi, BMI)	37
COWBOYS AND DADDYS Bill Rice & Bobby Bare (Wilber/Martin Cooper, ASCAP)	87	PHONE CALL FROM THE DEVIL Slim Williams (Slimbulla, BMI)	99
CRY LIKE A BABY Norro Wilson (Press, BMI)	44	RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP)	86
DAYDREAMS ABOUT NIGHT THINGS Tom Collins (Chess, ASCAP)	5	PIECES OF MY LIFE Prod. not listed (Danor, BMI)	84
DON'T CRY JONI Owen Bradley (Twitty Bird, BMI)	11	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP)	6
DON'T STOP LOVIN' ME Wesley Rose (Acuff-Rose, BMI)	45	ROLL YOU LIKE A WHEEL Eddie Kilroy (Acclaim, BMI)	80
EASY AS PIE Ron Chancey (Chappell & Co., ASCAP)	69	SAN ANTONIO STROLL Snuff Garrett (Unichappell, BMI)	2
EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) Chip Young & Billy Swan (Combine, BMI)	21	SANCTUARY Harry Minde (Chappell, ASCAP)	29
FANCY SATIN PILLOWS Larry Butler (Dixie Jane, BMI)	95	SAY FOREVER YOU'LL BE MINE Porter Wagoner (Oweparr, BMI)	20
FINE TIME TO GET THE BLUES Bob Ferguson (Tree, BMI)	61	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	64
FLAT NATURAL BORN GOOD TIMIN' MAN Roy Dea (Forrest Hills, BMI)	72	SHAME ON ME Billy Sherrill (Regent/Fort Knox, ASCAP)	68
FROM WOMAN TO WOMAN Ricci Mareno (Ricci Mareno, SESAC)	60	SHE EVEN WOKE ME UP TO SAY GOODBYE Chips Moman (Acuff-Rose, BMI)	28
FUNNY HOW TIME SLIPS AWAY Johnny Morris (Tree, BMI)	12	SHE'S NOT YOURS ANYMORE Dick Grant (Hall-Clement, BMI)	73
HEART TO HEART Jim Foglesong (Short Rose, ASCAP)	15	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	54
HELP ME MAKE IT (TO MY ROCKIN' CHAIR) Chips Moman (Baby Chick, BMI)	65	SOMETHING BETTER TO DO John Farrar (ATV, BMI)	49
HELP YOURSELF TO ME Mary Reeves Davis & Bud Logan (MaRee Poter Hones, ASCAP)	97	STONE CRAZY Ron Chancy (Music City, ASCAP)	56
HERE I AM IN DALLAS Jerry Kennedy (H. Williams, Jr., BMI)	55	SUNDAY SUNRISE Tom Catalano (Screen Gems-Columbia/Sweet Glory, BMI)	100
HOME Owen Bradley (King Coal, ASCAP)	26	THANKS Owen Bradley (Famous, ASCAP)	24
I'D DO IT WITH YOU Mike Curb (House of Gold, BMI)	98	THE DOOR'S ALWAYS OPEN Jim Vienneau (Jack, BMI)	85
I HOPE YOU'RE FEELIN' ME Jerry Bradley (Don Williams, BMI/Have-A-Tone, ASCAP)	7	THE LETTER THAT JOHNNY WALKER READ Tommy Allsup (Asleep At the Wheel, BMI)	23
I LIKE BEER Jerry Kennedy (Halinote, BMI)	14	THEN I'LL BE OVER YOU Larry Butler (Shelby Singleton, BMI)	96
I MAY NEVER BE YOUR LOVER Dick Heard (Bed Ribbon, BMI)	77	THE SONG WE FELL IN LOVE TO Ray Baker (Acuff-Rose/Milene, ASCAP)	58
I SHOULD HAVE MARRIED YOU David Malloy (Briar Patch/Deb Dave, BMI)	17	THIS IS MY YEAR FOR MEXICO Allen Reynolds (Jack Music, BMI)	13
I STILL BELIEVE IN FAIRYTALES Billy Sherrill (Tree, BMI)	33	TODAY I STARTED LOVING YOU AGAIN Jim Malloy (Bluebook, BMI)	25
I STILL LOVE YOU (YOU STILL LOVE ME) Gary Klein (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)	81	TOWER OF STRENGTH Milton Blackford (Famous, ASCAP)	39
IF I COULD ONLY WIN YOUR LOVE Brian Ahern (Acuff-Rose, BMI)	22	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT Don Williams (Hall-Clement, BMI)	1
IF I'M LOSING YOU Ray Pennington (Pax House, BMI)	30	WARM SIDE OF YOU Steve Stone (Hartline, BMI)	92
IF YOU EVER CHANGE YOUR MIND Larry Gordon (Keca, ASCAP)	59	WE USED TO PORTER WAGONER (Oweparr, BMI)	42
I'LL GO TO MY GRAVE LOVING YOU Jerry Kennedy (American Cowboy, BMI)	90	WESTERN MAN Norro Wilson (Al Gallico, BMI)	63
I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') Larry Butler (Birchfield, BMI)	35	WHATEVER I SAY Stan Silver (Prima Donna, BMI)	74
I'M SORRY Milt Okun (Cherry Lane, ASCAP)	3	WHAT IN THE WORLD'S COME OVER YOU George Richey (Starfire, ASCAP)	10
I'VE CHANGED SINCE I'VE BEEN UNCHAINED Chips Moman (Dunbar, BMI)	88	WHAT'S HAPPENED TO BLUE EYES Ken Mansfield (Baron, BMI)	8
INDIAN LOVE CALL Ray Stevens (Warner Bros., ASCAP)	43	WHERE LOVE BEGINS Russ Reeder & Bob Webster (Blue Echo, ASCAP)	66
INDIAN GIVER (Blue Moon, ASCAP)	32	WHO WILL I BE LOVING NOW Norro Wilson (Algae/Altam, BMI)	89
IT DOESN'T MATTER ANYMORE (Spanka, BMI)	38	YOU GOT A LOCK ON ME Chet Atkins & Jerry Reed (Vector, BMI)	62
IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN Fuzzy Owen (Shade Tree, BMI)	34	YOU NEVER EVEN CALLED ME BY MY NAME Ron Bledsoe (Kamma Rippa/Turnpike Tom, ASCAP)	52
		YOU RING ME BELL Ray Griff & Les Hagen (Blue Echo, ASCAP)	41
		YOU'VE LOST THAT LOVIN' FEELIN' Billy Sherrill (Screen Gems-Columbia, BMI)	31



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RECORD WORLD THE COUNTRY ALBUM CHART

OCTOBER 18, 1975

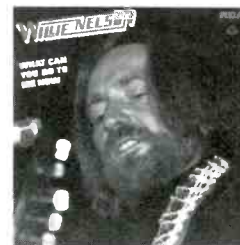
OCT. 18	OCT. 11		WKS. ON CHART
1	2	THE BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	12
2	1	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	11
3	4	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	17
4	3	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	9
5	6	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	10
6	5	BEST OF DOLLY PARTON—RCA APL 1 1117	11
7	7	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	15
8	9	HOME LORETTA LYNN—MCA 2146	
9	8	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	15
10	15	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	6
11	14	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116	7
12	13	ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DODS 2030	7
13	25	WINDSONG JOHN DENVER—RCA APL 1 1183	2
14	11	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DODS 2020	27
15	17	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	29
16	10	BURNIN' THING MAC DAVIS—Columbia PC 33551	13
17	18	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	7
18	20	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	5
19	12	FEELIN'S CONWAY & LORETTA—MCA 2143	16
20	19	NARVEL FELTS—ABC Dot DODS 2025	17
21	16	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	17
22	24	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DODS 2029	6
23	22	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	23
24	29	M-M-MEL MEL TILLIS—MGM M3G 5002	5
25	30	BANDY THE RODEO CLOWN MOE BANDY—GRC GA 10016	4
26	23	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	21
27	32	LOVIN' AND LOSIN' BILLY WALKER—RCA APL 1 1160	4
28	26	I'M JESSI COLTER—Capitol ST 11363	32
29	21	MISTY RAY STEVENS—Barnaby BR 6012	17
30	27	EDDIE RABBITT—Elektra CM 3	11
31	31	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART—MCA 488	10
32	28	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	16
33	43	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DODS 2036	2
34	33	THIS SIDE OF THE BIG RIVER CHIP TAYLOR—Warner Brothers BS 2882	4
35	34	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DODS 2021	23
36	35	AN EVENING WITH JOHN DENVER—RCA CPL 2 1765	32
37	41	OH, HOW LOVE CHANGES DON GIBSON & SUE THOMPSON—Hickory H3G 4521	4
38	45	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234	2
39	49	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Reprise BS 2870	2
40	—	TOM T. HALL'S GREATEST HITS, VOL. 2—Mercury SRM 1 1044	1
41	—	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	1
42	57	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country and Blues LPN 6006	2
43	—	THE SEEKER/WE USED TO DOLLY PARTON—RCA APL 1 1221	1
44	48	BARBARA FAIRCHILD—Columbia KC 33794	3
45	56	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	2
46	52	CALICO UNITED ARTISTS—UA LA454 G	2
47	36	TODAY ELVIS PRESLEY—RCA APL 1 1039	17
48	60	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	2
49	—	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	1
50	33	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	14
51	37	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DODS 2027	13
52	62	MEMORIES OF US GEORGE JONES—Epic KE 33547	2
53	—	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7 E 1045	1
54	40	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	25
55	44	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	43
56	—	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	1
57	39	THE BEST OF THE BEST GEORGE JONES—RCA APL 1 1113	9
58	45	TANYA TUCKER—MCA2141	24
59	42	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	15
60	—	LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814	1
61	53	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	64
62	51	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	16
63	47	ERNEST TUBB—MCA 496	5
64	55	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	34
65	50	HONEY ON HIS HANDS JEANNE PRUETT—MCA 479	14
66	58	T. G. SHEPPARD—Melodyland ME 40151	19
67	61	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	24
68	64	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	34
69	54	FREDDY WELER—ABC Dot DODS 2026	11
70	70	DREAM COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL 1 1043	13
71	59	SONGS OF LOVE JIM REEVES—RCA APL 1 1037	14
72	63	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DODS 2023	17
73	68	WOLF CREEK PASS C. W. McCALL—MGM M3G 4999	30
74	65	IN CONCERT VARIOUS ARTISTS—RCA CPL 2 1014	25
75	67	MY KIND OF COUNTRY CAL SMITH—MCA 485	14

COUNTRY ALBUM PICKS

WHAT CAN YOU DO TO ME NOW

WILLIE NELSON—RCA APL1-1234

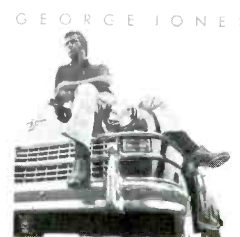
Songwriting genius Willie Nelson is finally getting some of the recognition he has so long deserved. This album is classic Nelson with "I Gotta Get Drunk" standing out as a single possibility. Others include "Permanently Lonely," "I'm a Memory" and "You Left A Long Time Ago." A full Nelson!



MEMORIES OF US

GEORGE JONES—Epic KE 33547

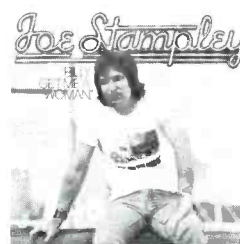
As the liner notes say, George Jones could sing a social security number and it would be a smash. His new album contains some super songs with that distinctive Jones voice carrying them; the title song, "I Just Don't Give A Damn" and "Bring On The Clowns" are the best from the best for those who love real country music.



BILLY GET ME A WOMAN

JOE STAMPLEY—Epic KE 33546

From start to finish, this has got to be one of the finest country albums released. The cuts are all so good it's hard to single out one, although personal favorites include "Down Home Girl," "I Was Keeping Her Warm For You," "She Gives Her Love" and "I'd Rather Be A-Pickin'." Grrrrreat!



Marks Celebrating Birthday in Nashville

■ NEW YORK—Composer Gerald Marks, known for such hits as "All of Me" and "Is It True What They Say About Dixie?" is celebrating his 75th birthday on October 13—down in Dixie. As chairman of the public relations committee of the board of directors of the American Society of Composers, Authors and Publishers, he is accompanying ASCAP president Stanley Adams to Nashville for the music licensing organization's 13th annual Country Music Awards banquet scheduled for October 15.



Gerald Marks

Kennedy Bows Firm

■ NASHVILLE — Gene Kennedy has opened offices at 63 Music Square West (formerly 917 17th Ave. S.). He will be dealing in independent promotion and record production as well as starting an ASCAP and BMI publishing co.

Kennedy started in the business as an artist. He and Hoss Allen (WLAC deejay) started one of the first independent promotion companies in Nashville. His other assignments were with Hickory Records and Acuff-Rose Publishing Co. as national pop and country promotion director for six years. Later after spending 2½ years with MCA Records as national country promotion director, he started from scratch with a label called Ace of Hearts Records, doing all promotion and sales.

Kennedy has spent the last 16 months at 4 Star Music where he was executive assistant to the president and executive vice president. In January, 1975, 4 Star Records was formed with Kennedy again setting up a new label from scratch.

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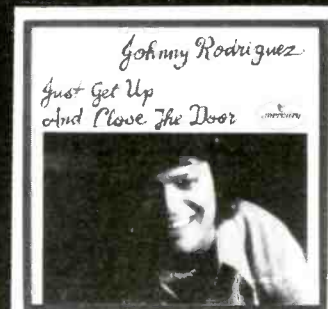
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Tree Branches Out

(Continued from page 26)

Done Somebody Wrong Song" by B.J. Thomas, written by Chips Moman and Larry Butler; "Brass Buckles" by Barbi Benton, written by Mac Vickery and Bobby Borchers; "Memories Of Us" by George Jones, written by Dave Kirby and Glenn Martin; "Look At Them Beans" by Johnny Cash, written by Joe Tex; and "Fairy Tales" by Tammy Wynette, written by Glenn Martin.

New Publishing Companies

This year also saw the addition of several new publishing companies which joined forces under the Tree umbrella, which auto-

matically enabled their individual operations to be administered through the staff of Tree International. As a result, Tree's current roster of publishing interests—in addition to the original Tree Publishing Company which Stapp founded in 1951—now includes Twitty Bird, Conway Twitty Music, Warhawk, Uncanny, Stallion, Green Grass Music, Wilderness, Tom Cat, Stairway and Cross Keys, with 17 publishing offices in foreign countries, and Dial Productions also being housed at the Nashville-based headquarters of Tree International.



Among the writers at Tree are Red Lane (on floor); and (seated, from left) Harlan Howard, Curley Putnam, Joe Allen and Bobby Braddock; standing (from left) are Jim Rushing and Serge Lamoureux.

RCA Releases Five Albums

■ NASHVILLE—RCA Records has scheduled five albums for release in October, announced Jerry Bradley, division vice president of Nashville operations.

Included in the release is Ronnie Milsap's "Night Things" album, which features his current hit, "Daydreams About Night Things," and his next single, "Just In Case." The recently-formed Atkins String Company has its first album release on RCA titled after their successful single, "The Night Atlanta Burned."

Dickey Lee's current chart sin-

gle, "Rocky," has prompted an album of the same name. Jerry Reed's "Red Hot Picker" album features his new single, "You Got A Lock On Me."

The fifth album to be released by RCA in October is a compilation of 20 country hits as performed by many of the label's artists, including: Chet Atkins, Bobby Bare, Jim Ed Brown, Floyd Cramer, Waylon Jennings, Ronnie Milsap, Dolly Parton, Jerry Reed, Jim Reeves, Johnny Russell, Hank Snow, Gary Stewart and Porter Wagoner.



The "Solemn Ole Judge," George D. Hay, is shown presenting a plaque to Kitty Wells on the stage of the Grand Ole Opry at Ryman Auditorium early during the career of the "Queen of Country Music."

COUNTRY RADIO

By CHARLIE DOUGLAS

■ And so the convention gets underway again—a little more scattered, a little busier and still enjoyable for the annual onslaught of Nashville. There are five or six major shows scheduled for the auditorium and Opryland, and several smaller gatherings on an almost impromptu basis, which will be scattered all over Davidson county it seems. At any rate, the hotel folk tell me that reservations are, as of this writing, running just a little behind last year.

Dave Donohue now calling KHAK (Cedar Rapids, Iowa) home. Assumed the PD slot about 10 days ago . . . It's unfortunate, but there seems to be developing, in country radio, three distinct and separate formats, even more severely divided than before. There are country stations, and there are "modern country stations," and somewhere in the ozone there are "progressive" country stations. There really, at this point, seems to be no possible generalization as to which of the three formats is showing a basic strength that will develop into some sort of a model. There has not yet been enough input from this rather new situation to afford any sort of definitive study, and the success of all three formats is, unlike rock or rock-flavored formats, highly dependant on geographical consideration. In talking with better than a hundred stations of varied formats, those who, at this point, seem to be the strongest in terms of billing, which is the ultimate rating, are those leaning heavily on the now hard-to-find pure country. There are, of course, stations in all categories in all market sizes doing well in numbers and billings. But again, the general billing success lies among those stations who seem to be hanging in there with "old" country music. The unfortunate part of the situation is that those stations who fail in country music, through whatever format they have elected, will blame the music. Most of the stations which have joined the rush into the new found gold fields of "country" have been perennial losers—and now they'll have one more opportunity to blame the music. The days of grabbing a stack of "hillbilly" records and going "country" are long gone. Last week I had an opportunity to talk with a station owner who says he's planning on going country; says he hates the music, knows he'll be embarrassed at the country club and the Rotary club, doesn't think it will really work, but he's tried all the other formats so . . . Seems to me like this is an echo of the 1950s when rock was coming into its own.

You hang around this business long enough and you'll be called everything. The funniest of late was when Eddie Kilroy called me a "puritan" because I wasn't terribly excited over a Barbie Benton record. Eddie and I go back to Houston together, and all these years his penchant for comedy has gone undiscovered. Hang in there old friend.

Billy Parker of KVOO was remoting from Las Vegas' Landmark Hotel during the past week. The occasion was a Roy Clark appearance . . . ARB's show some up figures for KLAC (L.A.) in all time periods; KGBS-FM at night; WMAQ and WJJD both show gains in Chicago . . . Bill Bailey now taking a chair at KENR after a dozen years across the street at KIKK . . . KBIS (Bakersfield) now country. The 24 hour station will go against long-time daytime KUZZ.

Bill Anderson, chairman of the DJ taping committee, reminds that it will facilitate interviews with the stars if you'd be courteous enough to hold your interviews to three minutes or less . . . See you during the week.

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

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Red O'Donnell's Year in Review (Continued from page 70)

Troy Seals signed with Columbia . . . **Archie Campbell** was cited as "Alumnus of 1975" by Mars Hill College, near Asheville, N.C. Mars Hill is Archie's alma mater . . . **Jack Ruth**, son-in-law of **Johnny Cash**, signed a contract with RCA . . . **Freddy Fender's** Dot single of "Before the Next Teardrop Falls" was certified by the RIAA as a million seller . . . **Ed Hyde**, long-time fiddler with the Grand Ole Opry's **Fruit Jar Drinkers** and **Crook Brothers** bands, died of leukemia . . . **Ray Stevens' "Misty"** was out in front.

JUNE

June was busting out all over and so was **Mickey Gilley's** "Window Up Above" . . . Playboy Records opened a Nashville office. **Eddie Kilroy** was the manager-director . . . **Joe Tex**, after almost three years of doing something else, resumed his recording career; cut some sessions for Dial with **Buddy Killen** producing . . . **Billy Grammer** said it on the stage of Grand Ole Opry: "Too many country songs today are slanted in the direction of smut. Country music is becoming a dirty word. In order for a country song to become popular these days it has to include sexy lyrics."

Charley Pride was riding high with "I Ain't All Bad" . . . **Moe Bandy's** "Bandy the Rodeo Clown" was a pick in **RW** . . . **Johnny Cash** celebrated his 20th year in the entertainment business. Johnny admitted that during his 20 years of performing on stage he'd never told a joke . . . **Doug Kershaw** and **Pamela Marie Eson** of Denver were married in Houston Astrodome.

Bob Thompson was elected president of NARAS' Nashville chapter . . . **George Morgan** suffered a heart attack . . . **Asleep at the Wheel** signed with Capitol . . . **Linda Ronstadt's** "When Will I Be Loved" was no. 1 . . . Fan Fair attracted 14,000—far beyond the projected registration figure . . . **Junior Samples** (of Hee Haw) announced he had dieted off 89 pounds . . . **Roy Clark** was in a Nashville hospital for treatment of bronchial pneumonia.

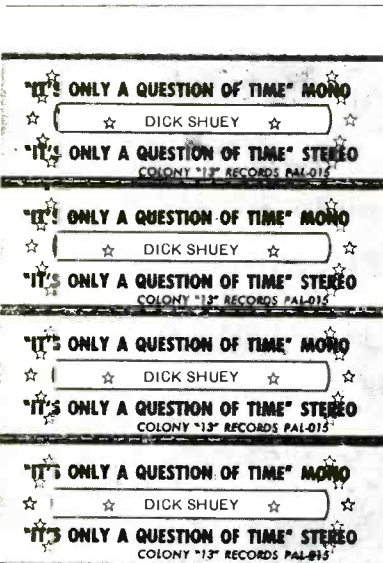
Tennessee Ernie Ford, with Capitol for 25 years, cut his 68th album—religious songs. It was Ford's first session in Nashville. West coast's **Steve Stone** was the producer . . . **Faron Young**—without the aid of **Billy Deaton**—said: "I'm walking the straight and narrow. The straight part isn't so bad—it's that narrow part that bugs me."

Jerry Clower and **Jim Ed Brown** were tapped to co-host the "Nashville On the Road" syndicated TV series . . . Back to **Faron Y.** He & wife **Hilda** were celebrating their 21st wedding anniversary.

Willie Nelson's "Blue Eyes Crying in the Rain" was a pick by **RW**. The prediction proved on target! . . . The "Nashville" movie got mixed reviews from the critics and theater-goers but was racking up big business in the major cities . . . **Neil Sedaka** was signed to make his Las Vegas debut (Riviera Hotel) . . . **Mickey Gilley** and **Barbi Benton** recorded a duet for the Playboy label.

Narvel Felts' single of "Reconsider Me" was no. 1 in the charts . . . Big **Brad McCuen** succeeded **Bob Thompson** as head of SECAC's Nashville operation. Thompson resigned to open a law office here . . . It became no secret that **Tammy Wynette** was dating New England Patriots' veteran tackle **Tommy Neville, Jr.**

Heavyweight boxer **Jerry Quarry** was here for a recording session . . . **Tom T. Hall** said it: "Golf is much like life, and life is so much like golf. We do as well as we think we can."



Phonogram To Use 'Courtesy Bus'

■ NASHVILLE—Phonogram/Mercury Inc. will have a courtesy bus during the 50th annual Birthday Celebration of the Grand Ole Opry to shuttle the D.J. visitors to and from the Hyatt Regency, Ramada Inn on James Robertson Parkway, Hall of Fame Motor Inn, King of the Road and the Sheraton downtown to the Municipal Auditorium.

The bus will be in service 2:00-10:00 p.m. on Thursday, October 16, Friday the 17th and Saturday the 18th.

A "Welcome to Phonogram/Mercury Country" banner will be displayed on both sides of the bus for easy identification.

JULY

The heat was on!

Minnie Pearl's pearl of wisdom: "Success is not always getting what you originally thought you wanted. To me, successful people are the ones who leveled with themselves. They were able to realize that in a lot of cases, second best is every bit as good as first choice. We must believe that many times our plan is not God's plan."

Beauregard, the bloodhound that appeared regularly on Hee Haw for six seasons, died of a kidney infection. He would have been nine years old in October . . . **Dolly Parton** was treated for food poisoning . . . **Crystal Gayle** had a "country song of the week" on the **RW** picking board . . . "Movin' On" with **Merle Haggard** had moved into the no. 1 spot . . . **Ronnie Prophet** had been signed to host and perform on a weekly TV series in Canada (to be taped in Toronto).

Linda Hargrove, after a long, frustrating struggle, had written a hit: "Just Get Up and Close the Door," recorded by **Johnny Rodriguez** on Mercury . . . **George Morgan's** death shocked the country music scene . . . **Loretta Lynn** appeared on NBC-TV's "Celebrity Sweepstakes" game show.

Jerry Reed signed to co-star in the **Burt Reynolds'** movie, "Gator" . . . The **Floyd Cramer** Muscular Dystrophy Golf Classic again was a success . . . **Billy Ed Wheeler** joined Capitol's artist roster . . . **Conway Twitty** hot with "Touch the Hand" . . . "Hello Darling," sung in Russian by Twitty, was played during the Apollo-Soyuz space flight . . . **Ly Hon Ly**, a Vietnamese refugee, joined the household of **Tammy Wynette** as governess for her daughters: **Gwen**, **Jackie**, **Tina** and **Georgette** . . . Floods in Fargo, S.D. washed out a planned "Donna Fargo Day."

Boots Randolph soloed for three nights with the **New Orleans Symphony Orchestra** . . . **Lamar Morris** called his band **The Morris Code**—a dot-dash outfit? . . . **Dottie West's** musician husband **Byron Metcalf** underwent surgery for removal of a gall bladder . . . **Waylon Jennings'** mother, Mrs. **Helen Jennings**, died in Phoenix, Ariz. . . . It was announced that a "Boots Randolph Supper Club" would be built in Nashville's well-known Printers Alley (opening scheduled in the early spring of '76).

Billy Sherrill, the silent one, said: "The song is the basis for everything in a successful record. Given a great song you can create a hit record."

Jeannie Seeley and **Hank Cochran** announced they planned to sail to Alaska in their recently purchased customized 50-foot yacht . . . **Charley Pride's** "Hope You're Feelin' Me (Like I'm Feeling You)" was a **RW** pick . . . **Lefty Frizzell** (47) became second major country artist to die in July.

AUGUST

Freddy Fender was roaring again: "Wasted Days and Wasted Nights" . . . **Sonny James'** chartmaker of the week was "What in the World's Come Over You?" . . . **Lefty Frizzell**, shortly before his death, told an interviewer: "When I sing a song, I want it to sound like it's the last thing I'll ever say in my life." Lefty lived a full life!

Lester Flatt underwent open heart surgery and predicted he would return to work in mid-August. (He was—for a brief guest shot on the Opry.) . . . Funny singer-writer **Dick Feller** moved to New York City and announced he had found a new way to create ideas for songs: "I hypnotize myself" . . . **Chet Atkins** turned down an offer to serve as judge at the "Miss Nude America" contest in Rose Lawn, Ind., with a terse "I'm church folks" . . . Grand Ole Opry manager **Hal Durham** forecast an all-time high attendance of 800,000 would see the 1975 Opry shows. Previous peak was last year's 751,546. It's sold out through Christmas . . . It was discovered—by a map watcher—that **Diana Trask** is the most-southern-born country music singer. The Trask doll is a native of Warburton, Australia—and that's way down South, you all! . . . **Glen Campbell** was enshrined in Arkansas' Hall of Fame at Little Rock . . . Punmaster **Bobby Braddock** wrote an instrumental and dedicated it to the kitchen stove. Called it "Hum on the Range."

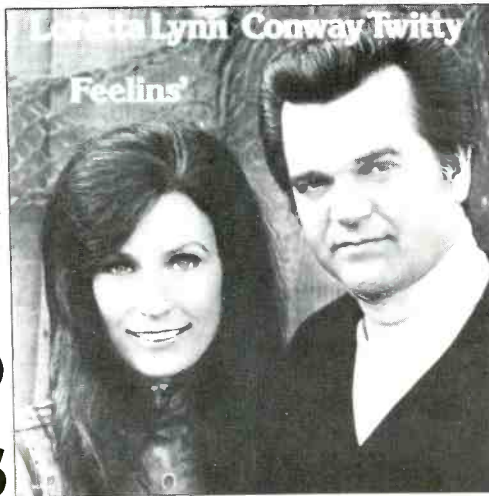
Jim Stafford told newsmen: "I'm a cross between a hick and a hippie. I guess you might call me a 'hickie'" . . . **Dickey Lee's** single of "Rocky" rated a pick in **RW** . . . **Sue Thompson's** "Big Mable Murphy" was big . . . "Apple Flavored Wine"—a new drink? Nope, a recording by **Keith Smith** . . . **Kris Kristofferson**, filming the "Vigilante Force" movie in Hollywood, said: "Acting sure beats working for a living." Kris added: "I want to be a film director—when I grow up" . . . **Loretta Lynn's** agent complained of soreness in his limbs. "I hope you don't have very close veins," Loretta sympathized . . . **Anita Kerr**

(Continued on page 98)

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MCA RECORDS

Red O'Donnell's Year in Review (Continued from page 96)

rejoined—after several years absence—RCA . . . **Ray Griff** signed with Capitol . . . Segments of **Faron Young's** personal appearances at Disneyworld (Orlando) were filmed for an upcoming World of Disney TV show.

Thomas Williams was named manager of Peer-Southern's Nashville office . . . Her fans found **Barbara Fairchild's** "You've Lost That Lovin' Feelin'" to their liking . . . **Henry Gibson, Keith Carradine** and **Ronee Blakely**—who appear in the film—were in Nashville for local premiere of the "Nashville" movie . . . **Bobby Goldsboro** appeared on the Tonight Show.

Danny Davis was slightly hors de horn as a result of three cracked ribs . . . **Misty Rowe** of the Hee Haw TVer was signed for co-starring role in ABC-TV's "When Things Were Rotten" series . . . **Jessi Colter** followed up her "I'm Not Lisa" with "What Happened to Blue Eyes?" . . . **Tanya Tucker's** "San Antonio Stroll" was no stroll in the charts—more of a runaway.

Ronnie Prophet, an underrated, versatile talent, was getting attention as result of his "Sanctuary" single on RCA. The prophecy for Prophet was: A hit.

Veteran **Lucky Moeller** moved his pioneer local talent agency to Okarche, Okla.—his hometown. **Jack Andrews**, his son-in-law, will operate the company while Lucky is recovering from a stroke . . . **Eddie Payne** signed a recording agreement with Melodyland.

WLMD (Laurel, Md.) announced that it was going 100 percent country music . . . **Glen Campbell** was riding high on his "Rhinestone Cowboy" cut . . . **Hank Williams, Jr.** was seriously injured in a fall while mountain climbing near Missoula, Mont. . . **Porter Wagoner** and **Dolly Parton** reported that their "Say Forever, You'll Be Mine" lp

required a year to complete . . . "Day Dreams About Night Things" was another biggie for **Ronnie Milsap** . . . **Red Lane** re-signed with Tree International.

James Summey, better known as **Cousin Jody**, an alumnus of the Grand Ole Opry, died after long illness. Once asked why he took the name of Cousin Jody, Summey replied: "Don't I look like somebody's Cousin Jody?" . . . **Jack Stapp** was elected board chairman (Continued on page 102)



Hank Williams, Minnie Pearl and friends on the Opry stage.

ABC Dot (Continued from page 32)

tight liaison with ABC Music's Los Angeles office, Dianne Petty, professional manager of the Nashville publishing operation, strives to offer Nashville writers broader outlets for their material while giving country artists access to songs from diverse sources.

Ms. Petty stresses the importance of not stereotyping the Nashville writer as "country," a point validated by the success of Jimmy Buffett. Although signed as an exclusive writer through ABC Music's Nashville office, Buffett received a BMI contemporary music award this year for his "Come Monday."

Another step toward broadening the spectrum of opportunities for Nashville writers and artists was ABC Music's acquisition last January of a co-publishing agreement with Dennis Lambert and Brian Potter, producers for Haven Records, a custom label distributed by Capitol Records. Among artists produced by Lambert and Potter are the Righteous Brothers, Tavares, Evie Sands and Glen Campbell. Several songs from Campbell's "Rhinestone Cowboy" album were co-published by ABC Music.

Current revival of interest in country standards which has brought success to such artists as Freddy Fender has found ABC Music well prepared. One of the oldest country-western catalogues in existence, the former M.M. Cole catalogue, has been incorporated into ABC/Dunhill Music. A

new cut by Slim Whiteman on "Mexicali Rose" typifies the resurgence of these older country songs.

The Nashville operation of ABC Music has also been heavily involved in recent months with providing Nashville artists access to an extensive catalogue of rhythm and blues standards. This involvement accompanies ABC Music's acquisition of the Duke Peacock Record Group which also includes purchase of the Don & Lion catalogue.

Writers signed exclusively to the Nashville operation of the ABC Music Publishing Group include Johnny Garver, Ron Chaney, Jimmy Gately, Carl Mann, Mark True, Jimmy Buffett, Jerry "Max" Lane and Delbert McClinton.

With its new location within the ABC/Dot Records office complex, ABC Music Publishing is already enjoying an enlarged, reciprocal role in the records company's activities. And thanks to its newly expanded Nashville base and the union of its forces, ABC/Dot Records has become a country giant with muscle sufficient to spill its records beyond the country charts. Such success will help the Nashville music scene expand even beyond its current accomplishments. With the help of ABC and its artists, managers and employees, Nashville will take an even more significant position in the world's music market.

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Artist & Record
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Chicago Story	A Little Understanding	Sweet Mystery
Goin' Steady	Wine Me Up	Down At The Pawn Shop
My Place In The Sun	Long Gone Happiness On Me	The One You Slip Around With
You've Got Your Troubles	Me Me Spent	It's All The Same To You
Humphrey The Camel	Black Jack County Choir	Way Baby
Husbands & Wives	I'm Getting Better	Learn You To Kiss Me
Oh Singer	Don't Squeeze My Shoulder	My Dream
Stop And	Women Do Funny Things To Me	Our Ship Of Love
Lyng Again	And I'll Be	It's This Heavy Caudal Talk
Tell Me You Love Me	Yes, Me, Peter	Prey Me A Hammer
Leaves & Spring Goodbye	Old Record	Fun & Pages
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Then See Me Later Look	Shave Of A Fool	Sing A Little Song Of Heartache
Helpless	Second Hand Rose	Tellin' Bandon
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Summ'n & Widdin'	Sweet Love & Happiness	Turn Me Loose NO Prud
Wonderful World Of Women	Wallpaper Love	Louisville
The Wheel Of My Wagon	Voltsweeper	Unintegrated Gail
Habit A Ride	Sad Fair	If The Whole World Stopped Turnin'
Before the Next Teardrop Falls	Lonely	The City Hall
I Just Wanted To Know	Red Heartache Stood Up	Hard Luck Joe
Rainbows Are Back In Style	Only You Can Make Me Cry	Laura
She Went A Little Bit Further	Ringside Of Love	Arkansas
Together	Stomped Circles	Race And Names
Words I'm Gonna Have To Eat	Ranger's Walls	Blue Eyed Jane
Adios	and many many others	

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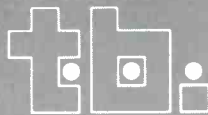


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Earl Scruggs Leads The Way

■ NASHVILLE—At the completion of another year, the Earl Scruggs Revue continues to prove itself one of the premier groups on the musical scene, and their "Anniversary" album, recorded this year, which celebrates Earl's 25 years on Columbia, is a tribute to the continuing broadening of their music horizons.

Banjo genius Earl Scruggs has taken the banjo out of being merely a bluegrass instrument and made it a lead instrument in a group that plays all kinds of music—from blues to country to rock to music that defies description—it's just great music.

1975 saw Earl Scruggs and the Revue featured in an **RW** special section as he celebrated his 25th year recording with Columbia. Their "Anniversary" album became a proven success on the country charts as well as receiving a lot of pop acceptance.

The Revue consists of Earl's three sons—Gary on bass, Randy on guitar and Steve on keyboards

and Jody Maphis, son of country greats Joe and Rose Lee Maphis, on drums. The four of them perform all over the country—with college campuses being a favorite place where the Earl Scruggs Revue always draws huge crowds and tremendous, popular response.

Earl Scruggs is more than just a banjo player and the Revue is more than just a recording group—they are pioneers, clearing trails on the musical woods with their exciting sound that has no category. They step out where no one else does—and Earl Scruggs, the banjo genius, leads the way with his instrument and love for that instrument to play all kinds of music.

A Banner Year For 4 Star Inc.

■ NASHVILLE—In 1975 4 Star Music Company completed the move of its home offices to Nashville, and in January reformed the old 4 Star Record label.

Now in its new six story building at 49 Music Square West, 4 Star has new personalities heading up its departments. 4 Star Music Publishing is under the direction of Mrs. Jean Zimmerman; 4 Star Records is under the hand of Bill Clark, and Dave Woodward controls the sales and marketing of all 4 Star products.

Joe Johnson

Joe Johnson, president of 4 Star, and Peter Sale, the corporate general manager, have predicted only good things for the future, including the completion of 4 Star's own 24 track recording studios.

Joe Johnson, a 25 year veteran of the music industry, will continue to produce many 4 Star artists, including Marie Owens, Betty Jean Robinson, Jimmy Elledge, Peggy Sue, Terri Stubbs, and a new addition to the label, the daughter of country artist George Morgan, Lori Morgan. He also produces MGM recording artist Jerry Wallace. Also, releases from Debra Barber, the Hanburger Brothers, Billy Armstrong, Bonnie Guitart, Denny Denton and Cookie Irene will be on 4 Star Records.

1975 has been a banner year for 4 Star, Inc., but only the first of many, for one of Nashville's most progressive music companies.

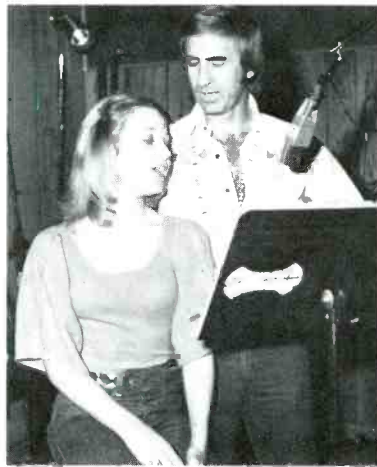
WB Realigns Country Staff

■ NASHVILLE—Jonathan Fricke, general manager of Warner Bros. country division, has announced the reshuffling of staff assignments with the promotion of Judy Bush to the position of director of country sales.

Ms. Bush has extensive marketing experience, serving in sales with the Shelby Singleton Corp., BMI and MGM before joining Warner Bros. in a combo sales/promo capacity. She will combine extensive travel with other duties in helping WEA branches develop country sales.

Buddy Blake has been shifted

Tucker Session



MCA recording artist Tanya Tucker is seen "makin' music" at Nashville's Sound Shop Studios with her new producer, Jerry Crutchfield. The session is expected to be released soon as Tanya's next album for the label.

into the newly-created position of director of creative services, while assisting in both promotion and sales. This will include the development of country oriented public and trade relations, advertising and special assignments involving artist/production exploitations.

Chuck Flood

Chuck Flood remains as national country promotion director. Fricke stated, "this realignment of duties is designed to promote a more complete marketing concept regarding Warner country, utilizing the staff's talent to its fullest."

Hudson-Multicom Ties Provide Growth Impetus

■ NASHVILLE—Bill Hudson & Associates, one of the oldest advertising and public relations agencies on Music Row, has experienced another year of extensive growth through the firm's affiliation with Multicom of London.

The cooperative agreement between Hudson and Multicom allows all accounts on the Hudson roster to be represented by complete branch offices in 11 European countries, including France, the United Kingdom, Germany, Netherlands, Belgium, Italy, Finland, Sweden, Norway, Austria, Spain and Switzerland.

Gospel

This past year also saw the Hudson Agency expand its services into the gospel music industry when it was retained by the Gospel Music Association to initially launch a nationwide campaign in the areas of television and radio. In turn, Hudson became instrumental in establishing a new format for gospel radio stations, which to date, has resulted in several major market stations switching to 100 percent gospel music formats.



Bill Hudson

February of this year also found Hudson's Agency handling the world premiere of "W.W. & The Dixie Dancekings," which was filmed in Nashville and starred Conny Van Dyke and Burt Reynolds.

Clients

Among entertainment clients currently represented by Bill Hudson & Associates are Sound Shop, Inc., Ranwood International, The Country Music Hall of Fame, Camelot Concerts, Ray Griff, Danny Davis and The Nashville Brass and Tree International.

Miller Brings It All Back Home

■ NASHVILLE — January, 1975 found Roger Miller back in Nashville, this time activating the publishing companies which he serves as president: Roger Miller Music, Alrhond and Royal Oak.

Feeling the successes of some of his most recent songwriting ventures, songs in the Walt Disney epic "Robin Hood" as well as another BMI award on "I Believe in the Sunshine," Miller wanted to share this new publishing undertaking with his many Nashville friends.

With offices located in the Capitol Records Building at 38 Music Square West, Miller brought with him Carole Dove, formerly with Tree International, as general manager. It is Ms. Dove's responsibility to work with the writers as well as maintaining all aspects of office management.

In May, 1975 Sonny Throckmorton joined the staff, bringing with him not only years of Nashville-based music experience, but his songwriting talents as well. By early summer the Miller family had grown to five, adding Steve Young and Marcia Routh, two successful writers. Also lending assistance in an independent capacity are Grant Boatright and Terry Smith.

New on the horizon is the foreign representation agreement between Miller and Peer International. Due to the popularity that he has always had throughout Europe, Miller is very excited about this international venture with Peer.

Although Miller has business interests in various major cities, for reasons obvious to everyone Roger Miller's Music home could only be Nashville, Tennessee.

IRDA To Distrib New LS Label

■ NASHVILLE—Universal Entertainment Corporation (UEC) has purchased three publishing companies: Kevin Lee Music, BMI; LS Music, ASCAP; and Cindy Lee Music, SESAC—plus LS Records. All the publishing companies and the record label will be under the direction of the president of UEC, Lee Stoller.

Producers for LS Records are David Byrd, Lee Stoller and Brian Fisher; national promotion director is Bobby Fisher; Carolyn Hol-laran, author of "Your Favorite Country Music Stars," will handle PR; and International Record Distributing Associates will be distributing LS Records.

The first release on the LS label is "Midnight Blue" by Cristy Lane.

**WE
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C. W. McCALL
—MGM RECORDS—**

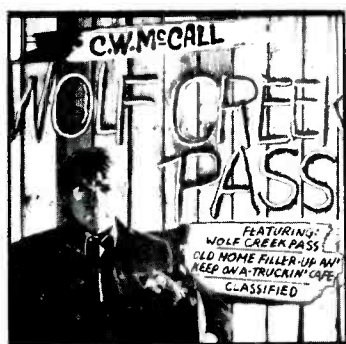
**For Winning Record World's
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For "Wolf Creek Pass"**

Composed by SESAC writers
Chip Davis and Bill Fries

Published by American Gramophone

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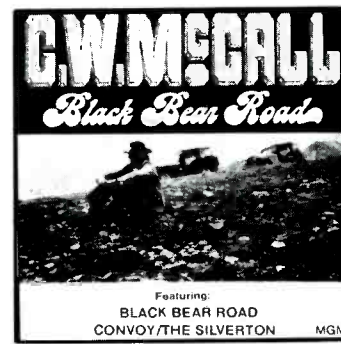
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Omaha, Nebraska 68131

Produced by Don Sears & Chip Davis
Words & Music by C. W. McCall, Bill Fries, Chip Davis
All selections SESAC.

Red O'Donnell's Year in Review (Continued from page 98)

and **Buddy Killen** president of Tree International Music . . . Veteran journalist **Bill Williams**, southeastern editor of *Billboard* magazine, died while attending a baseball game in Atlanta . . . **Johnny Cash** was no longer wearing all-black on stage. Cash's costumes were basically black—but decorated with red, white & blue. "In honor of the bicentennial," he said.

SEPTEMBER

Bob Jennings resigned as vice president and general manager of Four Star music publishing company. He had been with the firm since 1960 . . . **Ike & Marthy Everly**—parents of **Phil & Don**—celebrated their 40th wedding anniversary . . . Avco Records (country division) closed its Nashville office and went out of the country music field . . . **Charley Pride** signed a new contract with RCA; ditto **Jeanne Pruett** with MCA.

Frank Leffel was named director of national promotion/country of Mercury Records . . . **Jack Greene** and **Jeannie Seely** were filmed as entertainers at the "Buddy Killen Day" celebration in Florence, Ala., his hometown . . . **Diana Trask** and husband **Tom Ewen** sold their 14-ton islander sloop and bought a 22 foot ketch . . . **Tommy Overstreet** acquired 40 acres in Tulsa . . . Nice guy **Don Gant** was named vice president and professional manager at Tree International Music. He formerly was with Hickory and ABC Records.

Tammy Wynette was in New York to tape one of ABC-TV's *Wide World of Entertainment* shows . . . **Dick Fulton**—who recorded one single for RCA years ago—was elected mayor of Metro Nashville . . . **Vikki Carr** was in town for Columbia lp session. **Ronnie Bledsoe** produced . . . **Jerry and the Singing Goffs**, local gospel group, were booked to appear at the World Summer Olympics in Montreal, July 25, 1976 . . . **Roy Clark** was recovering from gall bladder surgery.

Danny Davis signed to headline a TV special, "Danny Davis on the Move," at Cypress Gardens, Ga. . . **RW's** song of the week was **Charlie Rich's** "All Over Me" . . . **Jim Halsey's** annual ranch party in Tulsa for talent buyers was again a swinging of a hit . . . **Emmylou Harris** was winging and swinging with "If I Could Only Win Your Love." "The find" of 1975 is Emmylou?

Citadel College (Charleston, S.C.) saluted **Jerry Clower** . . . **Tom T. Hall** headed to Hollywood to tape an appearance on NBC-TV's *Midnight Special* . . . **Tammy Wynette** said: "I'm very happy these days. I don't believe I've ever been any happier. I'm enjoying my children, my home, my work and my lifestyle" . . . **Roy Acuff** celebrated his 72nd birthday and announced he'd never retire.

Don Everly moved back to Nashville and signed with Hickory Records where **Wesley Rose** will handle his sessions . . . The **Statler Brothers'** "I'll Go to My Grave Loving You" was no. 1 in the **RW** chart . . . **John Denver** was nominated in five of the Country Music Association Awards categories . . . **Lester Flatt and Nashville Grass** cut an lp at Sound Shop Studio . . . **Don Gibson** returned to the Grand Ole Opry after 12-year absence. "I don't recollect if I quit them or they quit me," he said by way of reflection on his departure in 1963 . . . **Brenda**

Lee was in Hollywood to tape an appearance on ABC-TV's kiddie show, "Uncle Croc's Block."

C.W. McCall had come alive with "Wolf Creek Pass" and "Black Bear Road," a couple of novelty winners . . . Yes, it was "Daydreams About Night Things" in the no. 1 spot for **Ronnie Milsap** . . . What's new? **Mickey Gilley** and **Barbi Benton** with "Roll You Like A Wheel" on Playboy.

Johnny Rodriguez hot with "Love Put A Song in My Heart" . . . **Conway Twitty** getting hot with "Don't Cry Joni" . . . **Ernest Tubb** and his son **Justin Tubb** formed music publishing company. Their first alliance in the tune field.

It was announced that **Waylon Jennings** would be the speaker at annual Nashville Songwriters Association's Hall of Fame Awards banquet. Waylon a speaker???

Business Booms at Columbia Studios

■ NASHVILLE — The Columbia Recording Studios surpassed all previous records in terms of business volume during the past year. Norm Anderson, studio manager, reports that both Studio "A" and Studio "B" were kept consistently busy throughout 1975.

In light of the heavy business volume, the Columbia Studios launched an extensive campaign to accommodate the increased activities of the Columbia, Epic, and Columbia Custom Label artists, in addition to numerous outside clients who have made extensive use of the Columbia Studios' facilities.

This expansion brought the addition of a new Ampex MM 1100 24-track recorder, one of the first of its type to be installed in Nashville. The 24-track recorder is primarily housed in Studio "A," but can also be used in Studio "B" and in Columbia's overdubbing studio, which has been redesigned to accommodate 24-track.

The studios have expanded their engineering staff with the addition of Dave Malloy and Ronnie Dean to their roster of engineers. Malloy and Dean join other engineers such as Lou Bradley and Ron Reynolds, and one of the best lacquer cutters in the business, M.C. Rather. This group is known as one of the most competent engineering staffs in Nashville.

According to Anderson, general operating costs, utilities and wages increased causing a slight narrowing of profit margins. However, overall sales totals are higher this year than in 1974.

Currently, concentrated plans are being formulated toward the further refinement of Columbia's mastering facilities.

Throughout 1975, Nashville's Columbia Recording Studios' operations continued to provide the quality service that has established it as one of the best in the nation. Columbia's Studio "B," The Quonset Hut, continued to draw a multitude of producers and artists from both the country and contemporary field. Among

the roster of artists who consistently record in Studio "B" are George Jones, Tammy Wynette, Tanya Tucker, Mel Tillis, Merle Haggard, Bob Luman, Johnny Cash, Freddy Weller, Marty Robbins, Sonny James, Johnny Paycheck, Barbara Fairchild and Charlie Rich. Additionally, Andy Williams recorded his first Nashville album in "B."

Studio "A" is now equally as popular as Studio "B." Among the artists who have recorded there in the past year are: David Allan Coe, La Costa, Tennessee Ernie Ford, Sammie Smith, Eddie Rabbit, Even Stevens, Dave Loggins, Lynn Anderson, Red Steagall, Guy and Ralna, Eddie Arnold and Allan Rich.

Stansell and Cochran Debut Ronco Prod.

■ NASHVILLE—Ron Stansell and Paul Cochran have announced the formation of Ronco Productions, Inc. and Stansell Music, BMI.

Ronco Productions, Inc. will be involved with independent record production and personal management of the Classics IV as well as Joe Prewitt and Wes Lee.

Ronco Productions and Stansell Music, BMI, are located at 2022 Powers Ferry Road, Suite 180, Atlanta, Georgia 30339; phone: (404) 434-8781.

Gillan To Moss-Rose



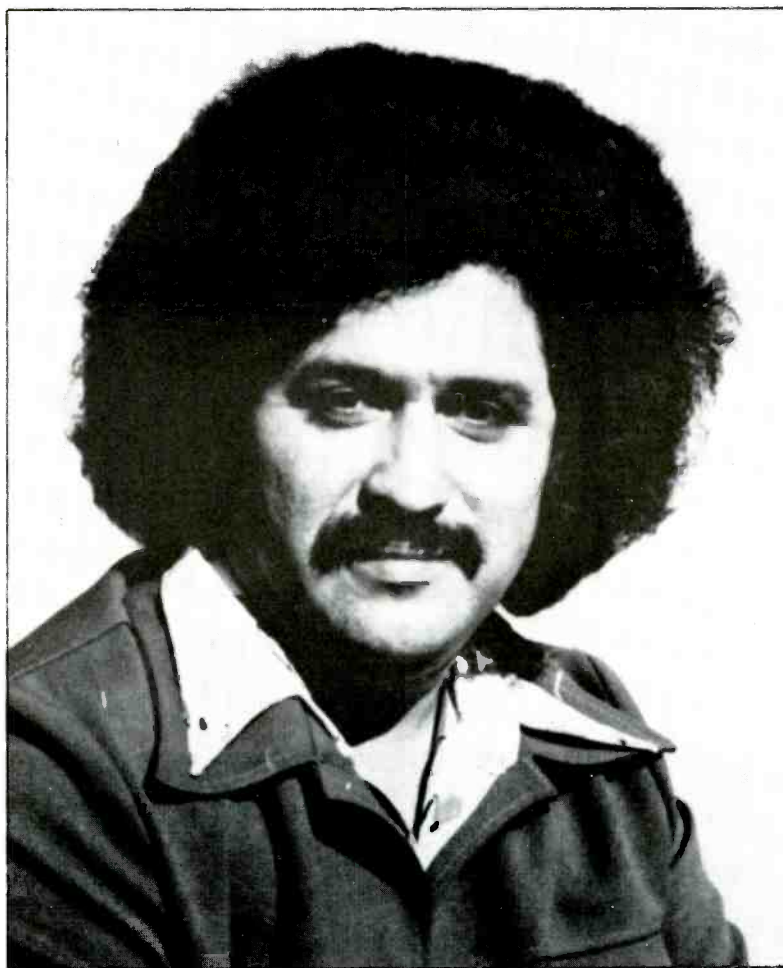
Dave Gillan, who is currently represented by Roy Clark's single, "Heart To Heart," has signed an exclusive songwriter's agreement with Moss-Rose Music Publications, Inc. Shown with Gillan (center) are Don Light (left), president of Moss-Rose, and Chuck Neese, the firm's vice president.

Hand-Out



RCA's Gary Stewart recently came by the Record World offices to take his number one award for "Out of Hand" out of the hand of RW's Marie Ratliff.

*"Thanks
For
Believing
In
Us"*



Current Single: Secret Love

ABC/Dot #DOA 17585

Current Album:

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Clark Polished at Frontier

■ LAS VEGAS—Performers who set out to dazzle an audience with more talent than can be contained within the one voice/one instrument category often run the risk of diluting their crowd's attention and eventually losing it all together. And it all comes down to a rather basic distinction: For all the stage tricks, has magic really taken place?

Magic

When the performer is Roy Clark (ABC Dot), there is no questioning the magic. He is a hard-working self-descriptive definition of what the title "Entertainer of The Year" means to country music on the one hand and the entire world of show business on the other. Roy Clark is amazingly adept at doing so many things so well in what seems to be such a short span of time; it's no wonder at all that he maintains his prominent position in the entertainment world as a multi-faceted country genius.

He can slide from guitar to banjo, to fiddle to just singin' into the mike so effortlessly that the transitions almost defy detection unless that's all you came to see. When folks become part of Clark's audience in Vegas, or anywhere else for that matter, they also know that the boundaries between comedy and serious music-making for the fun of it are likewise craftily made to run into each other without clashing.

Clark has favorite lines that always work and yet is never at a loss for a flood of new intonations or quick ad libs which round out each show as a unique experience. There is so much for him to do that he has taken to placing most of his biggest hits down through the years ("Come Live With Me," "The Tops of My Fingers" etc.) into one swift med-

ley. With the entire Roy Clark Show on stage, there's simply too much going on to allow the most familiar numbers to punctuate the entire evening any other way.

The veteran of some 300 dates a year started his latest three-week engagement here barely out of the hospital after surgery. But it will take more than gall bladder trouble to interfere with this man's pacing. He juggles his schedule in the same Herculean fashion in which he puts on a single show.

The real pros work the hardest and show it the least. And Roy Clark is very much the pro whose very least is his very best.

Supporting acts to Roy Clark included songstress Barbara Fairchild (Columbia) in her own set, banjo man Buck Trent (with whom Clark has recorded the successful "Pair of Fives" lp), and vocal group The Spurrllows.

Barbara Fairchild is a lady who simultaneously loves her band and her audience and thus becomes the link between the two while she is performing. Her live vocal abilities are not solely described by her hits like "The Teddy Bear Song." There is a powerful vibrato and personality under the little girl pose; and they really work well in warming the crowds up to what she herself has to offer. A solo from Buck Trent takes place within the Clark set but doesn't need any proof beyond its own existence to rightfully single out his pickin' talents. Throughout the evening, The Spurrllows keep the harmonies flowing in fine fashion.

Roy Clark was one of the first to bring a Nashville show to Las Vegas. He continues to keep country music alive and well on a national scale that few can match and none can surpass.

Robert Adels



The first WSM recording studio.

CBS Intl.

(Continued from page 48)

leased several times in the United Kingdom, recently captured the number one position on the British pop charts.

George Jones has secured a major role in taking the best of country to the people of Europe. Jones recently completed a successful tour of Europe.

European Successes

Two artists recently signed to the Columbia label have been receiving attention on the European side of the Atlantic. Willie Nelson's most recent album, "Red Headed Stranger," and single, "Blue Eyes Crying In The Rain," are gathering a solid response in Holland and numerous other nations in Europe. Additionally, Lynn Anderson, Bob Luman, Mac Davis and the Oak Ridge Boys have captured international success.

'I Can Help' Wins MOA Award

■ NASHVILLE—"I Can Help" by Billy Swan on Monument Records was voted "Pop Record of the Year" by the members of the Music Operators of America for being this year's biggest record on juke boxes across the country. "I Can Help" was certified gold by

Lavender & Blake

(Continued from page 48)

ender Talent Agency, which has been in operation for the past four years. The combining of the two agencies created representation for over 40 top country music artists.

The renovated operations were designed so the agency can operate in a more proficient and efficient manner. Stated Blake, "Our plans for the future are to keep the Lavender-Blake artists foremost in the minds of talent buyers. We plan to do extensive mail-outs to all of our talent buyers and the major fair associations. We also have a revised system in operation for our agent-buyer relations. Each agent is assigned to a specific territory across the United States and Canada. Therefore, the agent deals only with talent buyers in his area, and this keeps him on a personal basis at all times with his buyers."

the RIAA in December, 1974.

Fred Collins, Jr., president of Music Operators of America, will present Billy Swan with the "Pop Record of the Year" award at the MOA's annual awards banquet to be held in Chicago on Sunday, October 19.

Country Hot Line

(Continued from page 84)

Freddie Hart's "Warm Side of You" is moving rapidly toward national chart status!

Dave Dudley is getting instant action on "Me and Old C. B." at KBOX, KCKN, WINN, KSOP, KFDI and WENO.

Mundo Ray continues to add to his list of believers, with WHOO, KLAQ and WENO now going on "She Brings The Lovin' Home To Me."

Jacky Ward is making a lot of noise with "Dance Her By Me" in San Antonio, Kansas City, Salt Lake City, Lansing and Nashville.

Anne Murray brings new life to "Sunday Sunrise" and another round of chart activity is assured.

Super Strong: Freddy Fender (ABC Dot and GRT), Mickey Gilley and Barbi Benton, Billy Crash Craddock.

Linda Hargrove is off to an early start on "Love Was" at KCKN and WKDA.

SURE SHOTS

Cal Smith — "Jason's Farm"

Elvis Presley — "Pieces of My Life"

Bobby Bare — "Cowboys and Daddys"

David Wills — "She Deserves My Very Best"

LEFT FIELDERS

Dave Dudley — "Me and Old C. B."

Jacky Ward — "Dance Her By Me (One More Time)"

AREA ACTION

Country Cavalleers — "Sweet

Yesterdays" (KKYX, WSLR)

Eddie Weaver — "Here Comes Everybody's Baby" (WBAM)



Jacky Ward

Smiles tell the story. It's been a great year for Country.



Gepner Named IRDA Vice President

■ NASHVILLE — At last week's board of directors meeting of International Record Distributing Associates, president Hank Levine announced the appointment of Marsha Gepner as vice president, administration and public relations.

Background

Ms. Gepner, who has been with IRDA for one year, has been serving in the capacity of office manager and head of public relations. She was previously employed by Midwest Television in Champaign, Illinois, as a writer/producer.



Marsha Gepner

Opry TV Special To Air on ABC

■ NASHVILLE — A documentary on country music entitled "The Grand Ole Opry at 50—A Nashville Celebration," will be filmed in Nashville from now through Oct. 23 and is scheduled to air Nov. 11 at 7:30 p.m. CDT on the ABC network. The show is being narrated by Hal Holbrook with Robert Precht, producer; Irving Waugh of WSM in Nashville executive producer; John Moffitt, director; and Millard Lampell, writer.

Artists on the show, a 90 minute special that celebrates the 50th anniversary into the Opry as well as gives a look at the history and development of country music, include Roy Acuff, Bill Anderson, Chet Atkins, the Carter Family, Johnny Cash, Roy Clark, Freddy Fender, Emmylou Harris,

Grandpa Jones, Loretta Lynn, Barbara Mandrell, Bill Monroe, Minnie Pearl, Charley Pride, Dolly Parton, Marty Robbins, Hank Snow, Ernest Tubb, Porter Wagoner, Deford Bailey and the Crook Brothers.

According to sources, the special will contain about "80 percent pure entertainment" with stills, film clips and tapings rounding out the show being aimed at the television audience.

Hunter Exits M.C.South

■ NASHVILLE—Nick Hunter and Neil Reshen have jointly announced that Hunter is no longer affiliated with M. C. South Management.

Reshen will continue to manage Johnny Paycheck, Willie Nelson and David Allan Coe.

Hunter has taken the position of head of national country promotion for Playboy Records.

The illustration appearing on both the front cover of this issue and the cover of the special country section was done by RW assistant art director John Czajkowski.

Hospitality Suites & Open House

Country Showcase America

4-Star

Tom T. Hall/Johnny Rodriguez

20th Century

RCA

Jim Reeves Enterprises

Mega

Little Richie Johnson

London/Hi

Warner Bros.

Melodyland Tree

Hyatt Regency, Oct. 15-17, 3-9 p.m.

4-Star Bldg., Oct. 16, 4-8 p.m.
King of the Road, Oct. 17-18, 12 mid.-5 a.m.

Sheraton Downtown, Oct. 15-18, evenings

Ramada Inn, Oct. 15, 9 p.m.-12;
Oct. 16-17, 6-9 p.m.

Hyatt Regency, Oct. 16-18, 2-5 p.m.

1907 Division, Oct. 16-18, 10-5 p.m.

Mobile suite on 5th Ave., Oct. 15-18

Capitol Park Inn, Rm 439, Oct. 15-17, 4 p.m.-til

Hall of Fame, Oct. 13-18, evenings

Hall of Fame, lounge, Oct. 16
Lobby of Auditorium—long distance line for radio personnel

Killen Honored by Hometown

■ FLORENCE, ALA.—Buddy Killen, president of Tree International, has been paid the honor of having this year's day of October 3 named after him in his hometown of Florence, Alabama.

Festivities

Festivities for the occasion began when Killen re-visited the respective classes of his alma mater, Coffee High School, where he graduated immediately prior to joining the music industry in Nashville.

personal appreciation to those in attendance at each affair.

In a luncheon held at Turtle Point Country Club on Lake Wilson in Florence, Killen received high praise and a proclamation from his Alabama homeland, as presented to him by Mrs. Cornelia Wallace on behalf of Gov. George Wallace.

Following the luncheon, Killen led a parade that had been specially staged in his honor.

The program then moved to



Helping honor Buddy Killen (left) during "Buddy Killen Day" in Florence, Alabama are (from left) Jack Greene and Jeannie Seely, who entertained, and long-time friend and business associate Jack Stapp.

Later that day, Killen was guest of honor at a VIP reception held on the patio of that city's Holiday Inn, where nearly 450 friends and former classmates gathered to express their individual appreciation and pay tribute to the man they all recalled for loving his music above all else. Numerous Nashvillians, along with a busload of Tree writers and music industry associates, were also present for this portion of "Buddy Killen Day."

Upon returning to his hometown, Killen continuously proclaimed "this is the greatest day of my life," as the young publisher-producer-songwriter moved through every event on the agenda, while expressing his own

Coffee High School football field, where half-time ceremonies honored Killen, at which time he became the recipient of a special proclamation on behalf of Tennessee, as presented by Jim Allen, special advisor to Gov. Ray Blanton.

Winding up the affair at Coffee High's auditorium, Mayor Bill Batson presented Killen with a key to the city, at which point Killen also gave a \$1,000 scholarship to the school.

A special surprise to Killen came when his daughter, Linda, was introduced on stage to sing a song she had written in honor of her dad. The Jack Greene/Jeannie Seely Show concluded the event.

Fabulous Foursome



This foursome is holding reservations to the 17th Annual Country Music Association Banquet/Show scheduled for Friday night, October 17 at the Municipal Auditorium in Nashville. Pictured from left: Bill Hudson, chairman of the gala; Porter Wagoner and Dolly Parton, who are among the performers; and Frank Jones, the producer. Tickets to the banquet are sold out, but tickets to the show, for seats in the balcony, are available.

HAPPY 50TH WSM

The Backbone Of Country Music



MASTERS OF COUNTRY MUSIC

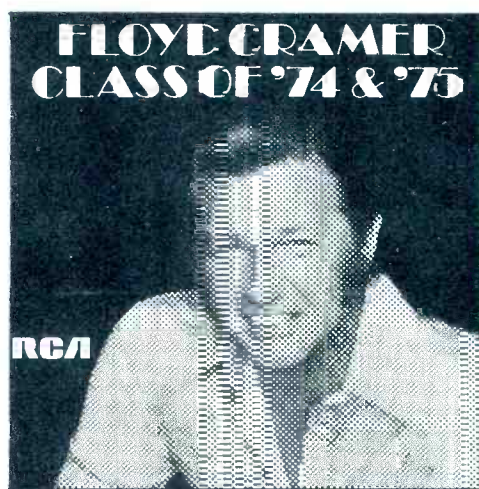


CHET ATKINS



**"THE NIGHT ATLANTA BURNED",
"SONORA" APL/APK/APS1-1233**

**FLOYD
CRAMER**
"The
Last Farewell",
"I Honestly
Love You"



APL/APK/APS1-1191



**DANNY
DAVIS
and the
Nashville
Brass**
"Brannigan",
"Running
Bear"

APL/APK/APS1-1043

RCA Records and Tapes

Bassey Brassy and Bright at Carnegie

■ NEW YORK — Electricity permeated the air on the opening night of Shirley Bassey's (UA) sold out, four night engagement at Carnegie Hall (25). Some 3000 of her idolizing fans turned out on a miserable, rain-drenched night to welcome Miss Bassey in what is, besides a one-song shot on the premiere of the Howard Cossel TV show, her only American appearance of the past two years. The scarcity of her State-side appearances is due to her international star status.

The evening's proceedings were very special as there hasn't been as extraordinary a performer-audience rapport in many years. Her appeal is not as wide as Garland's was or Streisand's is, but the feeling is the same.

The evening began with an overture comprising Bassey's fa-

A&M College Promo

■ LOS ANGELES — A&M college department director Rob Wunderlich has announced special promotion campaigns designed to support label artist Tim Weisberg's latest album, "Listen to the City," and his current college tour.

In addition to the usual publicity materials, interviews, advertising and promotional giveaways, Wunderlich said that a special poster campaign including appearance "snipes" to announce individual dates was devised. The latter were designed for the Weisberg tour by A&M merchandising director Barry Grieff.

Stickers will also be distributed through A&M's campus rep system. The stickers will read, "Students wanted to listen to the city."

Other A&M artists grooming for the college market include Valdy, who is to be showcased at the NEC and at Passim's in Boston, and Joan Armatrading.

Joan Baez To Sing In 'Metamorphoses'

■ LOS ANGELES—Joan Baez has been set by producer/director Takashi to sing two special songs for the upcoming \$3 million dollar full-length animated film production of "Metamorphoses" for Sanrio Film Corporation of America. The announcement was made by vice president Candice Tanny.

Ms. Baez has composed one of the two original songs she will be singing, entitled "Who Are We Now," with lyrics by Michael Young, and "Changes," words and music by Michael Young. Both songs will be sung acapella and recorded at the Wally Heider Sound Studios in San Francisco. Robert Randles is producing.

miliar repertoire, played by a full 30 man orchestra, conducted by Arthur Greenslade. In anticipation of Miss Bassey the audience applauded warmly, as the overture came to an end.

The orchestra then struck up the opening bars to "Goldfinger," one of Miss Bassey's greatest hits. At this point, the audience again applauded, the spotlight aimed at side stage, and Miss Bassey appeared. Wearing a revealing black lame gown with feather boa trim and gold lining, she immediately displayed a high sense of theatrics. With the word "Goldfinger" bursting from her lips, the songstress launched a song parade of "top forty" hits. The first six-song set included the opening number plus versions of the Carpenters "For All We Know" and "Sing," "Johnny One Note" and "Something." Even though the brassy-voiced vocalist records and sings mostly others' hit material, her personal touch endures.

The star then exited, only to be called back for a second set. A snazzy version of "Hey, Big Spender," a creamy smooth cover of "The Way We Were," combined with selections from her current album, "Good, Bad But Beautiful," climaxed the second half of the show. She delivered the lyrics with swank, stylistic, showmanship. Stressing her song by rapidly syncopated hand-gestures, Shirley slinked and strutted across the stage, ad libbing freely, as though she and the audience were long-time acquaintances.

Pablo LaPrelle

Taj Mahal Keeps It Together

■ NEW YORK — Taj Mahal has been making uncompromising music on Columbia for almost 10 years. His latest album, "Music Keeps Me Together," again displays Taj's talent to blend diverse musical forms into a unified whole. Taj claims the achievement of starting the "concept" album with "Natch'l Blues" and "Giant Step"/"Ole Folks At Home." In an interview with **RW**, he said "some groups would do great r&b hits and you put on the album and get the hit song and the rest would be fill. I wanted every song on 'Natch'l Blues' to relate to each other."

Taj's refusal to limit himself to any category has kept his music continuously fresh and vital. He notes, "today everything is coming around again, except bigger; latin, blues, calypso, reggae, which they're now calling rockers." There is a strong reggae influence in "Music Keeps Me Together." Taj commented on Bob

Don Inks Marrero Group



Don King has announced the signing of the Ricardo Marrero Group to Don Records. Marrero will be among the first artists to be released on the label. Pictured from left are: Marrero; King; Debra Franqui, president of Yu Qui Yu Productions; and Lloyd Price, president of IIT, Inc., a division of Don King Productions. IIT, Inc. will distribute Don Records.

McNulty Bows Firm

■ LOS ANGELES — Ron McNulty has announced the formation of Professional McNulty Productions, for the purpose of artists management, concert promotion and motion picture promotions.

Professional McNulty Productions is presently managing John Snell, Joyce Bryant, Scott Daniels and L. A. Manchester.

Corporate officers include Ron McNulty, chairman/president; Al Verdi, executive vice president; Les Goolsby, vice president; and Edith McNulty administrative assistant.

Offices for the new company will be at 3686 Carson St. Suite 300 Torrance, California; phone: (213) 540-7229.

Special ASF Award Won by Rod McBrien

■ NEW YORK—Rod McBrien, an advertising executive, has won the American Song Festival's special Bicentennial entry for "Happy Birthday USA." He collaborated on the song with Sarah Daly, Hal Friedman and Fred Stark. McBrien also won the American Song Festival's top prize of \$30,500 in 1974.

Seven Honorable Mentions, each representing \$100 in merchandise from Radio Shack outlets were also awarded in the Bicentennial category.

Polydor Intl. Pacts Crosby & Nash

■ HAMBURG—David Crosby and Graham Nash have signed an exclusive record deal with Polydor International for all markets outside the USA and Canada. The deal was announced here by Mike Halas, head of popular music management at Polydor Intl.

The duo, which record for ABC Records in the USA and Canada, already has a first album prepared, "Wind on the Water," which has just been released in the USA and will be available from Polydor almost immediately.

The new agreement only calls for albums by Crosby and Nash as a duo. Their solo activities and their commitments as members of the Crosby, Stills, Nash and Young group remain with Atlantic Records worldwide.

Halas commented: "This very important signing represents the first in a series of major artist acquisitions by Polydor International. We are aggressively seeking further top international stars to add luster to the company's roster, while at the same time developing our own new acts."

Howard Newman

DISCO FILE TOP 20

1. **CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON**
GLORIA GAYNOR—MGM (lp cuts)
2. **FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Intl. (lp cut)
3. **FIRE/YOU SET MY HEART ON FIRE**
TINA CHARLES—Columbia
4. **EVERY BEAT OF MY HEART**
CROWN HEIGHTS AFFAIR—Delite (lp cut)
5. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis (lp cut)
6. **PEANUT VENDOR**
RITCHIE FAMILY—20th Century—(lp cut)
7. **DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
8. **BRAZIL/FRENESI**
RITCHIE FAMILY—20th Century (lp cuts)
9. **IT ONLY TAKES A MINUTE**
TAVARES—Capitol
10. **CARAVAN/WATUSI STRUT**
DEODATO—MCA (lp cut)
11. **I LIKE IT**
SILVER CONVENTION—Midland Intl. (lp cut)
12. **SUMMER OF '42/EXODUS**
BIDDU ORCHESTRA—Epic (single/import lp cut)
13. **ANYTHING GOES**
RON CARTER—Kudu (lp cut, not yet released)
14. **PEACE PIPE**
B.T. Express—Scepter/Roadshow (lp cut)
15. **MESSIN' WITH MY MIND**
LABELLE—Epic
16. **HOOKED FOR LIFE**
TRAMPS—Atlantic
17. **SOMEBODY'S GOTTA GO**
MIKE & BILL—Moving Up/Arista
18. **SUNNY**
YAMBU—Montuno
19. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
20. **ANOTHER GIRL**
SILVER CONVENTION—Midland Intl.

Black Oak Sets Intl. Publishing

■ LOS ANGELES—Black Oak Arkansas has concluded a series of publishing agreements for its music, covering eight areas outside where Black Oak administers its own publishing.

Rights in France, Germany and the United States and Canada, the United Kingdom have been granted Warner Bros. Music, according to manager Butch Stone, while in Spain, Israel and Africa the songs are with Ivan Mogull Music Corp.

Agreements also have been concluded with Intersong Basart Publishing Group, for Holland, and Multitone AB, for the Scandinavian countries, Stone said.

BJ Signs SS Fools

■ LOS ANGELES — SS Fools, group formed around three former original instrumentalists with Three Dog Night, has signed for personal management with BJ Management, Los Angeles, according to company principal Burt Jacobs.

The ex-Dogs are Joe Schermie, bass, Floyd Sneed, drums, and Mike Allsup, guitar, who are joined in SS Fools by Bobby Kimball, vocals and keyboards, Wayne Deviller, keyboards, and Stan Seymour, guitar.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ It's always nice when a week that appeared so unpromising as far as records were concerned turns out to be full of minor to above-average pleasures (a thrill—a genuine thrill—is more than we expect these days). Here are some of the high spots:

Ever since "The Mexican" was discovered on **Babe Ruth's** early "First Base" album (Harvest/Capitol), hip DJs have been anxiously testing out each new album by the Canadian group, hoping they'll come up with something else that exciting on the dance floor. They have now with a 6:40 cut on their new Capitol album called "Elusive" (the album: "Stealin' Home") that is already picking up play in New York (Phil Gill put it in his top 10 immediately and Tony Smith says it's coming on very strong at Barefoot Boy). Basically, it's hard-edged rock but with a lot of very fluid keyboard work to vary the texture and a fine instrumental second half that finishes it off beautifully: the album cut of the moment.

The Miracles' surprising "City of Angels" (Tamla) finally arrived so now I can appreciate the complete (6:52) "Love Machine," reviewed here last week as a two-part single. This is hardly the Miracles we knew and loved, but, under the production of **Freddie Perren**, the group has made a spectacular step in the same direction **Hal Davis** took the **Jackson 5** on their breakthrough "Get It Together" album. "Love Machine" clearly cops from "Dancing Machine," but when the results are this sharp you can't really carp about Motown's tendency to repeat successful formulas. The other cut already making an impact (see Tony Smith's and Phil Gill's top 10 lists) is the album's opener, an instrumental "Overture" highlighted by a exhilarating use of strings. All the cuts were written by original Miracle **Pete Moore** and **William Griffin**, **Smokey Robinson's** replacement in recent years—

(Continued on page 145)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BAREFOOT BOY/NEW YORK
DJ: Tony Smith

ANYTHING GOES—Ron Carter—Kudu (lp cut, not yet released)

CARAVAN/WATUSI STRUT—Deodato—MCA (lp cut)

CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON—Gloria Gaynor—MGM (lp cuts)

EL CARAVANERO—Chocolate Boys—Disques Elver (import lp cut)

EVERY BEAT OF MY HEART/FOXY—Crown Heights Affair—Delite (lp cuts)

LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)

MESSIN' WITH MY MIND—Labelle—Epic

OVERTURE—Miracles—Tamla (lp cut)

PEANUT VENDOR/FRENESI/BRAZIL—Ritchie Family—20th Century (lp cuts)

2 PIGS AND A HOG—Cooley High

Soundtrack—Motown (lp cut)

IRON RAIL/BROOKLYN, N.Y.
DJ: Phil Gill

ANYTHING GOES—Ron Carter—Kudu (lp cut, not yet released)

CHANGE WITH THE TIMES/EARTHQUAKE—Van McCoy—Avco (single/lp cut)

ELUSIVE—Babe Ruth—Capitol (lp cut)

FUNK DOWN—Mongo Santamaria—Vaya (lp cut)

LET ME BE THE #1—Dooley Silverspoon—Cotton

LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)

OVERTURE/LOVE MACHINE—Miracles—Tamla (lp cuts)

OUR DAY WILL COME—Frankie Valli—Private Stock

PEANUT VENDOR/FRENESI/BRAZIL—Ritchie Family—20th Century (lp cuts)

WHAT KIND OF PERSON ARE YOU?/HALF OF YOUR HEART/JUST LOOK WHAT YOU'VE DONE—Zulema—RCA (lp cuts, not yet released)

PIER 9/WASHINGTON, D.C.
DJ: Mitch Schatsky

ANYTHING GOES/BARETTA'S THEME—Ron Carter—Kudu (lp cuts, not yet released)

BREAKAWAY—Ernie Bush—Contempo (import)

CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON—Gloria Gaynor—MGM (lp cuts)

EVERY BEAT OF MY HEART—Crown Heights Affair—Delite (lp cut)

EXODUS/SUMMER OF '42/ARANJUEZ MON AMOUR—Biddu Orchestra—Epic (import lp cuts)

LET'S DO THE LATIN HUSTLE—Eddie Drennon & BBS Unltd.—Friends & Co.

LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)

PEANUT VENDOR/FRENESI/BRAZIL—Ritchie Family—20th Century (lp cuts)

SOUL DRACULA—Hot Blood—Disques Carrere (import)

WHOSE LITTLE GIRL ARE YOU—Billy Ocean—GTO (import)

PENROD'S/NEW YORK (LONG ISLAND)

DJ: Jackie McCloy

CARAVAN/WATUSI STRUT—Deodato—MCA (lp cut)

CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON—Gloria Gaynor—MGM (lp cuts)

EL CARAVANERO—Chocolate Boys—Disques Elver (import lp cut)

EVERY BEAT OF MY HEART—Crown Heights Affair—Delite (lp cut)

FIRE/YOU SET MY HEART ON FIRE—Tina Charles—Columbia

FLY, ROBIN, FLY—Silver Convention—Midland Intl. (lp cut)

MAGIC OF THE BLUE—Blue Magic—Atlantic/Atco (disco version)

NOWHERE—Hokis Pokis—Black Magic

PEANUT VENDOR/FRENESI/BRAZIL—Ritchie Family—20th Century (lp cuts)

SUNNY—Yambu—Montuno

Nelson-Columbia Pact

(Continued from page 3)

Lone Star will not be a separate label distributed by Columbia, but rather a production agreement that involves use of the Lone Star logo. Currently signed to the label are the Milton Carroll Band, Billy C. and the Jody Payne Band. Willie Nelson has a gospel album and some live material, recorded at the Texas Opry House, in the can to be released.

Willie Nelson's next album release for Columbia is a tribute to Lefty Frizzell scheduled this fall after another single (probably "Can I Sleep In Your Arms Tonight, Lady") has been released from his "Red Headed Stranger" lp. After this, the gospel album will be released under the Columbia-Lone Star logo and it is a possibility all future releases by Nelson will be on the Columbia-Lone Star logo.

The main offices for Lone Star will be headquartered in Neal Reshen's offices at 50 W. 57 St. in New York. Reshen is Nelson's manager. Nelson will be president of the venture and will be involved with acquiring and signing the talent for the roster with Reshen as vice president. Also involved is a publishing company, Liberty Hill, a BMI affiliate that has signed Milton Carroll and Billy C. as writers.

Allmans Get Gold

■ MACON, GA. — The Allman Brothers Band's most recent Capricorn album "Win, Lose Or Draw," has been certified gold by the RIAA.

Fast Risers Dominate Top LP Chart Spots

(Continued from page 3)

of the top 10 in recent months. And with the exception of E,W&F (in its 32nd week on The Album Chart, currently at 42), all of these artists' albums continue a steady hold in the top 30. New releases from Olivia Newton-John (MCA-bulleted at 20), George Harrison (Apple-16 with a bullet) and David Crosby and Graham Nash (ABC-29 with a bullet) represent the beginning of a second influx of pre-Christmas product that will also include new packages from chart veterans such as The Who (MCA), Paul Simon (Col), Art Garfunkel (Col), Neil Sedaka (Rocket), the late Jim Croce (Lifesong), and Elton John (MCA), among others. Also coming in time for the holiday gift giving season will be greatest hits packages from groups such as Chicago (Col), Jethro Tull (Chrysalis), the Faces (Warner Bros.) and Seals and Crofts (Warner Bros.).

SALESMAKER OF THE WEEK



EXTRA TEXTURE GEORGE HARRISON Apple

TOP RETAIL SALES THIS WEEK

EXTRA TEXTURE—George Harrison—Apple
WINDSONG—John Denver—RCA
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WISH YOU WERE HERE—Pink Floyd—Col
WIND ON THE WATER—David Crosby & Graham Nash—ABC

CAMELOT/NATIONAL

DREAM—Nitty Gritty Dirt Band—UA
DREAM WEAVER—Gary Wright—WB
HUNGRY YEARS—Neil Sedaka—Rocket
KISS ALIVE—Kiss—Casablanca
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
NIGHTRIDER—Charlie Daniels Band—Kama Sutra
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

MUSICLAND/NATIONAL

CAPTURED ANGEL—Dan Fogelberg—Epic
CLEARLY LOVE—Olivia Newton-John—MCA
DREAM—Nitty Gritty Dirt Band—UA
EXTRA TEXTURE—George Harrison—Apple
FOOL FOR THE CITY—Foghat—Bearsville
KISS ALIVE—Kiss—Casablanca
NIGHTRIDER—Charlie Daniels Band—Kama Sutra
PORTRAIT GALLERY—Harry Chapin—Asylum
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WINDSONG—John Denver—RCA

RECORD BAR/NATIONAL

CAPTURED ANGEL—Dan Fogelberg—Epic
CLEARLY LOVE—Olivia Newton-John—MCA
EXTRA TEXTURE—George Harrison—Apple
FOOL FOR THE CITY—Foghat—Bearsville
HUNGRY YEARS—Neil Sedaka—Rocket
KISS ALIVE—Kiss—Casablanca
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
SPLIT COCONUT—Dave Mason—Col
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA

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

BORN TO RUN—Bruce Springsteen—Col
BRAZIL—Ritchie Family—20th Century
KISS ALIVE—Kiss—Casablanca
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis

SAVE ME—Silver Convention—Midland Intl.
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

SAM GOODY/EAST COAST

BORN TO RUN—Bruce Springsteen—Col
KISS ALIVE—Kiss—Casablanca
LET THERE BE MUSIC—Orleans—Asylum
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
PORTRAIT GALLERY—Harry Chapin—Elektra
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
SECOND STEP—Aztec Two Step—RCA
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

TWO GUYS/EAST COAST

CLEARLY LOVE—Olivia Newton-John—MCA
EXTRA TEXTURE—George Harrison—Apple
HOTLINE—J. Geils Band—Atlantic
HUNGRY YEARS—Neil Sedaka—Rocket
IN THE CITY—Tavares—Capitol
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
SAVE ME—Silver Convention—Midland Intl.
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

BORN TO RUN—Bruce Springsteen—Col
CAPTURED ANGEL—Dan Fogelberg—Epic
DRIVE ON—Mott—Col
EXTRA TEXTURE—George Harrison—Apple
FUNKY KINGSTON—Toots & The Maytals—Island
HOME PLATE—Bonnie Raitt—WB
INSEPARABLE—Natalie Cole—Capitol
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
TUBES—A&M
WISH YOU WERE HERE—Pink Floyd—Col

GARY'S/RICHMOND

BORN TO RUN—Bruce Springsteen—Col
CAPTURED ANGEL—Dan Fogelberg—Epic
CLEARLY LOVE—Olivia Newton-John—MCA
EXTRA TEXTURE—George Harrison—Apple
NIGHTRIDER—Charlie Daniels Band—Kama Sutra
NOMADNESS—Strawbs—A&M
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

FOR THE RECORD/BALTIMORE

BOOGIE DOWN U.S.A.—Peoples Choice—TSOP
BORN TO RUN—Bruce Springsteen—Col
DON'T IT FEEL GOOD—Ramsey Lewis—Col
MAN-CHILD—Herbie Hancock—Col
MORE MILES PER GALLON—Buddy Miles—Casablanca
NASTY GAL—Betty Davis—Island
PRESSURE SENSITIVE—Ronnie Laws—Blue Note
THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco
VISIONS OF A NEW WORLD—Lonnie Liston Smith—Flying Dutchman
WISH YOU WERE HERE—Pink Floyd—Col

WAXIE MAXIE/WASH., D.C.

DISCO KID—Van McCoy—Avco
DON'T IT FEEL GOOD—Ramsey Lewis—Col
EXTRA TEXTURE—George Harrison—Apple
FIRST CUCKOO—Deodato—MCA
HEART OF THE CITY—Barrabas—Atco
HIGHER THAN HIGH—Undisputed Truth—Gordy
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco
VISIONS OF A NEW WORLD—Lonnie Liston Smith—Flying Dutchman
WINDSONG—John Denver—RCA

NATL. RECORD MART/MIDWEST

CLEARLY LOVE—Olivia Newton-John—MCA
DARYL HALL & JOHN OATES—RCA
EXTRA TEXTURE—George Harrison—Apple
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
SEARCHIN' FOR A RAINBOW—Marshall Tucker Band—Capricorn
SECOND ANNIVERSARY—Gladys Knight & the Pips—Buddah
WIN, LOSE OR DRAW—Allman Brothers Band—Capricorn
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

HANDELMAN/DETROIT

ATLANTIC CROSSING—Rod Stewart—WB
BORN TO RUN—Bruce Springsteen—Col
CAUGHT IN THE ACT—Grand Funk Railroad—Capitol
CLEARLY LOVE—Olivia Newton-John—MCA
EXTRA TEXTURE—George Harrison—Apple
INSEPARABLE—Natalie Cole—Capitol
KISS ALIVE—Kiss—Casablanca
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
PRESSURE SENSITIVE—Ronnie Laws—Blue Note
WIN, LOSE OR DRAW—Allman Brothers Band—Capricorn

ONE OCTAVE HIGHER/ CHICAGO

BORN TO RUN—Bruce Springsteen—Col
CAPTURED ANGEL—Dan Fogelberg—Epic
EXTRA TEXTURE—George Harrison—Apple
FOOL FOR THE CITY—Foghat—Bearsville
SAVE ME—Silver Convention—Midland Intl.
SEARCHIN' FOR A RAINBOW—Marshall Tucker Band—Capricorn
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

RECORD REVOLUTION/ CLEVELAND

BORN TO RUN—Bruce Springsteen—Col
DRIVE ON—Mott—Col
EXTRA TEXTURE—George Harrison—Apple
FLYING AGAIN—Flying Burrito Brothers—Col
LIVE—Sensational Alex Harvey Band—Atlantic
MAN-CHILD—Herbie Hancock—Col
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
SPLIT COCONUT—Dave Mason—Col
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WISH YOU WERE HERE—Pink Floyd—Col

POPLAR TUNES/MEMPHIS

BRAZIL—Ritchie Family—20th Century
CAPTURED ANGEL—Dan Fogelberg—Epic
EXTRA TEXTURE—George Harrison—Apple
HUNGRY YEARS—Neil Sedaka—Rocket

IN THE SLOT—Tower of Power—WB
INSEPARABLE—Natalie Cole—Capitol
SPLIT COCONUT—Dave Mason—Col
STACKED DECK—Amazing Rhythm Aces—ABC
WARNER BROS. PRESENTS MONTROSE—WB
WIND ON THE WATER—David Crosby & Graham Nash—ABC

CIRCLES/ARIZONA

BAY CITY ROLLERS—Arista
CAPTURED ANGEL—Dan Fogelberg—Epic
CITY OF ANGELS—Miracles—Tamla
CLEARLY LOVE—Olivia Newton-John—MCA
EXTRA TEXTURE—George Harrison—Apple
IN THE SLOT—Tower of Power—WB
KISS ALIVE—Kiss—Casablanca
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA

WHEREHOUSE/CALIFORNIA

CLEARLY LOVE—Olivia Newton-John—MCA
DRIVE ON—Mott—Col
EXTRA TEXTURE—George Harrison—Apple
HOME PLATE—Bonnie Raitt—WB
HUNGRY YEARS—Neil Sedaka—Rocket
INSEPARABLE—Natalie Cole—Capitol
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
REINFORCEMENT—Brian Auger—RCA
SECOND ANNIVERSARY—Gladys Knight & the Pips—Buddah
SPLIT COCONUT—Dave Mason—Col

LICORICE PIZZA/LOS ANGELES

BORN TO RUN—Bruce Springsteen—Col
CAPTURED ANGEL—Dan Fogelberg—Epic
EXTRA TEXTURE—George Harrison—Apple
KISS ALIVE—Kiss—Casablanca
LISTEN TO THE CITY—Tim Weisberg—A&M
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WARNER BROS. PRESENTS MONTROSE—WB
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

TOWER/LOS ANGELES

CITY OF ANGELS—Miracles—Tamla
CLEARLY LOVE—Olivia Newton-John—MCA
FUNKY KINGSTON—Toots & the Maytals—Island
HUNGRY YEARS—Neil Sedaka—Rocket
MAN-CHILD—Herbie Hancock—Col
ONCE I LOVED—Esther Satterfield—A&M
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
SECOND ANNIVERSARY—Gladys Knight & the Pips—Buddah
SPLIT COCONUT—Dave Mason—Col
WIND ON THE WATER—David Crosby & Graham Nash—ABC

EVERYBODY'S RECORDS/ NORTHWEST

CHEWING PINE—Leo Kottke—Capitol
EXTRA TEXTURE—George Harrison—Apple
FOOL FOR THE CITY—Foghat—Bearsville
HUNGRY YEARS—Neil Sedaka—Rocket
KISS ALIVE—Kiss—Casablanca
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
SPLIT COCONUT—Dave Mason—Col
TED NUGENT—Epic
WARNER BROS. PRESENTS MONTROSE—WB
WIND ON THE WATER—David Crosby & Graham Nash—ABC

OCTOBER 18, 1975



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

OCT.
18OCT.
11WKS. ON
CHART

1 **1** **WINDSONG**
JOHN DENVER
RCA APL1 1183
(2nd Week)

**3** **F**

2	2	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	4	F
3	4	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	14	F
4	3	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	6	F
5	5	WIN, LOSE OR DRAW ALLMAN BROTHERS BAND/Capricorn CP 0156 (WB)	5	F
6	6	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	17	F
7	9	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	3	F
8	7	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA MCA 2142	20	F
9	11	MINSTREL IN THE GALLERY JETHRO TULL/Chrysalis CHR 1082 (WB)	4	F
10	8	BLUES FOR ALLAH GRATEFUL DEAD/Grateful Dead GD LA494 G (UA)	7	F
11	10	KC & THE SUNSHINE BAND /TK 603	11	F
12	12	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	11	F
13	14	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	18	F
14	13	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875	7	F
15	15	OUTLAWS /Arista 4042	12	F
16	46	EXTRA TEXTURE GEORGE HARRISON/Apple SW 3420	2	F
17	17	E.C. WAS HERE ERIC CLAPTON/RSO SO 4809 (Atlantic)	7	F
18	19	GREATEST HITS CAT STEVENS/A&M SP 4519	15	F
19	20	CAUGHT IN THE ACT GRAND FUNK RAILROAD/Capitol SAAB 11445	6	X
20	35	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA MCA 2148	2	F
21	21	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA441 F	16	F
22	25	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/Capricorn CP 0161 (WB)	5	F
23	29	CAPTURED ANGEL DAN FOGELBERG/Epic PE 33499	3	F
24	44	NIGHTRIDER THE CHARLIE DANIELS BAND/Kama Sutra KSBS 2607 (Buddah)	4	F
25	18	HONEY OHIO PLAYERS /Mercury SRM1 1038	10	F
26	16	SO FINE LOGGINS & MESSINA/Columbia PC 33810	6	F
27	27	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	20	F
28	22	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise 2227 (WB)	10	F
29	55	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ABC ABCD 902	2	F
30	30	GREATEST HITS ELTON JOHN/MCA MCA 2128	48	F
31	34	FLEETWOOD MAC /Reprise MS 2225 (WB)	12	F
32	36	AL GREEN IS LOVE AL GREEN/Hi SHL 32092 (London)	8	F
33	42	HOT LINE J. GEILS BAND/Atlantic SD 18147	4	F
34	23	MELLOW MADNESS QUINCY JONES/A&M SP 4526	9	F
35	37	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 3405	18	F
36	43	DESOLATION BOULEVARD SWEET/Capitol ST 11369	9	F
37	39	PHOENIX LABELLE/Epic PE 33579	5	F
38	26	FANDANGO ZZ TOP/London PS 656	23	F
39	24	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	14	F
40	32	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	31	F
41	47	INSEPARABLE NATALIE COLE/Capitol ST 11429	7	F
42	28	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/Columbia PC 33280	32	F
43	85	KISS ALIVE KISS/Casablanca NBLP 7020	2	F
44	38	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	25	F
45	45	HEARTS AMERICA /Warner Bros. BS 2852	28	F
46	41	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	8	F
47	53	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	7	F
48	49	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	19	F
49	31	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020	23	F

50	50	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11481	13	F
51	51	DARYL HALL & JOHN OATES /RCA APL1 1144	5	F
52	52	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/w/ BECK/Kudu 23S1 (Motown)	11	F
53	63	DON'T IT FEEL GOOD RAMSEY LEWIS/Columbia PC 33800	3	F
54	58	LET THERE BE MUSIC ORLEANS/Asylum 7E 1029	5	F
55	65	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	13	F
56	33	RITCHIE BLACKMORE'S RAINBOW /Polydor PD 6049	9	F
57	57	ON THE BORDER EAGLES/Asylum 7E 1004	56	F
58	60	BARRY MANILOW I /Arista 4007	8	F
59	40	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	27	F
60	81	DREAM NITTY GRITTY DIRT BAND /United Artists LA469 G	3	F
61	74	PORTRAIT GALLERY HARRY CHAPIN/Elektra 7E 1041	3	F
62	69	THIRTEEN BLUE MAGIC BLUE MAGIC/Atco SD 36120	4	F
63	70	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	59	F
64	73	RIDIN' HIGH JERRY JEFF WALKER/MCA MCA 2156	3	F
65	72	JOHN DENVER'S GREATEST HITS /RCA APL1 0374	97	F
66	66	DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2866	9	F
67	83	THE HUNGRY YEARS NEIL SEDAKA/Rocket P16 2157 (MCA)	2	F
68	67	MAIN COURSE BEE GEES/RSO 4807 (Atlantic)	16	F
69	59	BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/Epic KE 33290	31	F
70	48	SHEHERAZADE AND OTHER STORIES RENAISSANCE/Sire SASD 7510 (ABC)	7	F
71	71	SABOTAGE BLACK SABBATH/Warner Bros. BS 2822	9	F

CHARTMAKER OF THE WEEK

72 — **SPLIT COCONUT**
DAVE MASON
Columbia PC 33698

**1** **F**

73	56	CHAIN REACTION CRUSADERS/ABC Blue Thumb BTSD 6022	8	F
74	86	HOME PLATE BONNIE RAITT/Warner Bros. BS 2864	2	F
75	75	VENUS AND MARS WINGS/Capitol SMAS 11419	19	F
76	76	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	41	F
77	80	THE MANHATTAN TRANSFER /Atlantic SD 18133	4	F
78	87	LISTEN TO THE CITY TIM WEISBERG/A&M SP 4545	2	F
79	79	IN THE CITY TAVARES/Capitol ST 11369	9	F
80	54	JAWS SOUNDTRACK/MCA MCA 2087	8	F
81	121	WILL 'O THE WISP LEON RUSSELL/Shelter 2138 (MCA)	1	F
82	82	HORIZON CARPENTERS/A&M SP 4530	17	F
83	93	JOHN FOGERTY /Asylum 7E 1046	2	F
84	84	AN EVENING WITH JOHN DENVER /RCA CPL2 0764	28	J
85	97	BAY CITY ROLLERS /Arista 4049	2	F
86	90	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE BRUCE SPRINGSTEEN/Columbia KC 32432	4	F
87	112	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	1	F
88	88	JAMAICA SAY YOU WILL JOE COCKER/A&M SP 4529	5	F
89	92	GREETINGS FROM ASBURY PARK, N.J. BRUCE SPRINGSTEEN/Columbia PC 31803	4	F
90	61	SPIRIT OF THE BOOGIE KOOL & THE GANG/Delite DEP 2016 (PIP)	8	F
91	62	NO 'BOUT-A-DOUBT IT GRAHAM CENTRAL STATION/Warner Bros. BS 2876	12	F
92	—	MAN-CHILD HERBIE HANCOCK/Columbia PC 33812	1	F
93	68	FORCE IT UFO/Chrysalis CHR 1074 (WB)	9	F
94	78	DESPERADO EAGLES/Asylum SD 5068	25	F
95	95	WATERBED HERBIE MANN/Atlantic SD 1676	3	F
96	96	STAMP ALBUM CLIMAX BLUES BAND/Sire 7507 (ABC)	3	F
97	77	STEPPIN' POINTER SISTERS/ABC Blue Thumb BTSD 6071	19	F
98	89	RIDE A ROCK HORSE ROGER DALTREY/MCA MCA 2147	12	F
99	91	NON-STOP B.T. EXPRESS/Roadshow RS 41001 (Scepter)	12	F
100	64	MORE MILES PER GALLON BUDDY MILES/Casablanca NBLP 7019	6	F

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101 THE ALBUM CHART 150

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OCT. 18	OCT. 11	
101	102	EAGLES/Asylum SD 5054
102	115	CARESS OF STEEL RUSH/Mercury SRM1 1046
103	103	TOMMY SOUNDTRACK/Polydor PD 9502
104	109	DO YOU WONDER SHAWN PHILLIPS/A&M SP 4539
105	—	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS/ Buddah BDS 5639
106	105	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA MCA 2133
107	108	BOOGIE DOWN U.S.A. PEOPLES CHOICE/TSOP PZ 35154 (Col)
108	122	THE DISCO KID VAN McCOY/Avco AV 69009
109	106	JUDITH JUDY COLLINS/Elektra 7E 1032
110	136	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
111	100	FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/ Mercury SRM1 1027
112	111	GORILLA JAMES TAYLOR/Warner Bros. BS 2866
113	99	MELISSA MELISSA MANCHESTER/Arista 4031
114	140	PRESSURE SENSITIVE RONNIE LAWS/Blue Note BN LA452 G (UA)
115	127	IN THE SLOT TOWER OF POWER/Warner Bros. WB 2880
116	94	THE BASEMENT TAPES BOB DYLAN & THE BAND/ Columbia C2 33682
117	—	WARNER BROTHERS PRESENTS MONTROSE MONTROSE/ Warner Bros. BS 2892
118	137	VISIONS OF A NEW WORLD LONNIE LISTON SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1196 (RCA)
119	98	CUT THE CAKE AVERAGE WHITE BAND/Atlantic SD 18140
120	130	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
121	123	DREAMING A DREAM CROWN HEIGHTS AFFAIR/ Delite 2017 (PIP)
122	124	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358
123	135	FLAT AS A PANCAKE HEAD EAST/A&M SP 4537
124	104	NIGHTINGALES AND BOMBERS MANFRED MANN'S EARTH BAND/Warner Bros. BS 2877
125	120	NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281
126	101	THE CHICAGO THEME HUBERT LAWS/CTI 6058S1 (Motown)
127	110	THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown)
128	—	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD/ Fantasy F 9495
129	129	DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062
130	107	THIS TIME WE MEAN IT R.E.O. SPEEDWAGON/Epic PE 33338
131	145	FEELINGS MORRIS ALBERT/RCA APL1 1018
132	132	THE BEST OF MICHAEL JACKSON/Motown M6 851S1
133	133	THE ORIGINAL SOUNDTRACK 10cc/Mercury SRM1 1029
134	148	BRAZIL RITCHIE FAMILY/20th Century T 498
135	—	STACKED DECK AMAZING RHYTHM ACES/ABC ABCD 913
136	—	DRIVE ON MOTT/Columbia PC 33705
137	118	AMBROSIA/20th Century T 434
138	125	MISTER MAGIC GROVER WASHINGTON, JR./Kudu 20S1 (Motown)
139	—	FUNKY KINGSTON TOOTS & THE MAYTALS/Island ILPS 9330
140	119	STILLS STEPHEN STILLS/Columbia PC 33575
141	—	KICK OFF YOUR MUDDY BOOTS GRAEME EDGE BAND Featuring ADRIAN GURVITZ/Threshold THS 15 (London)
142	—	BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378
143	131	COME AND GET YOURSELF SOME LEON HAYWOOD/ 20th Century T 476
144	—	HEART OF THE CITY BARRABAS/Atco SD 36 118
145	116	FIRST CUCKOO DEODATO/MCA MCA 491
146	128	CHOCOLATE CHIP ISAAC HAYES/ABC ABCD 874
147	—	NOMADNESS STRAWBS/A&M SP 4544
148	117	FROM MIGHTY OAKS RAY THOMAS/Threshold THS 16 (London)
149	114	PROCOL'S NINTH PROCOL HARUM/Chrysalis CHRS 1080 (WB)
150	113	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) GARY TOMS EMPIRE/ PIP 6814

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151	LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century/ Westbound W 215	175	SONS OF CHAMPLIN/Ariola- America ST 5002 (Capitol)
152	THE DRAGON IS DANCING JIMMIE SPEERIS/Epic PE 33565	176	HOOR OF THE WOLF STEPPENWOLF/ Epic PE 33583
153	NOT A LITTLE GIRL ANYMORE LINDA LEWIS/Arista 4047	177	ILLEGAL, IMMORAL & FATTENING FLO & EDDIE/Columbia PC 33554
154	LOW RENT RENDEZVOUS ACE SPECTRUM/Atlantic SD18143	178	EARTHBOUND 5TH DIMENSION/ ABC ABCD 897
155	CHEWING PINE LEO KOTTKE/ Capitol ST 1144	179	SMOKEY/MCA MCA 2152
156	THE BOY'S DOIN' IT HUGH MASEKELA/Casablanca NBPL 7017	180	LIVE STOCK ROY BUCHANAN/ Polydor PD 6048
157	FRAMPTON PETER FRAMPTON/A&M SP 4512	181	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130
158	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	182	SWEET SOUL MUSIC TRACY NELSON/ MCA MCA 494
159	TEXAS GOLD ASLEEP AT THE WHEEL/ Capitol ST 11441	183	ANOTHER YEAR LEO SAYER/Warner Brothers BS 2885
160	EXPERIENCE GLORIA GAYNOR/MGM M3G 4997	184	A QUIET STORM SMOKEY ROBINSON/Tamla T6 337S1 (Motown)
161	TALES FROM THE OZONE COMMANDER CODY & HIS LOST PLANET AIRMEN/Warner Bros. BS 2883	185	NEW LOVERS AND OLD FRIENDS JOHNNY RIVERS/Epic PE 33681
162	SECOND STEP ASTEK TWO STEP/ RCA APL1 1161	186	MUSIC KEEPS ME TOGETHER TAJ MAHAL/Columbia PC 33801
163	DOG DAYS ATLANTA RHYTHM SECTION/Polydor PD 6041	187	ALL THE FUN OF THE FAIR DAVID ESSEX/Columbia PC 33813
164	KEEP YOUR EYE ON THE SPARROW MERRY CLAYTON/Ode SP 77030 (A&M)	188	HIGHER THAN HIGH THE UNDISPUTED TRUTH/Gordy G6 972S1 (Motown)
165	THE EDGAR WINTER BAND WITH RICK DERRINGER/Blue Sky PZ 33798 (Col)	189	WE GOT BY AL JARREAU/Reprise MS 2224 (WB)
166	REINFORCEMENTS BRIAN AUGER'S OBLIVION EXPRESS/RCA APL1 1210	190	GET YOUR WINGS AEROSMITH/ Columbia KC 32847
167	STARS JANIS IAN/Columbia KC 32857	191	WHAT THIS COUNTRY NEEDS PROCTOR & BERGMAN/Columbia PC 33687
168	SATURDAY NIGHT SPECIAL NORMAN CONNORS/ Buddah 5634	192	PARANOID BLACK SABBATH/ Warner Bros. WS 1887
169	X-RATED BLACK OAK ARKANSAS/ MCA MCA 2155	193	FLYING AGAIN THE FLYING BURRITO BROS./Col. PC 33817
170	BAZUKA/A&M SP 3406	194	ODE TO MY LADY WILLIE HUTCH Motown M6 82S1
171	RIISING FOR THE MOON FAIRPORT CONVENTION/Island ILPS 9313	195	TED NUGENT/Epic PE 33692
172	BURNIN' BOB MARLEY & THE WAILERS/Island ILPS 0256	196	ROLF & FLORIAN KRAFTWERK/ Vertigo VEL 2006 (Mercury)
173	NOT JUST ANOTHER PRETTY FOOT JIM STAFFORD/MGM M3G 4984	197	PHENIX CANNONBALL ADDERLY/ Fantasy 78003
174	BAD LUCK IS ALL I HAVE EDDIE HARRIS/Atlantic SD 1675	198	EXTRAVAGANZA STACKRIDGE/Sire SASD 7509 (ABC)
		199	LIVE THE SENSATIONAL ALEX HARVEY BAND/Atlantic SD 18148
		200	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)

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GLADYS KNIGHT & THE PIPS	90	WINGS	66
KOOL & THE GANG		GARY WRIGHT	38
		ZZ TOP	

Metz Names Landis General Manager

■ NEW YORK — Stephen Metz, president of Stephen Metz, Ltd., has announced the appointment of Richard Landis as general manager of Music America International, Inc. and its affiliated companies. He will handle production, publishing and the management of the firms involved.

Landis is a former pianist with Spencer Davis and has recorded as an artist for ABC-Dunhill Records. He produced and arranged Peter Allen's album, "Tenterfield Saddler." He's also worked with Charlie Calello in commercials and record production and has been involved in the jingle business in the area of representation. Some of the artists he will be dealing with are R. B. Greaves, Limmie & Family Cookin', Herb Rooney and the Exciters and Robin Kenyatta.

Newman Joins Epic

■ NEW YORK — Al Bergamo, branch manager of CBS Records in San Francisco, has announced the appointment of Joel Newman to the position of Epic/CBS Custom Labels local promotion manager for the San Francisco Market.

Newman will be responsible for all promotional activities in the San Francisco Marketing area, as well as for coordinating artist appearances and tours within the market. He will report directly to Mr. Bergamo.

Before joining CBS Records, Newman served as local promotion manager for London Records and as west coast regional manager for Polydor.

Arista Orlando Album Released Internationally

■ NEW YORK—Aaron Sixx, director of international operations for Arista Records, has announced that "Skybird," the company's new release by Tony Orlando and Dawn, will receive a simultaneous release this month in more than a dozen major international territories. Included among these are Canada, Australia, Holland, Mexico, Denmark, New Zealand, South Africa, West Indies, Norway, Singapore, Germany and Great Britain.

10cc Tour Set

■ CHICAGO—10cc will be making their American debut as a headline act at New York's Beacon Theater October 25. It marks the start of a two-month tour.

The tour is scheduled to end in Boston December 6. The group will arrive in the U.S. a week prior to the New York date for rehearsals in the Boston area.

Don Kirshner (Continued from page 3)

knew after the recent interest in Chuck Berry and Little Richard, etc., that there would be an appetite for the people who are now in their thirties and forties—the people who grew up with these songs—to have these acts happen. I saw the marketplace heading into softer sounds and better melodies with the effects of 'Mandy' and 'Midnight Blue.' I didn't know what the songs would be, but I knew it would be back to the Aldon days again. After all, isn't 'Love Will Keep Us Together' similar to some of the older Tony Orlando tunes like 'Halfway to Paradise' and 'Bless You'?"

The Aldon days represented another music trend that held on strong and still affects the business quite drastically—the singer/songwriter. "Obviously in the Aldon days I believed in the writer/artist. Talents that were signed to me include Carole King, Neil Diamond, Bobby Darin and Neil Sedaka. And I believe that Sedaka is one of the all-time great writer/artists. We've been together for 17 years," the multimedia mogul explained. "I also have an interest in Neil's records because I made the original record deal for him with Mike Curb when he was at MGM/Polydor. I produced, with Al Nevins, all of Neil's earlier hits that are now repackaged and advertised on television. All of those were published under Aldon, too. It's



At the Rock Awards show, from left: Cher, Elton John, Diana Ross and Don Kirshner.

Knight, a writing team who Kirshner feels can produce as well; Ron Dante, who has been with Kirshner for years as the voice of the Archies and currently co-produces Barry Manilow with Manilow; Joe & Bing, who write and for whom Kirshner has additionally made a recording deal; and Deanie Hafeinz and Brad Burg, a new writing team. According to Kirshner, "It's the first time that I've seen a writing team that reminds me of the old Goffin and King and Mann and Weil days." Kirshner feels that he's secure with the publishing situation here as well as abroad, and stated "I'm really doing the whole gamut again."

With the television aspect of

People retain one thing: melody, which is always key, and simplicity of lyrics. With songs like 'Love Will Keep Us Together' and 'Mandy' making such a big chart impact, it seems inevitable that the romantic trend is coming.

wonderful that Neil's happening in such a big way now as well."

The rebuilding has already been started. Kirshner told *RW* that an announcement will be forthcoming regarding a major label deal made for Phil Cody, whose lyrical ingenuity has already been accepted on a mass level with "Laughter In the Rain" and "Bad Blood." An album produced by Brooks Arthur is expected to be ready by the end of October, with the lp tentatively set for release by the end of the year. Cody authored most of the album on his own, with collaborations with Sedaka and Ron Dante on several selections. Other new writers now associated with Kirshner include the Tokens—Mitch Margo, Phil Margo and Jay Siegel—with whom Kirshner has signed a long term deal; Gene Allan and Gary

his entertainment empire doing well, Kirshner is devoting most of his time now to music and overseeing his television interests. "I brought in Merrill Crant to handle the television end. I love television and we're super hot in it but music is my first love," Kirshner continued. "In addition, some of my writers can gain more exposure on through television. For example, Jeff Barry wrote the theme for 'The Rock Awards Show' and now that theme is being used on 'Rock Concert.'" Kirshner also explained how his practice of predicting the trends is applied to his television interests much in the same way he applies that philosophy to music. "I always try to approach the marketplace psychologically. During a period of bad economic state two things happen: People want escapism

and they dance. The form in television for some time has been comedy-variety, but what I'm going to try is a dance-variety show. Because of this belief I'm working on a show called 'Dancing Time' with Tommy Tune, Ike & Tina Turner, Phyllis Diller, Ken Berry and Chuck Berry. It's a syndicated show that we think will be a series like 'Rock Concert.'" When questioned as to whether he will use songs from his writers for the show, he replied, "If we had a hit disco record I would put it on but I would never sacrifice the show for the sake of putting a tune on." He is also planning three situation comedy shows, two with Norman Lear and one with Alan Lansberg, who was responsible for the recent airing of "Fear on Trial." His writers would score all the situation comedy shows and write the theme music for "Dancing Time."

Anticipates Romanticism

The musical cycle that Kirshner's anticipating now is one of romanticism. "People retain one thing," he said, "melody, which is always key, and simplicity of lyrics. With songs like 'Love Will Keep Us Together' and 'Mandy' making such a big chart impact, it seems inevitable that the romantic trend is coming." Preparing for the force with which the firm is the re-emerging music business, Kirshner Entertainment executive vice president Herb Moelis outlined the staff expansion which includes Wally Gold as general professional manager, Felix DiPalma as general professional manager and talent coordinator for "Rock Concert," and Sandy Kerrin as copyright manager. In addition, Moelis explained that there are plans to open a full west coast office.

Kirshner concluded, "for a while most artists were writing their own material and not using other songs. But the artists are accepting other songs now, they're recognizing how important the song is as a vehicle."

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Make Love To Your Mind" — Bill Withers (Columbia). Withers is known for beautiful music with meaningful lyrics, and this is no exception. Extracted from his soon to be released lp, "Making Music."

DEDE'S DITTIES TO WATCH: "Last Words Of Love" — Buddy Miles (Casablanca — LPEXTR — SLO); "God's Gonna Punish You" — Tymes (RCA-MUPT); "Change (Makes You Want To Hustle)" — Donald Byrd (Blue Note — UPT).

Everyone has been concerned about Jackie Wilson's condition after he suffered a heart attack Monday, September 29th, in Cherry Hill, New Jersey. A Brunswick spokesman has informed this editor that as of October 6th, Wilson was still in a coma at the Cherry Hill Hospital.

Several weeks ago we informed you that Roland Bynum was relieved of his duties as a music director at KAGB-FM (Inglewood, California) because of programming difficulties. However, Bynum has informed us that this is not so. He stated that he had to be released because of financial difficulties the station is encountering. They could no longer pay him for his services as an announcer.

Rocky Groce, president of Rocky G Promotions has indicated that "Increasing effectiveness and productivity calls for expansion, and that's what we're doing." Groce went into independent promotion some-time ago and has now found the need to expand his operation by hiring Ronald Coles to handle disco promotion for the east coast. By doing this he will be moving his daughters, Michele and Maria, to FM Radio promotion for the entire east coast. Rusty Moody, who has been doing promotion and merchandising for this company since 1974, is now going to handle promotion, marketing and merchandising for the Hartford and Boston markets along with New York. Groce is also widening the area coverage to include Buffalo and Rochester in addition to the New York metropolitan area, Philadelphia, Baltimore, Washington, New Jersey, Boston and Hartford. The idea for the expansion is to "cover all bases, and guarantee the fullest promotion of our clients' record product."

The title tune of Marvin Gaye's latest lp, which should be released in the near future, is also the title of his single, "I Want You," on Tamla (distributed by Motown). Also soon to be released is the Temptations new album, "Wings of Love."

Saluting WDAS-AM announcer Georgie Woods was the entire city of Philadelphia. "Georgie Woods Day"

was Friday, Oct. 3. A dinner was held at the Bellevue Stratford Hotel. Many folks attended this affair, coming from far and near to pay homage to a man who has made many important inroads to this industry.

PERFORMANCE

Saturday, October 4th, at the Shrine Auditorium in Los Angeles, a major explosion took place with the "battle of the groups." Headlining was Blue Magic (Atco) with special guest stars Tavares (Capitol) and the Dynamic Superiors (Motown). The Dynamic Superiors started the ball rolling for what was destined to be a very entertaining evening. Picking up the ball and literally running away with it was the family group known as Tavares. Harmonizing their hit singles they closed with their new release, a swiftly moving, up-tempo tune, "It Only Takes A Minute, Girl." "Magic Of The Blue" was the introduction to one of the most creative acts around today, Blue Magic. They, as the others, sang a medley of their hits, placing much emphasis on their new lp, "13 Blue Magic Lane."

It's the Undisputed Truth



Undisputed Truth, in full costume opening night at Los Angeles' Starwood Theater, is congratulated by Motown executives. Their new album is "Higher Than High" on Motown's Gordy label. Shown here (from left, standing) are: Joe Harris; Herb Belkin, Motown vice president of creative operations; Tyrone Douglas; Tyrone Barkley; Paul Johnson, Motown vice president of promotion; Virginia McDonald; and Mike Lushka, Motown director of sales. In front row are Calvin Stephenson and Bunky Sheppard, Motown director of national r&b promotion.

FBI Seizes Tapes in Kentucky

■ **LEXINGTON, KY.**—More than 13,000 alleged infringing tape recordings were seized by FBI agents armed with a search warrant who raided Pratt's Distributors, Inc., at 1144 Industry Rd.

here.

Stanley S. Czarnecki, special agent in charge of the FBI office in Louisville, said that no charges were immediately filed, but the investigation is continuing.

R&B PICKS OF THE WEEK

SINGLE **O'JAYS, "I LOVE MUSIC (PART 1)"** (Mighty Three Music, BMI). Once again this trio of talent has come up with a sure winner. The moving track, with Leon Huff at the keyboards, should place the O'Jays at the top of The Singles Chart. Extracted from the lp "Family Reunion." Philadelphia International ZS8-3577 (Col.)



SLEEPER **DIANA ROSS, "THEME FROM MAHOGANY"** (Jobete Music, ASCAP). With this movie title-tune Ms. Ross is like a humming bird entertaining her young with a delightful melody. Destiny is her's when crooning this masterpiece produced by Michael Masser. Motown M1377F.



ALBUM **GLADYS KNIGHT & THE PIPS, 2ND ANNIVERSARY.** Commemorating their second anniversary with Buddah Records, Ms. Knight and her singing Pips have put together a dynamite package. They have exploded into a totally different concept from what was done in past years. Eugene McDaniels has given this number one group new life by allowing them to show their creativity through co-producing themselves. Buddah BDS 5639.



“DON'T BURN NO BRIDGES”

BR 55522

**Jackie
Wilson
&
The
Chi-Lites**

**Together
on Brunswick**





THE R&B SINGLES CHART

OCTOBER 18, 1975

Oct. 18	Oct. 11	
1	1	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS—Atlantic 3284
2	3	TO EACH HIS OWN FAITH, HOPE & CHARITY—RCA PB 10343
3	2	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZS8 47691 (Col)
4	5	THIS WILL BE NATALIE COLE—Capitol 4099
5	4	IT ONLY TAKES A MINUTE TAVARES—Capitol 4111
6	11	LOW RIDER WAR—United Artists XW706 Y
7	10	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS—Kudu 925 (Motown)
8	6	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265
9	9	PEACE PIPE/GIVE IT WHAT YOU GOT B.T. EXPRESS—Roadshow 7003 (Scepter)
10	8	BRAZIL RITCHIE FAMILY—20th Century 2218

11	13	I GET HIGH ON YOU SLY STONE—Epic 8 10135
12	15	SO IN LOVE CURTIS MAYFIELD—Curton 0105 (WB)
13	12	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026
14	19	I WANT A DO SOMETHING FREAKY TO YOU LEON HAYWOOD—20th Century 2228
15	18	THE AGONY AND THE ECSTASY SMOKEY ROBINSON—Tamla T54251F (Motown)
16	7	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 1009
17	21	SWEET STICKY THING OHIO PLAYERS—Mercury 73713
18	22	LOVE POWER WILLIE HUTCH—Motown 1360
19	27	FLY, ROBIN, FLY SILVER CONVENTION—Midland Intl JH 10339 (RCA)
20	24	LOVE DON'T COME NO STRONGER (YOURS AND MINE) JEFF PERRY—Arista 0133
21	25	MR. D.J. (5 FOR THE D.J.) ARETHA FRANKLIN—Atlantic 3289
22	26	SAME THING IT TOOK IMPRESSIONS—Curton CMS 0103 (WB)
23	20	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024
24	14	MONEY GLADYS KNIGHT & THE PIPS—Buddah 478
25	29	(I'M GONG BY) THE STARS IN YOUR EYES RON BANKS & THE DRAMATICS—ABC 12125
26	16	MUSIC IN MY BONES JOE SIMON—Spring 159 (Polydor)
27	31	STAY STILL MARGIE JOSEPH—Atlantic 3290
28	28	FAME DAVID BOWIE—RCA PB 10320
29	34	THIS IS YOUR LIFE THE COMMODORES—Motown M 1361 F
30	32	IF YOU WANT IT (DO IT YOURSELF) GLORIA GAYNOR—MGM 14823
31	17	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8105
32	38	LEFT OVERS MILLIE JACKSON—Spring 161 (Polydor)
33	23	YOU MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette (TK)
34	30	DREAM MERCHANT NEW BIRTH—Buddah 470
35	42	I ONLY HAVE YOUR LOVE SYL JOHNSON—Hi 2295 (London)
36	39	ROCKIN' & ROLLIN' IN THE STREETS OF HOLLYWOOD BUDDY MILES—Casablanca 839
37	33	ALVIN STONE (BIRTH & DEATH OF A GANSTER) FANTASTIC FOUR—Westbound WT 5009 (20th Century)
38	40	MESSIN' WITH MY MIND LABELLE—Epic 8 50140
39	45	NO REBATE ON LOVE DRAMATICS—Mainstream MCR 5577
40	50	CHANGE WITH THE TIMES VAN MCCOY—Avco 4660
41	35	GLASSHOUSE TEMPTATIONS—Gordy G714F (Motown)
42	48	JOHANNESBURG GIL SCOTT-HERON—Arista 0152

43	49	FANCY LADY BILLY PRESTON—A&M 1735
44	51	SHOTGUN SHUFFLE SUNSHINE BAND—TK 1010
45	46	IF I EVER LOSE THIS HEAVEN AVERAGE WHITE BAND—Atlantic 3285
46	52	HERE I AM THE CHI LITES—Brunswick 55520
47	47	EVERYBODY STAND AND CLAP YOUR HANDS BLACK SATINS Featuring FRED PARRIS—Buddah 477
48	54	LOVE INSURANCE GWEN MCCRAE—Cat 1999
49	64	HAPPY EDDIE KENDRICKS—Tamla 54263F (Motown)
50	63	LET'S DO IT AGAIN THE STAPLE SINGERS—Curton 0109 (WB)
51	61	KING KONG—PART 1 JIMMY CASTOR—Atlantic 3295
52	55	HOLLYWOOD HOTS ELEVENTH HOUR—20th Century 2215
53	56	BAD LUCK ATLANTA DISCO BAND—Scorpio 5000
54	60	DECEPTION DYNAMIC SUPERIORS—Motown 1356F
55	57	OH BABY WAYNE MIRAN & RUSH RELEASE—Roulette 7176
56	62	WE ALL GOTTA STICK TOGETHER FOUR TOPS—ABC 12123
57	58	SALSOUL HUSTLE SALSOL ORCHESTRA—Salsoul SZ 2002
58	67	STAY WITH ME EDWIN STARR—Granite 528
59	65	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY G.C. CAMERON—Motown M 1364 F
60	66	I'M ON FIRE JIM GILSTRAP—Roxbury 2016
61	—	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND—TK 1015
62	68	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1743
63	—	I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. ZS8 3577
64	—	GIVE ME YOUR HEART BLOODSTONE—London 5N 1062
65	—	CARIBBEAN FESTIVAL KOOL & THE GANG—Delite DEP 1573
66	—	THE NAME OF THE GAME JONESES—Mercury 073719
67	72	WATERBED HERBIE MANN—Atlantic 3282
68	69	DISCO STOMP BOHANNON—Dakar DK 4549 (Brunswick)
69	71	THERE'S A RED NECK IN A SOUL BAND LATIMORE—Glades 1729 (TK)
70	—	NEED YOU HARLEM RIVER DRIVE—Arista 0142
71	—	I GOT CAUGHT CLARENCE CARTER—ABC 12130
72	73	YOU'RE EVERYTHING GOOD TO ME TOMORROWS PROMISE—Mercury 73700
73	74	GOOD OLD FASHION LOVIN' BRENDA LEE EGAR—Playboy 6047
74	75	UPHILL PEACE OF MIND GOSPEL TRUTH—Kayvette 5123 (TK)
75	53	WHEN YOU'RE YOUNG AND IN LOVE CHOICE 4—RCA PB 10342

CONCERT REVIEW

Gladys & The Pips Appeal To All Ages

■ WESTCHESTER, N.Y. — Gladys Knight & the Pips (Buddah) is a polished diamond of an act. The versatile voice of Gladys Knight, backed by the crisp choreography and harmonies of the Pips, adds up to a performance that appeals to all age groups. Effectively mixing the sequence of ballads and soul smokers, Gladys never lets down any segment of her audience at the Westchester Premiere Theatre.

Warm Personality

Of course, there is that great catalogue of hits that receive applause in the first few bars: "Midnight Train To Georgia," "Peaceful Waters," "Imagination," and "Neither One Of Us." Songs like these cannot help but win over the most stubborn cynic, and everyone at the theatre seemed to be pre-sold on Gladys and the Pips, so you can use your imagination and realize that they made the best of a good situation.

Gladys is a warm stage personality, using patter with the audience to establish transitions from song to song. Her sincerity is such that this completely rehearsed performance comes off fresh and natural. Gladys' one solo effort was "Remember/The Way We Were," and her silken tones compared very favorably to Barbra Streisand's. Gladys and the Pips do a version of "Just In Time" which makes you understand why it's a standard. They do a number of interesting tempo changes that show how a good tune can be done in any time and still be valid.

Cookin' Finale

The finale of the show was a cookin' "Heard It Through The Grapevine," complete with call and response from the audience that made Gladys comment, "It feels like Sunday morning up here." The Westchester Premiere Theatre crowd had caught the Gladys Knight and the Pips religion!

Howard Newman

AWB Opens Offices

■ NEW YORK—Bruce McCaskill, manager of the Average White Band, has announced the opening of offices in New York and Los Angeles.

The group's New York Administrative office, headed by Darlene Hazel, is located at 250 W. 57th Street, Suite 1914; telephone number is (212) 586-1324. In Los Angeles, the group's business office, headed by John Mitchell, is located at 9155 Sunset Blvd., Suite 3, telephone number (213) 550-8643.



THE R&B LP CHART

OCTOBER 18, 1975

1. IS IT SOMETHING I SAID? RICHARD PRYOR—Reprise MS 2227 (WB)
2. HONEY OHIO PLAYERS—Mercury SRM 1 1038
3. PICK OF THE LITTER SPINNERS—Atlantic SD 18141
4. KC & THE SUNSHINE BAND TK 603
5. AIN'T NO 'BOUT-A-DOUBT-IT GRAHAM CENTRAL STATION—Warner Bros. 2876
6. WHY CAN'T WE BE FRIENDS? WAR—United Artists LA411 G
7. AL GREEN IS LOVE AL GREEN—Hi SHL 32092 (London)
8. THE HEAT IS ON ISLEY BROTHERS—T-Neck PZ 33536 (Col)
9. SAVE ME SILVER CONVENTION—Midland Intl. BKL1 1129 (RCA)
10. PHOENIX LABELLE—Epic PE 33599
11. INSEPARABLE NATALIE COLE—Capitol ST 11429
12. THIRTEEN BLUE MAGIC LANE BLUE MAGIC—Atco SD 36120
13. STEPPIN' POINTER SISTERS—ABC Blue Thumb BTSD 602
14. BOOGIE DOWN U.S.A. PEOPLES CHOICE—TSOP KZ 35254 (Col)
15. SPIRIT OF THE BOOGIE KOOL & THE GANG—Delite DEP 2016 (PIP)
16. IN THE CITY TAVARES—Capitol ST 11396
17. DON'T IT FEEL GOOD RAMSEY LEWIS—Columbia PC 33800
18. WATERBED HERBIE MANN—Atlantic SD/1676
19. MELLOW MADNESS QUINCY JONES—A&M SP 4526
20. WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS w. BECK—Kudu 2351 (Motown)
21. CHAIN REACTION CRUSADERS—ABC Blue Thumb BTSD 6022
22. THE DISCO KID VAN MCCOY—Avco AV 69009
23. THE SOUND OF SUNSHINE SUNSHINE BAND—TK 604
24. VISIONS OF A NEW WORLD LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
25. ODE TO MY LADY WILLIE HUTCH—Motown M6 83851
26. DREAMING A DREAM CROWN HEIGHTS AFFAIR—Delite 2017 (PIP)
27. MAN-CHILD HERBIE HANCOCK—Columbia PC 33812
28. NON-STOP B.T. EXPRESS—Roadshow RS 41001 (Scepter)
29. 2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS—Buddah BDS 5639
30. FAITH, HOPE & CHARITY RCA APL1 1100
31. BAD LUCK IS ALL I HAVE EDDIE HARRIS—Atlantic SD 1675
32. BAZUKA A&M SP 3406
33. BRAZIL RITCHIE FAMILY—20th Century T 498
34. THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE—Columbia PC 33280
35. EXPERIENCE GLORIA GAYNOR—MGM M3G 4997
36. SATURDAY NIGHT SPECIAL NORMAN CONNERS—Buddah 5643
37. CITY OF ANGELS MIRACLES—Tamla T6 33951 (Motown)
38. COME AND GET YOURSELF SOME LEON HAYWOOD—20th Century T 476
39. LET'S DO IT AGAIN STAPLER SINGERS—Curton CU5005 (WB)
40. GET DOWN JOE SIMON—Spring SPR 6706 (Polydor)

RECORD WORLD OCTOBER 18, 1975

CURTOM RECORDS IS HOTTER THAN HOT

POP SINGLES

"Same Thing It Took" — Impressions 94

"So In Love" — Curtis Mayfield 88

"Let's Do It Again" — The Staple Singers 98

R&B SINGLES

"Same Thing It Took" — Impressions **22**

"So In Love" — Curtis Mayfield 12 **12**

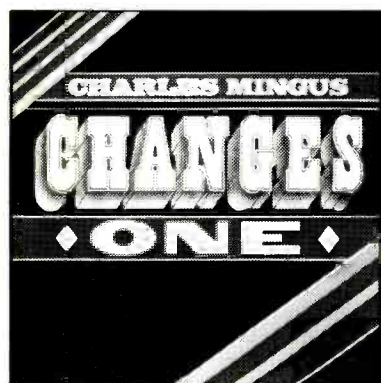
"Let's Do It Again" — The Staple Singers **50**

YOU AIN'T HEARD NOTHIN' YET

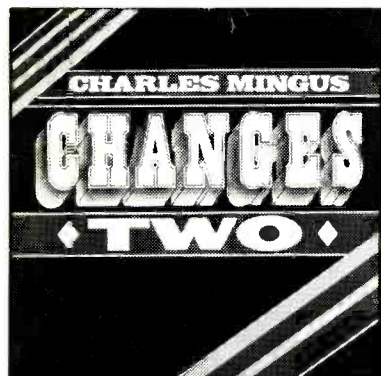
CURTOM RECORDS

Dist. by Warner Brothers

Everyone goes through changes. These are two of Charles Mingus'



(SD 1677)



(SD 1678)

**Changes One.
Changes Two.
by Charles Mingus**

**On Atlantic 
Records and Tapes.**

Executive producer Nesuhi Ertegun
Produced by Ilhan Mimaroglu.

Give the gift of music.

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A Warner Communications Company

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



■ Trumpeter **Leo Smith** has released the second album on his own Kabell Records (Box 102, New Haven, Conn. 06510), this time with a trio that includes pianist **Anthony Davis** and bassist **Wes Brown**. The disc is entitled "Reflectivity" after one of the album's two extended pieces. The performances are introspective and superb . . . **Gene Perla's** PM Records has extended its operation to include a new Canadian office in Toronto . . . The publishers of Guitar Player Magazine have introduced Contemporary Keyboard Magazine with many articles by or about contemporary jazz keyboardists.

Organist **Charles Earland** has signed with Mercury Records . . . **McCoy Tyner** is planning a session with string and horn ensembles for his next Milestone album . . . Alto and baritone saxophonist **Charles Tyler** is embarking on an 18 concert tour of Europe for October, which includes plans to record his quartet in Paris . . . Trombonist **Albert Mangelsdorff's** new disc for German BASF is entitled "The Wide Point" and includes some of **Elvin Jones'** best drumming in a long while.

Cayre Industries has announced the introduction of a new jazz label and the re-activation of an old one. Under the guidance of **Chuck Gregory**, the Bethlehem label will be reactivated with some 20 reissues, including a double set of the best of **Nina Simone** and the legendary version of "Porgy And Bess" with **Mel Torme**, **Francis Faye** and **Duke Ellington**. Differant Drummer is the new jazz label, with an initial release of five albums, including "A Day In The Life Of **Billie Holiday**," which captures an informal session complete with conversations between **Jimmy Rowles**, the pianist, and Lady Day. Also in the release is a contemporary album by the **Children Of All Ages** with **Arnie Lawrence**, **Bob Dorrough** and **Randy Brecker** among the participants and an album by Russian jazzman **Prince Igor**.

Pianist **Don Pullen** is recording an album for the Italian Black Saint label, using **Sam Rivers**, **Dave Holland** and **Barry Altschul**. Tenor saxophonist **Frank Lowe** is also making a disc for the label.

San Francisco's Keystone Korner, Philadelphia's The Foxhole and New York's Five Spot continue to be the three most engaging and daring clubs in major cities. The Foxhole has recently featured **Sunny Murray**, **Anthony Braxton** and the **Leo Smith-Oliver Lake** group. The Five Spot has offered **Dewey Redman**, **Don Cherry**, **Charlie Rouse** and **Joe Chambers**. **Betty Carter**, **Eddie Henderson** and **Ron Carter's** new quartet, with second bassist **Buster Williams**, has been among the Keystone's interesting bookings. Also on the club scene is a Monday and Tuesday jazz policy at The Other End in New York.

New releases for Steeplechase Records in Copenhagen for this winter include **Dexter Gordon** with **Billy Higgins** and guitarist **Philip Catherine**, the **Clifford Jordan-Cedar Walton Quartet**, the debut disc of drummer **Mike Carvin** as a leader, a **Lee Konitz** sax solo album, a **Ken McIntyre** date with **Jaki Byard**, debut discs from pianist **Hilton Ruiz** and saxophonist **Rene McLean** and two new albums by **Kenny Drew**.

Saxophonist **Bobby Jones** (formerly with **Charles Mingus**), whose first album will soon be re-released on Muse, has made his second album for the German Enja label. Enja has also issued some newly-discovered **Booker Ervin** sides . . . **Art Pepper** is said to be making a new album for Contemporary . . . **Marion Brown** is making available piano sheet music for two of his compositions, "Sunday Come Down" and "Sweet Earth Flying." Information can be obtained by writing to Brown at Wesleyan University in Middletown, Connecticut.

Saxophonist **Chris Woods** has left **Buddy Rich's** band . . . A live **Carmen McRae** album from 1969, a previously unissued **Ornette Coleman** album and an album of 1962 sessions by the **Steve Lacy Trio** and the **Don Cherry Trio** from the Atlantic vaults are slated for release only in Japan thus far. Already in the company's Japanese catalogue are a live **Gary Burton** album and a **Lee Konitz** album from the fifties that remain unobtainable in the U.S.

Sackville Records in Toronto, which is affiliated with Coda Magazine, has just issued a solo album from pianist **Don Pullen**, who is currently in Charles Mingus' band . . . Drummer **Harvey Mason's** first album is due shortly on Arista, with guitarist **Lee Rittenour** and bassist **Chuck Rainey** in the cast . . . Brazilian composer and pianist **Dom Salvador** is preparing his first album for Muse, which will be produced by **Robin Kenyatta**.

RECORD WORLD THE JAZZ LP CHART

OCTOBER 18, 1975

1. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
2. **MELLOW MADNESS**
QUINCY JONES—A&M 4526
3. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note
BN LA452 G (UA)
4. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTS D 6022
5. **FIRST CUCKOO**
DEODATO—MCA 491
6. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
7. **MISTER MAGIC**
GROVER WASHINGTON, JR.—
Kudu 20S1 (Motown)
8. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
9. **WATERBED**
HERBIE MANN—Atlantic SD 1676
10. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
11. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w. BECK—
Kudu 23S1 (Motown)
12. **SONG FOR MY LADY**
JON LUCIEN—Columbia PC 33544
13. **TWO**
BOB JAMES—CTI 6051S1 (Motown)
14. **THE BOY'S DOIN' IT**
HUGH MASEKELA—Casablanca
NBLP 7017
15. **TAKING OFF**
DAVID SANBORN—Warner Brothers
BS 2873
16. **PHENIX**
CANNONBALL ADDERLY—Fantasy
78003
17. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
18. **BAD LUCK IS ALL I HAVE**
EDDIE HARRIS—Atlantic SD 1675
19. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 712 (RCA)
20. **JOE BECK**
Kudu 21S1 (Motown)
21. **VISIONS OF A NEW WORLD**
LONNIE LISTON SMITH &
THE COSMIC ECHOES—
Flying Dutchman BDL 1196 (RCA)
22. **SUNBURST**
EDDIE HENDERSON—Blue Note
BN LA464 G (UA)
23. **EXPANSIONS**
LONNIE LISTON SMITH—
Flying Dutchman BDL 0934 (RCA)
24. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545
25. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—Polydor
PD 6046
26. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note
BN LA368 G (UA)
27. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
28. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
29. **THE CASE OF THE 3-SIDED DREAM**
IN AUDIO COLOR
RAHSAAN ROLAND KIRK—
Atlantic SD 1674
30. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
31. **THE LAST CONCERT**
MODERN JAZZ QUARTET—
Atlantic SD 2909
32. **NO MYSTERY**
RETURN TO FOREVER Featuring
CHICK COREA—Polydor PD 6512
33. **BAD BENSON**
GEORGE BENSON—CTI 6045S (Motown)
34. **NATIVE DANCER**
WAYNE SHORTER—Columbia PC 33418
35. **UNIVERSAL LOVE**
MFSB—Phila. Intl. KZ 33158 (Col)
36. **MATCHBOX**
RALPH TOWNER/GARY BURTON—
ECM 1056 (Polydor)
37. **REINFORCEMENT**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1 1210
38. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
39. **CANNONBALL ADDERLY PRESENTS**
BIG MAN—Fantasy 79006
40. **TIMELESS**
JOHN ABERCROMBIE—ECM 1047
(Polydor)

WB Signs Funkadelic



Warner Bros. has signed Funkadelic to an exclusive recording contract. Celebrating the signing, are, from left, Ron Strassner and Charlie Baseline, Funkadelic's managers, Warner's Bob Krasnow, Funkadelic leader and producer George Clinton, and Warner's chairman of the board, Mo Ostin.

Ronnie Laws Promo Planned by UA

■ LOS ANGELES—Sal Licata, vice president and general manager, United Artists Records, has announced a marketing, promotional, advertising and publicity campaign in support of Ronnie Laws' debut Blue Note album, "Pressure Sensitive." UA is releasing a single, "Always There," from the album.

Ad Campaign

Licata has set in motion a new consumer advertising campaign that will include extensive print advertising, a new radio spot and new ad mats. Ronnie Laws' image posters are being serviced to all UA merchandising men for distribution to retail outlets.

Laws, the brother of flautist Hubert Laws, is featured on saxophone with his group Pressure on his debut Blue Note album. Tour plans are currently being mapped for the artist.

Mason Tour, Promo Set by Columbia

■ NEW YORK—In conjunction with the release of Dave Mason's latest Columbia lp, "Split Coconut," a 45-date, headlining tour has been booked with a projected audience totalling over 500,000. Columbia will support the tour with a merchandising campaign to include radio buys and in-store displays, as well as radio, television and press interviews on a local and national basis.

Columbia will also record the first four nights to be released as a double album live set in '76.

The tour, scheduled to begin on October 25, will cover virtually all major markets and was booked by Premier Talent's Frank Barsalona. It will kick off in Houston and culminate in a New Year's Eve appearance at San Francisco's Cow Palace.

According to Columbia, "a total national effort" will be put behind the "Split Coconut" lp, Mason's third for the label.

Columbia Signs John Blair



Columbia Records recently announced the signing of jazz vibist John Blair to an exclusive recording contract with the label. Blair, who came to Columbia through the efforts of John Hammond, vice president, talent acquisition played a string of live appearances on the east coast. Blair is currently working on his upcoming album, to be entitled, "Jonathan Blair . . . Where You All Been?," in the Columbia Recording Studios on 30th Street in New York, with Hammond co-producing. Shown above at the official signing ceremony are (from left): Mickey Eichner, vice president, east coast a&r, Columbia Records; Blair; Bruce Lundvall, vice president and general manager, Columbia Records; and John Lewis, Blair's manager.

Disco File (Continued from page 134)

and be sure to check out "Ain't Nobody Straight in L.A."

Another unexpected dance cut has popped up in an unlikely place—the new **Papa John Creach** album ("I'm the Fiddle Man" on Bud-dah). It's a racy, full-bodied instrumental (length: 4:50) called "Joyce" that pretty much buries Papa John's fiddle, which struggles out manfully here and there, but the final effect is quite nice: **MFSB** with a down-home touch.

Then there's a whole batch of recommended singles, beginning with a trio of TK studio product, my favorite being **Wildflower's** unusual, marvelously overripe "Please Don't Stop" (Dash), a sex song (the "love song" has been taken one step further so many times by now that these more explicit songs deserve a genre all to themselves) that sounds like **Love Unlimited** Miami-style, vocals appropriately roughened under the production of **Clarence Reid**. The chorus screams, "You're about to take me to paradise/Oh please don't stop." The B side is an instrumental version of roughly the same length, 3:31—try it out first. The other TK releases are **Cashmere's** nasty "Get Down With It" (Lotta), especially because it has a "Part II" instrumental version (3:50), and **Joey Porrello's** smooth remake of "Fools Rush In" (Drive), the one Bob Lombardi from Rumbottom's in Hollywood, Florida, alerted us to a few weeks back.

To continue with the list of recommended new singles, there's: the **O'Jays'** first release from their next album, "I Love Music" (Philadelphia International), which already sounds like it might become an anthem approaching the strength of "Bad Luck," though here the feeling is brighter, lighter, in a tribute to music itself—doesn't cut as deep as the usual O'Jays cut, but a great **Gamble-Huff** job nevertheless (it's been released divided in two parts of which I have as yet only heard the first, 3:37); another feel-good song, "Make Some People Happy," by **Rhythm** (Polydor), with something of a **B.T. Express/Fatback Band** sound; an interesting, both sassy and deep, instrumental by the **Major Lance Revue** called "You Keep Me Coming to You" (Osiris); **Houston Person's** top-flight instrumental, "Disco Sax" (Westbound), which should be a big record; "Crying Crying" by **Nanette Workman**, her first release for Atco and an attractive if not totally arresting one—Mitch Schatsky says he's heard Workman's next release, "Dancer Dance," already out in France, and it's even better; **Hosanna's** excellent "Hipit," even though it does sound a bit home-made around the edges (it's on a small New Jersey label, L.H.M.A.), with a **Young Rascals/Latin** feel and an instrumental-version B side called "Any Dance Will Do;" **Sister Sledge's** pleasant, up "Love Has Found Me" (Atco), though it's not up to their best material; and, finally, though I rarely mention ballads (the last I remember was **21st Century's** definitely noteworthy "Remember the Rain"), here's one of the rare exceptions, the best I've heard in a while—"Love" by a new group called **Eon** on Scepter, a beautiful, rich production with a long version of 5:23 from an album due later this month. **LEFT FIELD:** an instrumental with an African/synthesizer sound—sort of like a combination of **Bohannon** and the **Peppers**, called "Dashiki" by **Mulamba** (Editions Makossa).

Percy Faith has come out with a hard core disco version of "Theme from 'A Summer Place'" retitled, rather ambitiously, "Summer Place '76"—not exactly in season but, seriously folks, not half bad, certainly more into real disco styling than anything on Faith's recent "Disco Party" album (Columbia).

This item slipped out of the recommended 45s list above, but I don't want to forget **Pete Warner's** sweet, high-spirited **Patrick Adams** composition and production, "I Just Want to Spend My Life with You" (Polydor)—bet there's a terrific long version of this one in the can somewhere.

FEEDBACK: Phil Gill suggests the instrumental "Chase" (4:14) from the new "Let's Do It Again" soundtrack album, produced by **Curtis Mayfield** (Curtom), and "The Tunnel," a pounding rock instrumental from the **Graeme Edge Band** album, "Kick Off Your Muddy Boots" (Threshold/London), both worth checking out, but especially the latter in spite of its length (just over two minutes—Gill says he doubles it up as everyone does now with "2 Pigs & A Hog") . . . The new longer version of **Carol Douglas'** "Headline News" (Midland International) is making everyone re-evaluate the cut, primarily because the 5:16 12-inch has an entirely new intro that helps boost the song.

Record World en Puerto Rico

By ANGEL I. FONFRIAS

■ La Federación de Músicos, local 468 de San Juan, Puerto Rico, unión que preside Abraham Peña, a través del Performance Trust Fund y en su deseo de llevar música al pueblo, ha ofrecido los servicios de la Orquesta de Conciertos **Arturo Somohano**—para deleitar al público que asista al concierto a ofrecerse en la celebración del octagésimo cuarto aniversario del nacimiento del "Jíbaro Ilustre" el compositor **Rafael Hernández**, a celebrarse en la ciudad de su nacimiento, Aguadilla, el domingo 19 de octubre. Sera huésped de honor la distinguida dama **Monique I. Peer**, quien preside la "Peer Southern Organization," empresa que ha editado y promovido la música de Rafael a través del mundo. La Sra. Peer, estará en Puerto Rico desde el 17 de octubre, acompañada de su señor esposo, el muy conocido letrista y musicólogo **Gene Nash**. Aguadilla se vestirá de gala para recibir a los invitados de honor en la ocasión de tan grande actividad. La Fa-

milia **Cepeda**, auténticos cultivadores del folklore bailable-dirigidos por el compositor de Bombas, **Rafael Cepeda**, ¿quien no recuerda "El Bombón de Elena"? están actuando en "El Caserón." Un espectáculo magnífico—Un programa especial que para el Canal 11 de Televisión preparó **Mirta Silva**, fué catalogado como muy bueno: a nosotros nos pareció algo extraordinario—que se repita. **Wilkins** (Velvet) es figura permanente en el programa "Show Time" que produce **Henry Lafont**, por el Canal 7 de Rikavisión. **Luis Vigoreaux** y su esposa **Lidia**, recibieron un caluroso aplauso al regresar de su último viaje y reintegrarse a sus programas de televisión. La obra "Brasil" está teniendo una aceptación magnífica de parte del público. Su interpretación es altamente significativa. Recientemente varios compositores de los años 40 se reunieron al ser invitados para que participen en un Festival local donde se expondrán canciones (Continued on page 149)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Las enormes diferencias surgidas entre México y España en estas últimas semanas están comenzando fuertemente a hacerse sentir en nuestro medio. La Asociación Nacional de Actores de México, presidida por **Jaime Fernández**, ha prohibido la contratación de artistas españoles en México, así como el ingreso al país de ningún artista o actor español. La Anda interrumpió bruscamente los proyectos que tenían artistas tales como **Vicente Fernández** y **Lucha Villa** de incrementar sus actuaciones y promoción en España y recomendó al mismo tiempo a **Ignacio López Tarso**, quien se encuentra en Madrid, que regrese inmediatamente a México. Se están dando pasos inmediatos para evitar la promoción de artistas españoles en el territorio mexicano, así como inducir a las empresas discográficas mexicanas que actualmente representan sellos y producciones españolas, para que suspendan lanzamiento de grabaciones así como eliminar todo vestigio de promoción a artistas españoles en el territorio. La influencia se ha hecho sentir en el medio radial, toda vez que han desaparecido los artistas españoles de las habituales programaciones radiales. de **Sarita Montiel**, actuando en México en los momentos de las diferencias, fué suspendida por un día en sus actuaciones, aunque se le permitió después renovarlas hasta el cumplimiento del contrato, con la aclaración de su lógico regreso a España. **Juan Manuel Serrat**, actuando también en México también ha sufrido los mismos inconvenientes, a pesar de que aclaró en televisión que México tenía la razón en las diferencias surgidas entre los dos países. Lógicamente, en España se ha iniciado también un proceso similar que se espera tome características tan fuertes como las de México. La primera intérprete que a iniciativa propia comenzó una cadena de eliminación de programación radial a artistas y obras mexicanas, lo fué la cantante flamenca **Maruja Garrido**, quien decidió retirar de su repertorio canciones de autores mexicanos a través de telegramas dirigidos a la Dirección General de Radiodifusión, a la cadena SER y a la cadena CAR, señalando que "debido a la campaña antiespañola decretada por el gobierno mexicano, ruego mientras no se normalice dicha situación no programen ninguna canción de mi repertorio de autores mexicanos en su cadena de emisoras." Al mismo tiempo, muchas emisoras radiales en la costa oeste de Estados Unidos han ido siguiendo los dictados de México, eliminando abruptamente la promoción a artistas españoles de su programación habitual. Entre los artistas estancados en forma cortante se cuentan **Camilo Sesto**, **Juan Camacho**, **Mocedades**, **Sergio y Estibáliz**, **Raphael**, **Juan Bau** y **Estrellita**. La costa este ha hecho caso omiso y ha proseguido con su programación habitual de artistas españoles, a excepción de Miami, donde se ha aumentado la promoción de éstos. ¡Seguiremos reportando!



Marcelo Dupre



Helcio A. Carmo



Henri Gastaldello

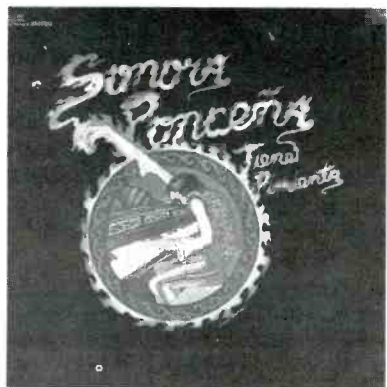
Cheo Feliciano fué invitado con **Dick Cavett** en el **Joe Franklin TV Show** (WOR-TV) en Septiembre 12, oportunidad en la cual intercambiaron ideas relacionadas con el nuevo interés demostrado en la música "salsera" en Estados Unidos... Nuestra más amplia felicitación a la "Ravista Lea" de Miami, en la celebración de su Primer Aniversario. ¡Una brillante labor del colega **Eduardo Luján!**... Después de lograr ventas millonarias en Brasil con su "We Said Goodbye," el cantante brasileño **Dave MacLean** se encuentra ven-

(Continued on page 147)



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LAS CANCIONES MAS LINDAS DE COLOMBIA

JAIME LLANO GONZALEZ—*Preludio ELDF 1143*

Canciones colombianas de ayer y de hoy hermanadas en la magistral interpretación al órgano de Jaime Llano González. Hermoso acompañamiento rítmico. "Llamarada" (J. Villamil), "Ruego" (F. Rodríguez Moya-C. Vieco), "Las Acacias" (J. Molina), "Pueblito Viejo" (José A. Morales) y "Bunde Tolimense" (N. Velazquez Ortiz-Alberto Castilla).

■ Unforgettable Colombian songs of today and yesterday, beautifully rendered by Jaime Llano González at the organ. Superb rhythm section! "Antioqueña" (M. Agudelo-P. Santamarta), "Anhelos Infinitos" (A. Alzate Giraldo) and "Dolor sin Nombre" (L. Parra Toro-J. Molina).



CON MUCHO CARINO

SANTOS COLON—*Fania XSLP 00474*

El gran bolero de Puerto Rico, Santos Colon, en un repertorio logrado soberbiamente con arreglos de Calandrelli. ¡Completa orquestación! "Nina" (D.R.), "No sé que hacer" (Santos Colon), "Castillos de Arena" (L. Perez), "Sin fé" (B. Collazo) y "Comprensión" (Cristobal Dobal), entre otras.

■ The great bolero from Puerto Rico, Santos Colon, in a superb package backed by Calandrelli's arrangements. "Soy Feliz" (Bobby Manrique), "Mensaje" (A. Lara), "Dominante" (Curet Alonso) and "Terrible Duda" (R. Cole).



RITMO CANDENTE—50 ANIVERSARIO

SONORA MATANCERA—*Orfeon LP-132188*

Primero de 6 volúmenes grabados en el "50 Aniversario" de la Sonora Matancera. ¡Igual que siempre! ¡Sabor, alegría, originalidad! "No llores Nena" (D.R.A.), "Sanguatecumbia" (Nicomendes-Santa Cruz-Carlos Hayre), "Cañonazo" (E. Aparicio), "La Traidora" (W. Cortada) y "No me Aprietes" (A. M. Dewolf).

■ First of six volumes recorded on the occasion of the "50th Anniversary" of Sonora Matancera. Latin flavor, rhythm, creativeness! "A Ritmo Pilón" (O. Albuquerque), "Congoro Congo" (J. Barreta), "Okere" (J. Barreto) and "Suenan los Tambores" (C. y M. Rigual).



MIS OJOS TE ADORABAN

BANDA MACHO—*Caliente CLT 7140*

La muy popular orquesta mexicana en un muy buen repertorio. "Mis Ojos te adoraban" (B. Crewe-Kenny Nolan-Marcos-Virgilio-Roberto), "Vueltas y Vueltas" (Adams-M. Rene-F. Valades-Canales-Roberto), "Ya na me pises" (R. Ball-H. Stuart) y "Es Difícil" (Tom Jans-V. Canales-Almo).

■ The very popular Mexican orchestra in a very saleable repertoire. Spanish versions of smash American hits. "Funky Bump" (W. Cassey-C. Reid-V. Canales), "Tossin' & Turnin'" (R. Adams-M. Rene-F. Valades), "Pick Up the Pieces" (R. Ball-H. Stuart) and "Party Down" (W. Hale-F. Valades-V. Canales).

Nuestro Rincon (Continued from page 146)

diendo fuerte en México con la versión en Español titulada "Porque nos dijimos Adios?" Al mismo tiempo, RCA de Estados Unidos prepara una gran campaña promocional a favor de este intérprete de su propio elenco, para lanzarlo al mercado norteamericano. La promoción de "Porque nos dijimos Adios" ha aumentado ostensible-
Dimensión Latina acaba de grabar su último long playing que será lanzado simultáneamente en Venezuela, Colombia y Estados Unidos.

(Continued on page 148)

GRACIAS A NUESTROS ARTISTAS, PERSONAL EJECUTIVO DE CBS INTERNACIONAL Y RCA, MUSICOS, TECNICOS Y AL PUBLICO EN GENERAL POR HACER POSIBLE EL DOMINGO, 5 DE OCTUBRE EN EL MADISON SQUARE GARDEN EL DIA MAS GRANDIOSO EN LA HISTORIA DE LA MUSICA LATINA DE LA CIUDAD DE NEW YORK.

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Singles

San Antonio

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1. LOS HOMBRES NO DEBEN LLORAR
KING CLAVE—Orfeon
2. ME ESTA GUSTANDO
VICTOR YTURBE—Miami
3. ISABEL
XAVIER PASSOS—Cara
4. BEFORE THE NEXT TEARDROP FALLS
FREDDY FENDER—C.C.
5. MI CORAZON LLORO
KING CLAVE—Orfeon
6. POR EL AMOR DE UNA MUJER
DANNY DANIEL—Miami
7. LLUEVE SOBRE MOJADO
CAMILO SESTO—Pronto
8. QUE SACRIFICIO
CHELO—Musart
9. LAGRIMAS Y LLUVIA
ESTELA NUNEZ—Arcano
10. CUANDO MAS TE QUERIA
LOS BABY'S—Peerless

San Francisco

By KBRG (E. FLORES)

1. RECUERDOS DE UNA NOCHE
LOS PASTELES VERDES—Gema
2. UNA CARTA
LOS TERRICULAS—TH
3. LLUEVE SOBRE MOJADO
CAMILO SESTO—Pronto
4. VENERACION
LOS MELODICOS—Discolando
5. YO ME VOY, TU TE VAS
ABRACADABRA—RCA
6. DUM DUM
LOS 3 TIGRES—TH
7. TOTAL PARA QUE
PATRICIO—Miami
8. A LA EDAD DE 14 AÑOS
VALENTINA LEYVA—Caytronics
9. CUANDO MAS TE QUERIA
LOS BABY'S—Peerless
10. EL NOVILLO DESPUNTADO
LOS POTROS—Peerless

Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. DECISION
SIGLO XXI—Borinquen
2. GUARARE
RAY BARRETTO—Fania
3. DUENA Y SENORA
LA SELECTA—Borinquen
4. CUCALA
CELIA Y JOHNNY—Vaya
5. BIMBO
BIMBO JET—Scepter
6. UN AMOR DE LA CALLE
HECTOR LAVOE—Fania
7. UN MUNDO RARO
NACHO SANABRIA—EGC
8. SOY FELIZ
ISMAEL RIVERA—Tico
9. ODIAME
DANNY RIVERA—Velvet
10. THE HUSTLE
VAN MCCOY—Atco

New York

By EMILIO GARCIA

1. MI CORAZON LLORO
KING CLAVE—Claromar
2. ODIAME
DANNY RIVERA—Velvet
3. UNA CARTA
LOS TERRICULAS—Discolando
4. ADENTRO TUYO
SOPHY—Velvet
5. A QUE NO TE ATREVES
LILY & EL GRAN TRIO—Montilla
6. ABRASAME
JULIO IGLESIAS—Alhambra
7. MELINA
CAMILO SESTO—Pronto
8. LOS HOMBRES NO DEBEN LLORAR
KING CLAVE—Claromar
9. CONVERSACIONES
ANTHONY RIOS—Discolor
10. TE EXTRANARE DONDE ESTES
ELIO ROCA—Miami

Albums

Puerto Rico

By WABA

1. BARRETTO
RAY BARRETTO—Fania
2. RECUERDOS DE UNA NOCHE
LOS PASTELES VERDES—Gema
3. THE GOOD, THE BAD & THE UGLY
WILLIE COLON—Fania
4. SOY FELIZ
ISMAEL RIVERA—Tico
5. CONTIGO Y AQUI
ELIO ROCA—Miami
6. CANCIONES DE AMOR
DANNY RIVERA—Velvet
7. LO MEJOR
SONORA PONCENA—Inca
8. OTRA VEZ
WILLIE ROSARIO—Inca
9. EL GRAN COMBO 7
GRAN COMBO—EGC
10. SIGLO XXI
SIGLO XXI—Borinquen

New York

By EMILIO GARCIA

1. TREMENDO CACHE
CELIA CRUZ & JOHNNY PACHECO
Vaya
2. BARRETTO
RAY BARRETTO—Fania
3. NUMERO 7
EL GRAN COMBO—EGC
4. UNA CARTA
LOS TERRICULAS—Discolando
5. A QUE NO TE ATREVES
LILY & EL GRAN TRIO—Montilla
6. LA VOZ HECTOR LAVOE
HECTOR LAVOE—Fania
7. MI CORAZON LLORO
KING CLAVE—Claromar
8. CANCIONES DE AMOR
DANNY RIVERA—Velvet
9. THE GOOD, THE BAD & THE UGLY
WILLIE COLON—Fania
10. EL AMOR
JULIO IGLESIAS—Alhambra

Nuestro Rincon (Continued from page 147)

director, compositor y arreglista **Billo Frometa**. ¡Nuestro pesame! . . . **Los Melódicos** actuarán en Miami el 24 de Octubre. El 25 debutarán en el Manhattan Center de Nueva York y el 27 estarán actuando en Washington, D.C. . . . **Machuchal**, actor cómico de la TV en Puerto Rico, acaba de firmar contrato de exclusividad con Discolando Records, que lanzará un long playing para la época navideña titulado "Me está." . . . Velvet de Estados Unidos abrirá planta de prensaje en Hialeah Gardens, Florida. Velvet lanzará 4 long playings de Navidad. Entre ellos, la **Tuna de Cayey**, **Alfonso Velez**, **Nito Mendez** y **Natividad Rivera** . . . Por otra parte, Velvet de Venezuela abrió planta de duplicación de cassettes en Venezuela. También firmó representación para Venezuela de **B.T. Express**, **Casablanca**, **Van McCoy** con su éxito "Hustle" y a **Ritchie Family** con "Brazil" . . . Sonido Ritmo S.A. de México ya lanzó 30 álbumes del catalogo Fania en México. Las ventas son interesantes . . . WHAT, una de las estaciones más importantes de Philadelphia, está ahora programando música de salsa, dirigida al ambiente norteamericano . . . Musimex lanzó en la costa oeste una larga duración de **Alberto Pino** titulado "Contrabando de Nogales." ¡Muy bueno! . . . Después de su éxito en Argentina con "Juntos y Enamondos," **Marcelo Dupre** recibe ahora promoción con "Amor no te Vayas" . . . Mi más cordial saludo a **Helcio A. Carmo**, Gerente del Depto. Internacional de RCA de Brasil, así como al fraternal **Henrique Gastaldello** de la Editora RCA de Brasil . . . Asistiré al Festival CBS que Caytronics ofrecerá esta semana en el Madison Square Garden! De allá les seguiré reportando!

The great differences between the governments of Mexico and Spain are already showing shocking results in the record industry. The Association of Actors of Mexico, presided over by **Jaime Fernandez**, put an immediate stop to the signing for performances in Mexico of any Spanish singer or actor, and prohibited the entrance to any of such to the Mexican territory. And (Association of Mexican Artists) asked all their members to discontinue all plans and efforts to obtain promotion and performance contracts in Spain. Among those obtaining good results were **Vicente Fernandez** and **Lucha Villa**. **Ignacio Lopez Tarso**, actually performing in Madrid, was asked to immediately return to Mexico. Steps are being put into effect in order to induce Mexican recording companies not to release any product from Spain and to discontinue the promotion in Mexican territory of any artist actually being programmed in the area. Radio eliminated all Spaniards programmed in their list. On the other hand, **Sarita Montiel**, famous Spanish singer, who was performing in Mexico under a signed contract, was delayed one day in her performances, permitting her to continue such till the contract was over and then, her immediate return to Spain. **Joan Manuel Serrat**, performing in Mexico at the time when the differences arose, was also asked to return to Spain when his contract was fulfilled, although he expressed on Mexican TV that Mexico was right taking all these measures against Spain. By the same token, **Maruja Garrido**, very popular flamenco singer, sent a wire to Cadena Ser, Cadena CAR and to the General Direction of Radio in Spain, asking them to stop the promotion of all the songs of Mexican authors included in her repertoire. It is expected that radio in Spain will follow the same pattern regarding the promotion

(Continued on page 149)

DID YOU
HEAR THE LATEST
BOCHINCHE?
IT'S THE "NEW HIT" (45) BY....
CORTIJO
Y SU NUEVO COMBO



"EL BOCHINCHE"
b/w "DILO TU" (CFF 5041)
From the LP "CHAMPIONS"
Featuring his 2 new vocalists
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"El Sonido Creativo"

Nuestro Rincon (Continued from page 148)

of Mexican performers or songs from Mexican authors. On the other hand, radio stations on the west coast of the States are abruptly discontinuing the promotion of Spanish artists, following the Mexican pattern. Among the artists that are suffering from these measures are **Camilo Sesto, Juan Camacho, Mocedades, Sergio and Estibaliz, Raphael, Juan Bau, Estrellita** and others. On the east coast, radio is keeping Spanish artists in their usual programming, except in Miami, which increased the promotion of all artists from Spain and decreased the ones from Mexico. We will keep reporting!

Cheo Feliciano guested with **Dick Cavett** on the **Joe Franklin** TV show (WOR-TV) on September 12th, at which time they talked about the new interest in "salsa" . . . Our congratulations to "Lea Magazine" on their first anniversary. Lea is published in Miami by our colleague **Eduardo Lujan**, in Spanish . . . After huge sales in Brazil with "We Said Goodbye" recorded in English, **Dave McLean** is now a smash in Mexico with his version in Spanish. RCA in the States will release this Brazilian artist, directed to the American market. "We Said Goodbye" is already a heavy winner in all Latin America . . . To spend some time with singer-composer **Gabino Correa** from Argentina, now residing in Brazil, is an unforgettable event. Fantastic talent! . . . **Dimension Latina** from Venezuela just cut a new album that will be simultaneously released in Venezuela, Colombia and the States . . . **Amable Frometa**, brother of the famous musician, arranger and orchestra director **Billo Frometa**, passed away. Our condolences! . . . **Los Melodicos** from Venezuela will perform in Miami on the 24th of September. On the 25th they will be performing at the Manhattan Center in New York and on the 27th they will debut in Washington, D.C. . . . **Machuchal**, Puerto Rican comedian, very popular in Puerto Rico through his personal appearances on TV, signed with Discolando Records to cut an album which will be released at Christmas time. The title will be "Me está, que está" . . . Velvet Records is opening a pressing plant in Hialeah Gardens, Florida. They are releasing for Christmas time four new albums: **Tuna de Cayey, Alfonso Velez, Nito Mendez** and **Natividad Rivera**. On the other hand, Velvet obtained the rights to release in Venezuela recordings by **B.T. Express, Casablanca, Van McCoy**, with his hit "Hustle," and the **Ritchie Family** with "Brazil" . . . Sonido Ritmo S.A. of Mexico already released 30 albums of the Fania catalogue in Mexico. Sales are going nicely! . . . Musimex released on the west coast an album by **Alberto Pino** titled "Contrabando de Nogales." Very saleable repertoire! . . . After his smashing hit with "Juntos y Enamorados," **Marcelo Dupre** is now enjoying good promotion with "Amor no te Vayas" . . . My deepest regards to **Helcio A. Carmo**, manager of the international dept. of RCA in Brazil, and to **Henrique Gastalheho**, manager of the RCA Publishing Group from Brazil . . . I will attend the CBS Festival that Caytronics is offering this week at the Madison Square Garden in New York . . . And that's it for the time being!

En Puerto Rico (Continued from page 146)

inéditas—Recordamos a **Roberto Cole** (Olvídame)—**Paquito López Vidal** (Espérame en el Cielo)—**Esteban Taronji** (Los Reyes no Llegaron) — **Guillermo Venegas** (Tu bien lo Sabes)—**Edmundo Disdier** (En Primavera)—**Benito de Jesús** (Nuestro Juramento)—**Tito Henríquez** (Bello Amanecer) y otros. Fué un placer saludar a tantos grandes autores en el arte de la composición musical. El Canal 11 de televisión viene ofreciendo unos programas "Especiales" donde se presentan nuevos y talentosos artistas. Exhortamos al citado canal para que se mantenga en esa línea de acción tan beneficiosa para nuestra nueva generación de cancioneros. Ya se está seleccionando la música que será grabada para las ventas en la próxima navidad. Se perfilan muchas obras de tipo campesino que siempre tiene buena acogida

entre el público. **Los Montemar** (Universal) participarán en el "Festival Nacional de la Canción." **Julito, Aníbal, Sammy y Salinas**, están muy, pero muy activos. Una cadena de radiodifusoras transmitirá el "Gran Concierto a ofrecerse en Aguadilla utilizando la la música de **Rafael Hernandez**. La Orquesta **La Selecta** (Borinquen) acaba de terminar un nuevo "elepe" que será lanzado al mercado próximamente. La actriz-cantante **Camille Carrión**—lazará al mercado su primer disco que incluye una obra de la compositora **Ketty Cabán**—su título "Amigos." El artista de la voz romántica, dulce y serena a la vez, **Gilberto Monroig**, grabará para Mericana, nuevas y bellas melodías para su satisfacción. Monroig ha hecho una selección muy apropiada para su estilo tan popular entre sus miles de admiradores.

ABC Pacts with Discos Musart



ABC Records has signed a three-year contract, effective immediately, to make Discos Musart, S.A. the exclusive licensee in Mexico for the entire ABC family of labels. ABC will supply master recordings and album artwork, while Discos Musart, S.A. will be responsible for manufacturing, distribution, sales and advertising. Shown following the signing are (from left) Steve Diener, president of the international division of ABC Records; Eduardo L. Baptista, president of Discos Musart, S.A.; and Jerold H. Rubinstein, ABC Records chairman.

Record World en Chile

By RICARDO GARCIA

■ Cuando ya se acerca la primavera a nuestro país, los festivales de la canción florecen en diferentes ciudades. El más reciente ha sido el "Festival Blanco de la Canción," organizado en la ciudad de Los Andes, y con **Antonio Contreras** como director artístico. Contreras es propietario del sello Caracol (de donde surgieron nombres como **Jose A. Fuentes, Los Galos, Lucho Muñoz** etc). Los ganadores del festival fueron el conjunto **Maleza, Osvaldo Carrasco** y el conjunto **Sacramento**.

El momento es difícil para la industria del disco, y especialmente para la producción nacional, debido al receso económico, pero sellos pequeños encaran la producción con criterio comercial y aciertan con éxitos que superan la venta de material realizado con metas mucho más elevadas artísticamente: en estos días uno de los superventas es "El Animalito," una cumbia grabada por **Los Luceros del Valle**, mientras otros títulos como "El Abogado," "La Colcha de mi hermana," o el marcan una "moda" que, pese a las críticas que reciben por las letras en doble sentido, el público sigue con entusiasmo.

Osvaldo Díaz, uno de los mejores cantantes nacionales, acaba de lanzar su nuevo disco con una hermosa canción de **Yolanda Urrutia**: "Y te pienso y me pienso." Philips anuncia un LP con este cantante que, talvez sea el representante de Chile en el próximo festival de la OTI.

Patricio Renán es otra figura popular en Chile, y el sello Alba ha publicado en estos días la versión de Renán para "Cuando triste estés," el mismo tema que fuera gran suceso de **Freddie Fender**. Alba representa en Chile a Parnaso, a través del cual ha editado el lp de **Raphael** "Amor

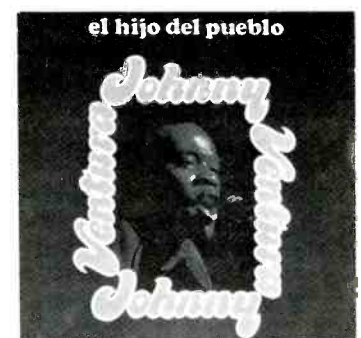
mío," con buenos resultados.

Las canciones habladas forman también parte de la moda actual en algunas programaciones radiales. A provechando el entusiasmo que despiertan estas grabaciones con figuras como **Raul Benavides** o **Manolo Otero**, Emi Odeon publica el lp (CBS) de **Jorge Lavat**. Lavat es muy popular en Chile por su participación en la telenovela "Hermanos Coraje."

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A New Treasure From ABC

By SPEIGHT JENKINS

■ NEW YORK—In the constant search for new scores to record, companies often turn up works that should rest in their graves. Within the last few months some specific examples of this best-forgotten genre have appeared, and it often looks as though the search should be given up. Then comes a shock such as Marco da Gagliano's *La Dafne*, and it all seems more than worth the time and effort: the digging is essential.

The praise from this quarter of *La Dafne*, it should be said at the outset, is not from someone enmeshed in musicological studies of the seventeenth century. Though *The Coronation of Poppea* has always seemed to me to be one of the best operas ever written, many works of that period are not as arresting. Though *La Dafne* is not a *Coronation*, it is simply marvelous on its own count. And ABC, whose renaissance as a classical record company under the hands of Kathryn King the recording heralds, has given the opera a

moving, expressive performance that could serve as a model for all music of this period.

ABC's *La Dafne* is the *rara avis* of the record business: a musicological project that has general audience appeal. Retailers, classical disc jockeys, everyone connected with the sale of records will be doing themselves a disfavor if they do not take the records home and listen to them. There is a potent market for this recording: regular opera buyers can be convinced that this is a work of expressive lyricism: pre-baroque fanciers can discover a major score; and the rock audience, which seems strangely into this kind of music, should be exposed to *La Dafne*. Though the names on the record are unfamiliar, the composer is unknown and the record company involved has no great opera tradition, if this record does not wind up on the charts, the fault will lie squarely with the retailers.

(Continued on page 153)

MASTERWORKS TWX... FROM COLUMBIA

THERE'S A COLUMBIA MASTERWORKS HIT IN YOUR FUTURE . . . WHAT COULD BE BETTER THAN A NEW WALTER CARLOS ALBUM FOR CHRISTMAS? . . . THIS ONE IS "BY REQUEST" WITH CARLOS' UNIQUE AND ENVIGORATING ELECTRONIC REALIZATIONS OF BACH, BEATLES, WAGNER, TCHAIKOVSKY AND SOME DELIGHTFUL ORIGINAL CARLOS COMPOSITIONS. . . . AND AN OUTRAGEOUS ROMP INTO, THROUGH, OVER AND UNDER ELGAR'S "POMP & CIRCUMSTANCE" . . . SUPER MERCHANDISING OF THIS RECORD AND CARLOS' ENTIRE BEST-SELLING CATALOGUE . . . 7" BONUS DISC . . . DISPLAYS ETC. . . . AND, OH YES, IT'S A "RECORD OF THE MONTH" . . . SHIPPING IN ONE WEEK—WALTER CARLOS—"BY REQUEST."



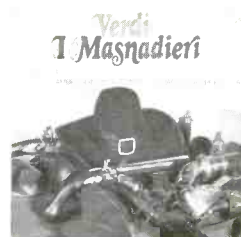
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RECORD WORLD OCTOBER 18, 1975

CLASSICAL RETAIL REPORT

OCTOBER 18, 1975

CLASSIC OF THE WEEK



VERDI

I MASNADIERI

CABALLE, BERGONZI, GARDELLI
Philips

BEST SELLERS OF THE WEEK

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

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

KING KAROL/N.Y.

BACH: CANTATAS, VOL. XI—Harnoncourt—Telefunken

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

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

THE MYSTERIOUS FILM MUSIC OF BERNARD HERRMANN—London

JOPLIN: COMPLETE PIANO MUSIC—Hyman—RCA

LISZT, THALBERG: THE DUEL—Lewenthal—Angel

PROKOFIEV: ALEXANDR NEVSKY—Ormandy—RCA

RENATA SCOTTO SINGS VERISMO ARIAS—Columbia

ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel

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

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

CHOPIN: ETUDES, OPUS 10, 25—Ashkenazy—London

DVORAK: CELLO CONCERTO—Harrell, Levine—RCA

FOOTLIFTERS—Schuller—Columbia

MAHLER: SYMPHONY NO. 10, KINDERTOTENLIEDER—Baker, Bernstein—Columbia

MOZART: CONCERTOS, K. 456, 595—Brendel, Davis—Philips

RACHMANINOFF: SYMPHONY NO. 2—Ormandy—RCA

SCRIABIN: POEM OF ECSTASY—Stokowski—London

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

KARAJAN CONDUCTS WAGNER, VOL. II—Angel

WHEREHOUSE/LOS ANGELES

BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken

BACH: UNACCOMPANIED SONATAS AND PARTITAS—Milstein—DG

BEETHOVEN: MISSA SOLEMNIS—Boehm—DG

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

BEETHOVEN: SYMPHONIES NO. 8, 9—Boehm—DG

BERLIOZ: REQUIEM—Davis—Philips

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

MOZART: PIANO CONCERTOS FROM 1784—Serkin, Schneider—RCA

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

WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Solti—London

VOGUE RECORD & BOOKS/L.A.

19TH CENTURY AMERICAN BALLROOM MUSIC—Nonesuch

CHOPIN: ETUDES, OPUS 10, 25—Ashkenazy—London

DELIUS: NORTH COUNTRY SKETCHES—Groves—Angel

THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN—London

HOLST: THE WANDERING SCHOLAR—English Opera Group—EMI (Import)

MAHLER: SYMPHONY NO. 6—Horenstein—Nonesuch

ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel

SCHOENBERG: GURRELIEDER—Boulez—Columbia

STRAUSS: EIN HELDENLEBEN—Mengelberg—RCA (Import)

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

TOWER RECORDS/SAN FRAN.

BARBER: ADAGIO FOR STRINGS, OTHER PIECES—Schipper—Odyssey

BELLINI: I PURITANI—Sutherland, Pavarotti, Ghiaurov, Bonyngue—London

GO FOR BAROQUE—Victrola

MAHLER: SYMPHONY NO. 6—Horenstein—Nonesuch

ROSSINI: SIEGE OF CORINTH—Sills, Verrett, Schippers—Angel

SCHOENBERG: GURRELIEDER—Boulez—Columbia

RENATA SCOTTO SINGS VERISMO ARIAS—Columbia

STRAUSS: GERMAN MOTETS—Norrington—Argo

TOMITA: PICTURES AT AN EXHIBITION—RCA

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

Judiciary Committee Votes Half-Cent Royalty Hike

(Continued from page 3)

Washington attorney with impeccable conservative credentials which include managing Barry Goldwater's presidential campaign in 1964—in hopes he could sway the three conservative senators who showed up in the record companies' column. But Sens. Hruska, Fong and Thurmond for 2½ cents seemed to surprise even the RIAA lobbyists who gleefully exchanged congratulations when they heard the news.

The RIAA got some timely help for itself too by enlisting the last minute aid of the Consumer Federation of America. In a letter to committee members dated the day before the mark-up (Oct. 7), CFA called on the committee to hold the line on mechanicals. "We are concerned that an increase in the royalty rate," CFA director Carol Tucker wrote, "would result in an increase in the consumer price of recordings, without an adequate showing on the part of the composers and publishers that they need or are entitled to such an increase."

Constituent Interests

As well, the RIAA lobbyists seemed able to play on the constituent interests of several committee members. Sen. Tunney has music industry constituents in Los Angeles. The Capitol Records pressing plant in Winchester, Va. may have helped to convince Sen. William Scott that he should vote for a 2½ cent rate. And Sen. Birch Bayh's music industry constituents around the Terre Haute area were enough to sway him as well.

Senator James Abourezk (D-S.D.) failed by only one vote in his surprise move to cut back the copyright term. Abourezk wanted to change the proposed life plus 50 years term to life "or" 50 years. The amendment lost on a 6-5 vote. As well, Senator William Scott's amendment to cut altogether the establishment of a copyright tribunal from the bill was trounced on a lopsided voice vote.

It was an anxious scene outside the closed-door mark-up session. The meeting itself stretched over three and a half hours while members of the committee scurried back and forth between the Senate floor where they cast votes overriding a Presidential veto of the school lunch program and the Republican caucus room 75 feet away where the bill was being worked over. Clusters of lobbyists milled around the caucus room door while Senate aides rushed in and out of the session with bits of news on this amendment or that, comparing vote tallies

and getting approval for last-minute compromises. Two lone lobbyists for the publishing interests slumped against a wall a couple dozen yards away from the others as they heard word of their successive defeats on the mechanicals, public broadcasting and, later, the cable fees issue.

The Senate mark-up session sets the stage for a similar show in the House now only a couple of weeks away. Register of Copyrights Barbara Singer appeared before the House Copyright Subcommittee late last week and her testimony marks the end of hearings in the House.

The major distinction between the Senate deliberations and the House mark-up will be the controversial performers royalty—a new fee paid by broadcasters for the use of recorded music to record companies and performers. The performers fee—which passed the Senate Judiciary Committee last year on a tie vote but was later excised on the Senate floor—was not discussed last week. A gentleman's agreement within the committee prevented members from bringing to a vote this year issues that had been decided during the last Congress.

But the House Copyright unit will vote on the performers fee

sometime soon and it will likely be the last chance the new copyright will have for some time to come. (The leading exponent of the performers fee in Congress is Sen. Hugh Scott (R-Pa.) who, at age 75, is not expected to seek re-election next fall.) The vote on the performers fee is expected to be quite close, probably 4-3 either way. The key to the passage of the performers fee will be labor's support, most record company lobbyists feel. The music industry doesn't have the clout to match that of the broadcasters, they admit, and only a strong effort by the AFL-CIO unions—which have threatened to block the entire revision package if it doesn't contain the performers royalty measure when it leaves the subcommittee and parent Judiciary Committee—can balance it out.

As well, the House mark-up session will provide the publishers with another opportunity to increase the mechanical fee to 3 cents. But from impressions gathered at hearings on the mechanical fee in late September, the committee—as a whole—does not seem to be in sympathy with the publishers interests and a full hike in mechanicals appears a remote possibility.

ZZ Top Makes a Heavy Impression



London Records' ZZ Top recently visited Atlanta, Georgia, and left a big impression in concrete. The Texas trio planted its hand and footprints in the cement outside of Peaches Record Store. Pictured from left are: Dale O'Brien, music director of radio station WZGC-FM (which declared a ZZ Top Weekend in honor of the event); ZZ bassist Dusty Hill; ZZ drummer Frank Beard; Dan Mason, program director of WZGC-FM; Ed Nuhfer, London Records' Atlanta promo chief; and ZZ guitarist Billy Gibbons.

Segelstein To Address Hunter College Seminar

■ NEW YORK—Irwin Segelstein, president, CBS Records, will speak at a seminar for Hunter College students and faculty on October 21. The topic of Segelstein's talk will be the effect that the recording industry has had on other media, specifically film, radio and television.

Location

The seminar, conducted by Charles S. Steinberg of Hunter

College's department of communications, will take place at the Roosevelt House in New York, 47-49 East 65th Street, at 7:30 p.m. It is planned as an informal meeting, attended by faculty and majors in Hunter's communication department as part of a general course in mass communications. Following his talk, Segelstein will conduct a question and answer period.

'Religious' Royalties Get SESAC Support

■ WASHINGTON, D.C.—SESAC appeared before the House Copyright Subcommittee in hopes of stopping an amendment to copyright revision legislation which would make it impossible for the writers of gospel, hymns and other religious music to collect royalties. At issue are the fees SESAC and other licensing agents charge the producers of religious radio and TV programs for transcribing music for their syndicated shows.

If the religious broadcasters, SESAC vice president and general counsel Albert Ciancimino told the subcommittee, "can afford this more than half-page ad in a Minneapolis newspaper earlier this month to attract viewers and listeners to the 'Word of God,' they surely can pay those creating the music of God."

Representatives of the National Religious Broadcasters (NRB) had charged earlier that while it was having no problem obtaining licenses from ASCAP and BMI, SESAC was not cooperating with its members. Ciancimino countered by saying that SESAC is the only performing rights organization that was also authorized to collect mechanical royalties as well as performance royalties. And the hassles between religious broadcasters and program producers and SESAC are a result of the fact that producers are now withholding mechanical payments at the instruction of NRB. NRB says it won't pay mechanicals until Congress decides on whether or not religious programmers are eligible for a copyright exemption. In the meantime, Ciancimino said, "the injury to religious music owners is both measurable and substantial."

A payment of \$10, he explained, allowed producers to use a single copyrighted SESAC work for an entire year.

Michael Shain

Martineau Joins Gemini

■ NEW YORK—Mike Martineau has been named vice president of Gemini Artists as head of New York operations. The announcement came from agency president, Danny O'Donovan. The appointment comes following Martineau's resignation as an account executive for Premier Talent Associates, where he developed artists' careers and worked with major concert promoters and colleges for a total of seven years.

As agency vice president, Martineau will also hold the post of director of contemporary music for the company's U.S. and worldwide activities. While at Premier, Martineau established a contemporary black music department.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ One of the most popular Japanese rock groups, **Creation**, will visit Los Angeles in November to record their second album with the production of **Felix Pappalardi**, who found their explosive potential during his recent stay in Japan. Creation's sound is a heavy, powerful, straight-ahead rock sound. They were the warm-up band during **Mountain's** tour of Japan in August, 1973, and did the same for **Rod Stewart and Faces** in February, 1974.

The **Sadistic Mika Band** released their new album, "Hot Men'u," in September in England, and it will be released on November 1 in Japan. British producer **Chris Thomas** again produced the Japanese rock group. They will make the tour of England with **Roxy Music** this fall.

Toshiba EMI has recently acquired the selling rights to the future products of **B.T. Express** in Japan. Their previous album was released here by Teichiku Records. The first album from Toshiba is "B.T. Express/Non Stop," which was released on September 21.

Playboy Records will make its debut here through Trio Records on October 25. The first releases are **Barbi Benton's** single, "The Teddy Bear Song," and album, "Barbi Doll," and **Hamilton, Joe Frank & Reynold's** U.S. hit, "Fallin' In Love."

Van McCoy's "Hustle" has been maintaining its no. 1 spot for the past 11 weeks on the Confidence Foreign Singles Chart. The "Hustle King's" album, "Disco Baby," is now ranked at no. 2. The All Japan Discotheque Association will hold a "Hustle Contest" on Nov. 18 in Tokyo's famed discotheque, Big Together, where contestants winning local pre-contests will compete.

Pink Floyd's new album, "Wish You Were Here," jumped into no. 29 spot one week after its release.

Victor Musical Industries will release a single, "Main Title (Theme From Jaws)," one month prior to the premiere of the movie.

GERMANY

By PAUL SIEGEL



■ BERLIN—Can you imagine Nashville on the Rhine River in Germany? Well, congratulations to CBS chief **Rudy Wolpert** and his public relations specialist **Werner Wunderlich**, who have gone all the way to promote, sell and popularize their CBS Nashville stars. Leading the way are **Johnny Cash**, **Lynn Anderson**, **Charlie Rich** and **Tammy Wynette**. The theme of the campaign, which should appeal to the millions of Germans who listen to country, is "Nashville Sound."

Alfred Schacht, formerly **Julian and Jean Aberbach's** attorney, now has the top selling single in Germany, "SOS" by **ABBA** on Polydor. . . **Van McCoy's** "The Hustle" (Avco) is headed for the top of the charts. . . **Esther Phillips'** Kudu recording of **Stanley Adams'** beautiful standard, "What A Diff'rence A Day Made," is a sure shot for the German discos and deejays.

Udo Lindenberg has two top 10 albums: "Ball Pompos" and "Votan Wahnwitz," both on Teldec. . . Number one album is "Ah Otto!" by **Otto** on **Wolfgang's** EMI-Electrola.

The music business will surely miss one of its nicest members, **Felix Stahl**, who died in Sweden. His publishing genius helped many a great composer. One of **Felix'** biggest hits was "Many Times," recorded by **Eddie Fisher**.

JAPAN'S TOP 10

SINGLES

1. **TOKI NO SUGIYUKUMAMANI**
KENJI SAWADA—Polydor
2. **ROMANCE**
HIROMI IWASAKI—Victor
3. **OMOIDE MAKURA**
KYOKO KOSAKA—Canyon
4. **KITAE KAERO**
HIROSHI TOKUHISA—Warner Pioneer
5. **SASAYAKANA YOKUBO**
MOMOE YAMAGUCHI—CBS/Sony
6. **ICHIGOHAKUSHOO MOUICHIDO**
BAN BAN—CBS/Sony
7. **TENSHI NO KUCHIBIRU**
JUNKO SAKURADA—Victor
8. **OMOKAGE**
YURI SHIMAZAKI—Columbia
9. **SHIJO NO AI**
HIDEKI SAIJO—RVC
10. **OMAENI HORETA**
KENICHI HAGIHARA—Warner Pioneer

ALBUMS

1. **CYCLAMEN NO KAORI KARA**
AKIRA FUSE—King
2. **GOOD PAGES**
YOSUI INOUE—Polydor
3. **HOOKOO**
KEI OGURA—Polydor
4. **HIDEKI ON TOUR**
HIDEKI SAIJO—RVC
5. **AOZORA**
HIROMI IWASAKI—Victor
6. **KOORI NO SEKAI**
YOSUI INOUE—Polydor
7. **HORIZON**
CARPENTERS—King
8. **HORETA**
KENICHI HAGIHARA—Warner Pioneer
9. **DISCO BABY**
VAN MCCOY—Victor
10. **KAERIMICHI**
KOUSETSU MINAMI—Crown

ENGLAND

By RON MCCREIGHT

■ LONDON—Major British acts **Cat Stevens**, **Supertramp** and the **Sensational Alex Harvey Band** are all planning prestige British concerts in December. After a two year absence, Stevens is expected to play major London dates including the Royal Albert Hall, while Supertramp is already confirmed for the Hammersmith Odeon on December 6-7, and the SAHB visits the New Victoria immediately before Christmas. Harvey has scored three chart albums this year as well as a hit single, and although Supertramp has only offered the highly acclaimed "Crime Of The Century" album, another will follow to coincide with their extensive tour. Other local talent on the road before the year end are Island artists **Roxy Music** and **Sparks**, both of whom support new single and album releases, as well as United Artists' **Dr. Feelgood**. Sparks, already charting with "Looks, Looks, Looks," plays the H. Odeon on October 26, where Feelgood follows them on November 9. Meanwhile Roxy chooses the Empire Pool, Wembley where they appear on October 17-19 to introduce some of their new album, "Siren."

All night queues outside the Royal Albert Hall box office underline the strength of the **Carpenters'** popularity here. Promoter **Harold Landey** was forced to book a second show at the venue to meet the overwhelming demand. During their visit, Richard and Karen also play the Glasgow Apollo on November 18 and Edinburgh's Usher Hall on the 19th. Several top American country acts are already booked for **Mervyn Conn's** annual Country Festival at Wembley next April, including **Dolly Parton**, **Marty Robbins**, **Buffy Ste.-Marie**, **Tammy Wynette** with the **Eagles**, **Linda Ronstadt** and **Jessi Colter** awaiting confirmation.

Surprise for the industry—Motown's decision to renew their licensing agreement with EMI after laying plays for independence during the past few months. Other important deals signed recently give Polydor a licensing deal with Jet, whose acts now include **Roy Wood**, **ELO** and **Wizzard**; and **Paul Robinson** gains representation of the Spring and Event labels in the U.K. and all other territories outside North America, although Polydor continues to distribute.

ATV's **Geoffrey Heath** on his return from the USA has announced the acquisition of the **Crosby/Nash** catalogues—Gorilla, Stasil, Thin Ice and Giving Room, which include all their past material as well as tracks on their new joint album, "Wind On The Water."

In from Miami are producers **Ron and Howie Albert**, who are producing the **Sutherland Brothers & Quiver's** first album for CBS; Private Stock's chief **Larry Uttal** arrives shortly; and also in town are the **Chi-Lites**, who are undertaking promotional dates including a guest shot on Radio One's "Round Table" program.

Treasure from ABC

(Continued from page 150)

La Dafne is an expanded libretto version of Jacopo Peri's *Dafne*, the first opera, which was presented in 1975 and first published in 1600. That score is lost, but Rinuccini's libretto is known. Interestingly, in the libretto text ABC marks the material that was added for Gagliano in 1608. The composer lived from 1582 to 1643 (much the life span of Claudio Monteverdi), and was educated a priest. He spent his creative years in Florence in the center of the Camerata, the founding fathers of opera. *La Dafne* was written for the wedding festivities of Francesco Gonzaga of Mantua (In another interesting parallel, Monteverdi was working in Mantua at that time).

Gagliano fortunately wrote an extensive preface to *La Dafne*, and ABC reprints most of it. The composer's plea for dramatic music and honest representation of what he wrote was echoed 150 years later by Gluck and 250 years later by Wagner; it ends with a request to the singers to handle the recitative clearly and adds: "know also that true delight grows from a real understanding of the words." In the same piece he suggests that his music was composed to suit the text.

The overture was lost and another by a contemporary, one Salomone Rossi, was added. The copious and interesting notes further explain that the orchestration was adapted by reference to Monteverdi's *Orfeo*, which dates from the same year. Also explained are the methods by which James H. Moore, a musicologist from Los Angeles, arranged to fill out the score's suggestions.

The story details Apollo's victory over a serpent and his contempt for Cupid who comes down with Venus to congratulate him. Cupid then arranges for Apollo to meet a nymph, *Dafne*, who comes to see the dead serpent. She refuses the god and flees, finally (offstage) turning herself into a tree. Cupid wins, and Apollo tells us that he will unceasingly mourn the loss of the loved one.

The forces of a singing group in Los Angeles called the Musica Pacifica, conducted by Paul Vorwerk plus a New York based tenor, Robert White brought the opera to realization. Moore's instrumentation for 15 players sounds clean—not super old and tinkly, just clean and easy to listen to. Vorwerk conducting is brisk and often moving. The voices could not be better. Having reviewed the Monteverdi Choir and Orchestra of Hamburg at Carnegie Hall recently, it was instructive to hear the Musica Pacifica. The Americans' coloratura is not one

bit less effective than the Germans, but the difference is the Italian spontaneity that colors the Americans' utterance. In short, the Americans are singing and expressing their emotions with the music, not musicologically rendering an important text. Of the group Mary Rawcliffe is particularly good as *Dafne*.

White is one of those lyric tenors who has not yet moved on to a major opera house, and with the pure quality of his voice one dreads to see him coarsened in the best-or worst-opera house tradition. He might make his debut for an *Almaviva* or a *Lindoro* and end up in a few years singing a *Dutchman Steersman* or a *Rodolfo*. At this point, however, his voice is clear and powerful, with a sensuality that makes it masculine. His style is impeccable, and he makes Apollo into much more than a cardboard figure.

The opera, the flagship of a new "Command" series, is recorded on two records though it is only 65 minutes long. The total list price is under \$7, and with the notes and quality of the performances the price is a steal. Miss King, who is based in Los Angeles and is herself a musicologist, came to New York to present the recording to writers and critics here. She had a good many other things to say about ABC and the "Command" series, which will appear in a later column. For now, the message is plain: when *La Dafne* appears, listen to it. It is a treasure to hear and enjoy. And though it received a performance last summer up at the Caramoor Festival in Katonah, N.Y., it is sure to crop up on concert programs in the major urban music centers after this recording is heard by the right people. This is much too popular a piece to stay buried.

Hasebe Photo Book Set by Chappell

■ NEW YORK—Music Life Rock Photo Gallery: Giants in the Small World, representing the first collection of Japan's music photographer Koh Hasebe, is being rush-released in the United States by Chappell Music. The book represents the 25th Anniversary Special Issue of Music Life, Japanese rock magazine.

In Music Life Rock Photo Gallery, Hasebe captures some of the rock world's greatest stars including Elton John, The Beatles, Mick Jagger, Rod Stewart, Grand Funk Railroad, Paul Simon, Alice Cooper, David Bowie and many more.

Distributed in the United States by Chappell Music, the 143-page book was published in Japan by Shinko Music.

ENGLAND'S TOP 25

Singles

- 1 HOLD ME CLOSE DAVID ESSEX/CBS
- 2 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/CBS
- 3 THERE GOES MY FIRST LOVE DRIFTERS/Bell
- 4 I'M ON FIRE 5000 VOLTS/Philips
- 5 UNA PALOMA BLANCA JONATHAN KING/UK
- 6 IT'S TIME FOR LOVE CHI-LITES/Brunswick
- 7 FUNKY MOPED JASPER CARROTT/DJM
- 8 FATTIE BUM BUM CARL MALCOM/UK
- 9 WHO LOVES YOU FOUR SEASONS/Warner Bros.
- 10 PALOMA BLANCA GEORGE BAKER/Warner Bros.
- 11 SAILING ROD STEWART/Warner Bros.
- 12 SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/Spark
- 13 SOS ABBA/Epic
- 14 FEELINGS MORRIS ALBERT/Decca
- 15 L L LUCY MUD/Private Stock
- 16 HEARTBEAT SHOWADDYWADDY/Bell
- 17 BIG TEN JUDGE DREAD/Cactus
- 18 MOONLIGHTING LEO SAYER/Chrysalis
- 19 LIKE A BUTTERFLY MAC AND KATIE KISSON/State
- 20 FEEL LIKE MAKIN' LOVE BAD COMPANY/Island
- 21 NAPPY LOVE GOODIES/Bradleys
- 22 THE LAST FAREWELL ROGER WHITTAKER/EMI
- 23 SPACE ODDITY DAVID BOWIE/RCA
- 24 DON'T PLAY YOUR ROCK AND ROLL TO ME SMOKEY/RAK
- 25 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/Kudu

Albums

- 1 WISH YOU WERE HERE PINK FLOYD/Harvest
- 2 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 3 GREATEST HITS CAT STEVENS/Island
- 4 BEST OF THE STYLISTICS/Avco
- 5 ALL THE FUN OF THE FAIR DAVID ESSEX/CBS
- 6 VERY BEST OF ROGER WHITTAKER/Columbia
- 7 FAVOURITES PETERS AND LEE/Philips
- 8 HORIZON CARPENTERS/A&M
- 9 ANOTHER YEAR LEO SAYER/Chrysalis
- 10 ONCE UPON A STAR BAY CITY ROLLERS/Bell
- 11 VENUS AND MARS WINGS/Capitol
- 12 SABOTAGE BLACK SABBATH/NEMS
- 13 THANK YOU BABY STYLISTICS/Avco
- 14 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 15 SENSATIONAL ALEX HARVEY BAND LIVE/Vertigo
- 16 40 GOLDEN GREATS JIM REEVES/Arcade
- 17 THE SINGLES: 1969-73 CARPENTERS/A&M
- 18 STRAIGHT SHOOTER BAD COMPANY/Island
- 19 ONE OF THESE NIGHTS EAGLES/Asylum
- 20 MINSTREL IN THE GALLERY JETHRO TULL/Chrysalis
- 21 40 SING A LONG PUB SONGS VARIOUS ARTISTS/K-Tel
- 22 CAPTAIN FANTASTIC ELTON JOHN/DJM
- 23 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 24 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 25 ROLLIN' BAY CITY ROLLERS/Bell

Album Reviews

(Continued from page 18)

THE EYES OF AN ONLY CHILD

TOM JANS—Columbia PC 33699 (6.98)

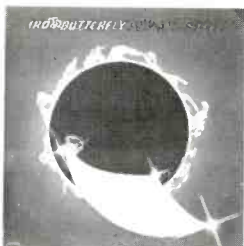
Executive producer Lowell George (of Little Feat) has given Jans a fresh California identity, part Feat, part Eagles, with Jans' songs the center of attention. "Gotta Move" and "Once Before I Die" rock gently but steadily while "Out of Hand" and the title track are closer to a country sensibility.



SUN AND STEEL

IRON BUTTERFLY—MCA 2164 (6.98)

The Butterfly's second effort for MCA helps redefine the group's relevance to 1975 rock. Mellow than last time (especially "Watch the World Go 'n' By," "Beyond the Milky Way" and "Scorching Beauty") the album is also more carefully produced and arranged. "Get It Out" and "Free" are the straight-on rockers.



MACHO

GABOR SZABO—Salvation SAL 704 S1 (Motown) (6.98)

An all-star set—musicians, material and production. Szabo's fluid jazz guitar is up front, but everyone finds a niche. Liszt's "Hungarian Rhapsody #2" is interpreted beautifully in an arrangement by producer Bob James. The lp's theme song cross-pollinates various Latin influences in a kaleidoscope of sound.



WIRE FIRE

SAVOY BROWN—London PS 659 (6.98)

A hot-bed of electric blues guitar and vocals featuring Kim Simmonds in the foreground. The English blues invasion is part of Savoy's history and a story that goes on with the group's latest effort. "Stranger Blues," "Put Your Hands Together," "Born Into Pain" and "Hero to Zero" will burn into Savoy fans' hearts.



JINX

Private Stock PS 2004 (6.98)

Trucks and trains are common subjects for working traveler songs, but Larry "Jinx" Alexander is determined to bring the riverboat back into the jargon. John Fogerty's "Proud Mary" makes a perfect introduction while his own "River Song" and "Two Days Out of Memphis" are bound to give Bat Masterson a run for his money.



ENCOURAGING WORDS

BLACK SHEEP—Capitol ST 11447 (6.98)

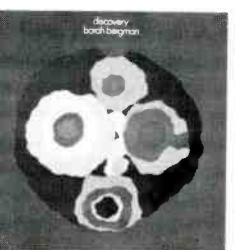
Hard rock band that got some previous FM exposure via its first album little less than a year ago. Set the volume knob up high for a series of tough well-timed tunes such as "Halfway Home," "To Whom It May Concern," "When It All Makes Sense" and "Change." Full grown, this animal's no ewe.



DISCOVERY

BORAH BERGMAN—Chiaroscuro CR 125 (6.98)

A solo jazz piano album for the adventurous. Bergman leans toward the avant garde, yet is more accessible than many in that genre. Making use of the full keyboard, "Perpetual Springs" is a four-handed piece to be listened to in different ways (separating and playing with channels). "The Third Hand" demonstrates a rare left hand virtuosity.



Dialogue (Continued from page 24)

against tape piracy, so we had a total budget of \$50,000. The sole purpose of the separate entity is to aid in the area of investigation and education and assist the various governmental law enforcement agencies. The Task Force has hired an experienced investigator who assists law enforcement agencies by giving them information, both with respect to the laws and where the location of pirate organizations are. They do not make arrests or do any prosecuting. They just feed information and assist law enforcement agencies. We feel this is really where the big hang-up is now in curtailing piracy. Many law enforcement officials are not knowledgeable enough of it, of just what they can do, if they can confiscate, what they need. There have been some good cases, like the Richard Taxi case in Los Angeles, and numerous others. Several civil suits have been won by publishers. Real progress has been made since the Justice Department ruled in late February of this year that the pirates do not have the right to use the compulsory license ruling to protect themselves while duplicating the songs recorded prior to 1972.

RW: How did the CMA Awards Show begin and develop into one of the top shows today?

Walker: Awards were discussed for a number of years before CMA gave the first awards in 1967. The Board just didn't want to get into giving awards, primarily because you can only make so many happy with them. Some Board members felt the most meaningful awards could be presented by the industry's trade association. Plans were discussed with respect as to how it could best be done. The late Steve Sholes felt the only fair way would be for the members of the Association to not only vote, but to nominate, and it was established that way and continues through today.

RW: How did Fan Fair evolve?

Walker: That evolved out of the problem of too many people attending the Opry Birthday Celebration. Nashville was not equipped to handle the number of people coming to the Celebration in October. More and more fans were coming every year, people who had no connection with the industry. The DJs were discouraged and artists in many cases couldn't tell whether they were talking to a DJ or a fan, and the crowds discouraged a lot of industry people. So, we talked about a spring event and Fan Fair just evolved out of problems of everybody trying to do something special for the fans. I think it's a time when fans can get better treatment, they're welcome, and everybody knows they are fans and it's a terrific deal for them. There were about 9,000 registered last year. It's grown to a week-long event, with the Softball Tournament. In addition to the 9,000 that were in for the full registration, we had about 4,000 more coming in on daily tickets. In 1975, some 9,500 registered, and I don't have the daily ticket figures. So, it has grown from around 2,000 to more than 9,000 full registrations in just four years. Our main concern now is where to lodge all these people and whether or not the auditorium is going to be large enough for the showcases. It's because of the various

... Fan Fair just evolved out of problems of everybody trying to do something special for the fans. I think it's a time when fans can get better treatment . . . it's a terrific deal for them.

record companies and the country music artists that Fan Fair has been a success. The artists have just been terrific in being on the show, going into the booths, doing interviews, taking pictures with the fans. I think that's the secret of the success. I think the idea of getting some of them to come in summer instead of fall is beginning to work. They resented it at first but the word is getting around that this is something terrific for them. The International Fan Club Organization thought we were really trying to put them out because they used to have their dinner just ahead of the Birthday Celebration. I think 300 or 400 was the most they ever had at one of their dinners—this year I believe they had 1,800 or more for dinner, and they sold another 2,000 or 3,000 show tickets. This was at the Municipal Auditorium. The IFCO is pleased. It's better than it could have ever been in October. ☺

Why Does This Man Read Record World?



As an engineer, he depends on Record World's charts and features for weekly, up-to-date information on the latest trends, sounds and innovations in the recording field.

Remember, Record World reaches the decision makers of today's music industry—for this reason more people select Record World more often to carry their message.

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