

RECORD WORLD

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 90046

Who In The World: Morris Albert

HITS OF THE WEEK

SINGLES

BRUCE SPRINGSTEEN, "TENTH AVENUE FREEZE-OUT" (prod. by Bruce Springsteen, Jon Landau & Mike Appel) (Laurel Canyon, ASCAP). Springsteen's "arrival" in 1975 proved to be a shot in the arm for rock 'n' roll. **RW's** Most Promising Male Vocalist always puts on an awesome show, but to find out what he's all about on vinyl, listen to this disc. Columbia 3 10274.

FOUR TOPS, "MAMA YOU'RE ALL RIGHT WITH ME" (prod. by Steve Barri & Lawrence Payton, Jr.) (ABC/Dunhill/One Of A Kind, BMI). The driving surge of the Four Tops in the '60s has given way to a laid back elegance in the '70s. This Lambert-Potter tune gives the group a chance to show their strengths and they again make a lasting impression. ABC 12155.

HOT TUNA, "HOT JELLY ROLL BLUES" (prod. by Hot Tuna & Mallory Earl) (Bossotaka, BMI). Hot Tuna's music is bluesy without being laid back or hackneyed. They cook under a shower of slide guitar work while maintaining a rock steady groove. This is unquestionably the group's most commercial and appealing track yet. Grunt JH 10443 (RCA).

THE LESLIE WEST BAND, "WE'VE GOT TO GET OUT OF THIS PLACE" (prod. by The Leslie West Band) (Screen-Gems, Columbia, BMI). This Barry Mann-Cynthia Weil tune was first a major hit for the Animals in 1965. West's vocal bellows and his guitar sizzles as he updates the song and gives it its most ferocious reading yet. Phantom JH 10522 (RCA).

SLEEPERS

SUGAR CANE, "MAMMA MIA" (prod. by Alf Schwegeler) (Countless, BMI). This group, which comes by way of Germany, graces the Casablanca custom label with a saccharine pop sound. Strong electric undercurrents provide the spark as this ABBA song could send them all the way up the charts. Give it a listen. Oasis OC 404 (Casablanca).

CHILLIWACK, "LAST DAY OF DECEMBER" (prod. by Craig Leon & Richard Gottelher) (Doraflo/Makers Music, BMI). This Canadian group closes out the year in rockin' style with this single re-released on the last day of December (when else?). Chilliwack has been building a strong pop niche for themselves and this song could be their ticket. Sire SAA 723 (ABC).

CLYDIE KING, "PUNISH ME" (prod. by Joe Long & Bobby Adcock) (Columbia/East Memphis, BMI). A songstress whose name has appeared on the liner notes of albums by groups like the Rolling Stones and Humble Pie, Clydie is at long last on her own. This bouyant track, sparked by a sharp rhythmic pulse, is well worth a listen. UK 2801 (Mercury).

JOHN MILES, "HIGHFLY" (prod. by Alan Parsons) (Velvet/RAK). After producer Alan Parsons' high-flying success with Pilot, he goes to work on this newcomer whose sound has the same innocent pop qualities. After one listen, it will be easy to hear how this song written by Miles and Bob Marshall skyrocketed to the top of the U.K. charts. London 5N 20084.

ALBUMS

ISAAC HAYES MOVEMENT, "DISCO CONNECTION." Hayes contributes on keyboards, synthesizers and as producer/arranger (the latter with Lester Snell and Johnny Allen), serving up a horn-laden, string-laced pop-disco set. Topping: the flute-centered "St. Thomas Square," the big band "Disco Shuffle" and the title track. Hot Buttered Soul ABCD-923 (ABC) (6.98).

JAMES BROWN, "HOT." The self-proclaimed "Minister of New New Super Heavy Funk" has arranger Dave Matthews by his side for the first three tunes, making for some strong, jazzy r&b tracks. The original "Woman," "Try Me" and "The Future Shock of the World" are also up to Brown's usual solid soul level. Hot and getting warmer. Polydor PD 6059 (6.98).

"RUSTY WIER." Wier's second lp for the label is an extension of the basic Austin sound of the first. There's greater attention to dynamic range and emotional temperment, and free (but effective) use of sweetening by producer Glenn Spreen. "Fly Away," "Just One More Time" and "Dixie Lynn" are attention grabbers in a most positive way. 20th Century T 495 (6.98).

SKYHOOKS, "EGO IS NOT A DIRTY WORD." One of Australia's biggest rocking bands, Skyhooks is preparing for an all-out American assault—"Ego" preceding a soon-to-commence U. S. tour. The title track, "Love's Not Good Enough" and "Smartarse Songwriters" bespeak musicality and wit, a surefire combination for AM, FM and in-store play. Mercury SRM-1-1066 (6.98).





Thanks

Anka

RECORD WORLD

RCA Natl. Meets Held in Atlanta

■ ATLANTA—RCA Records last week held a four-day meeting of its sales and promotion managers from around the country in Atlanta.

The meeting, attended by more than 100 persons, was hosted by RCA sales and promotion executives from New York. Purposes of the conference were (1) to push the company's 1975 sales impetus into 1976 (2) to finalize operating plans for the first quarter of the new year and (3) to introduce RCA's January product.

Kenneth Glancy, president of RCA Records, spoke to the group at the opening business session Monday, as did Mel Ilberman, division vice president, commercial operations, and Jack Kiernan, division vice president, marketing.

Presentation of January product included speeches by RCA's artists & repertoire chiefs—Mike Berniker, division vice president, pop a&r; Jerry Bradley, division vice president, Nashville operations; Tom Shephard, division vice president, Red Seal a&r; and Ron Moseley, division vice president, rhythm & blues a&r.

Following the general sessions
(Continued on page 38)

E/A/Nonesuch Sales Show Increase in '75

■ LOS ANGELES — Elektra/Asylum/Nonesuch Records is completing its second full calendar year of operation, a period marked by outstanding sales and increased chart penetration, according to the label; underscoring this performance are year-end sales figures reflecting a 35 percent increase over 1974.

Highlighting this continued growth was a similar increase in the company's presence on industry sales and airplay charts. During the year, this momentum brought a great percentage of all Elektra and Asylum pop and rock albums released during '75 onto the charts. This success was paralleled by Elektra/Asylum's most consistent singles success to date, with additional chart strength realized through the renewed support of catalogue albums released prior to 1975.

(Continued on page 38)

Arista Sales Surge

■ NEW YORK—Over one million singles and in excess of a half million lps, including tapes, were sold by Arista Records during the first two weeks in December, according to the label. The sales that occurred during the second week in December gave Arista their second week of million dollar sales in a month-long period.

Sparked by the Bay City Rollers' "Saturday Night" being certified gold, Arista's surge of sales has been led by Barry Manilow, with his single, "I Write the Songs," and lp "Tryin' To Get the Feeling;" Eric Carmen, with his "All By Myself" single and "Eric Carmen" lp; and Patti Smith, with her "Horses" lp. Strong sales continue for the Outlaws, Melissa Manchester, Gil Scott-Heron and the entire Barry Manilow catalogue, as well as the Tony Orlando and Dawn catalogue. Seasonal considerations have added to Arista's success, including Marlo Thomas' "Free To Be" and the soundtracks from "Funny Lady" and "Chicago."

Canadian Import Taxes Considered by Congress

By MICHAEL SHAIN

■ WASHINGTON, D.C. — Members of Congress representing northern border states are talking about levying heavy import duties on Canadian entertainment products such as records and films. The move to cut down on Canadian entertainment imports is conceived as a retaliation against limitations on American-produced music and TV programs being considered by the Canadian Parliament. Owners of border TV stations and publishers of Canadian-edition American periodicals are fuming over new nationalistic policies aimed at severely curtailing America's economic influence north of its border.

No Action on Ad Bill

The Canadian Parliament adjourned two weeks ago without taking action on a controversial bill that would remove advertising in American magazines and on radio and TV stations which reach Canadian territory from its

tax-exempt status. As well, the Canadian Radio and Television Commission is prodding Canadian cable systems which pick up programs from the three U.S. networks to delete American commercials and sell the time to Canadian interests. The American broadcasters are claiming that the practice is a form of international piracy. The broadcasters and the publishers of Time and Newsweek, which put out Canadian editions and are in jeopardy of losing many of their advertisers if the ad tax bill goes through, have been pressuring the State Department for more than two years to help stop the restrictions.

The State Department has, until very recently, been very reluctant to move on these commercial controversies. The broadcasters and publishers are now turning to Congress for possible remedies.

The State Department has recently
(Continued on page 38)

Col Anticipates Post-Xmas Sales Boom, Announces Four Major Jan. Releases

By DAVID MCGEE

■ NEW YORK—Capitalizing on what it feels to be the most exciting Christmas season in history, with potential for a large post-Christmas sales carryover, Columbia Records has announced plans to release new albums by Bob Dylan, Janis Ian, Loggins and Messina and Phoebe Snow within the first three weeks of January. The Dylan and Ian albums will be in stores on the eighth of January; the Loggins and Messina and Phoebe Snow albums are set to go for the second and third weeks, respectively.

To support these new releases, Columbia has set up the third wave of its media blitz, which began in mid-October. A massive television campaign was employed in all of the Columbia markets between Christmas and New Year's for the product already in release and on the charts; "Saturday Night Live" with Paul Simon hosting (and teamed again with Art Garfunkel) was rebroadcast on December 27 and supported by television and print ads; and the January

media blitz — radio, television, newspapers — will focus on the new releases and will also boost product carried over from the fourth quarter.

In an exclusive interview with **Record World**, Paul Smith, VP, sales and distribution, CBS Records, said that contrary to the 1974 Christmas season the feeling among CBS accounts is "a totally positive one." Last year, Smith said, the discount industry reacted to the uncertain economy and to the bankruptcy of several large discount houses by cutting their inventories in half.

"The discount industry really felt the recession in '74," explained Stan Snyder, VP, national accounts/marketing, CBS Records. "Rack jobbers were getting tremendous returns as early as November, and certainly in December, at the peak retail time, and it killed the industry. It wrecked a fairly good selling season from the manufacturer's point of view. This year there are no indications whatsoever that this is happening. Our customers tell me they're planning no real

wholesale reductions in inventory this January."

"This year," Smith added, "these accounts are asking for promotions; they're talking about running January promotions right after inventory is over; they're talking about first of February promotions. We don't feel any of this negativism that existed late November-early December last year."

The manufacturer's traditional problem has been to come with "meaningful releases" after Christmas, according to Smith, but with preplanning, aided by its experience in 1974, CBS scheduled the Dylan, Ian and Loggins and Messina albums to ship on January 5, thus putting them in the stores on January 8, the first day of the new selling season. CBS salesmen have been soliciting their accounts during December and preparing them for the media blitz. So the post-Christmas lull that has existed in the past in discount store record departments will be history in 1976, because those departments
(Continued on page 38)

CBS Gold for '75: Col Label Takes 18

■ NEW YORK — During 1975, Columbia, Epic and the CBS Custom Labels achieved 32 gold records, according to the label, 26 for albums and six for singles. The breakdown was: Columbia, 17 albums and one single; Epic, four albums and three singles; Custom Labels, five albums and two singles. According to the company, the 17 gold albums for 1975 released on the Columbia label represents a record number of RIAA-certified gold albums for one label. The total of Columbia gold records in 1975, 18, matches a label record set in 1973, when 14 albums and four singles went gold for Columbia.

Columbia Gold

Leading the list of artists contributing to Columbia's gold total is the rock group Aerosmith, with three gold lps during the year, followed by Earth, Wind and Fire, with two gold albums and one single, and Chicago with a pair of gold lps. Columbia artists achieving a single gold album in 1975 were: Barbra Streisand, Bob Dylan, Ramsey Lewis, Janis Joplin, Janis Ian, Pink Floyd, Bruce Springsteen, Billy Joel, Paul Simon and Art Garfunkel.

Epic Gold

For Epic Records, three artists were responsible for six of the label's seven gold records, as Labelle, Minnie Riperton and Michael Murphey each scored with a gold single and album. Guitarist Jeff Beck was the recipient of Epic's fourth gold lp. The Custom Labels' gold list is headed by Philadelphia International's O'Jays, with three gold albums to their credit, and T-Neck's Isley Brothers achieving a gold single and lp. Harold Melvin and the Blue Notes, also on Philly International, are represented by the album "To Be True," and the People's Choice on TSOP sold a million copies of their single, "Do It Any Way You Wanna."

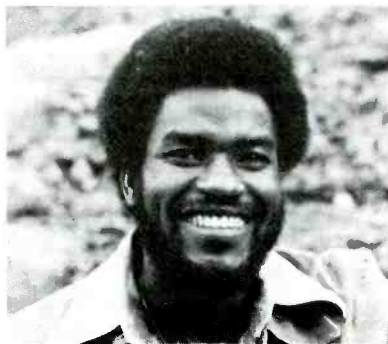
ASCAP Names Dunning As Vice President

■ NEW YORK — Film composer George Dunning has been appointed a vice president of the American Society of Composers, Authors and Publishers, ASCAP president Stanley Adams announced.

Born in Richmond, Indiana, Dunning was educated at the University of Cincinnati Conservatory, and began his career in popular music as an arranger for the Kay Kyser orchestra. He has contributed scores to dozens of major motion pictures and television films. An ASCAP board member since 1972, he resides in La Canada, California, with his wife.

WB Promotes Pugh

■ LOS ANGELES — Ed Pugh has been named national director of black music promotion at Warner Bros. Records, it was announced by Tom Draper, vice president and director for black music marketing. Pugh will be based in the company's New York office and will cover the country with the six Warners regional r&b promotion men reporting to him.



Ed Pugh

Pugh has previously served as a regional r&b promotion manager for Warner Bros. covering the southeast out of Atlanta. Prior to that he was a local promotion man in Miami and Charlotte; he started in the record business with Campus and Tone Distributors in Miami in the late sixties.

Schubert Named Dir. ABC Music Department

■ NEW YORK—Ronald Schubert has been promoted to director of the music department of the American Broadcasting Companies, Inc., effective January 1, 1976, it was announced by Alfred R. Schneider, vice president, American Broadcasting Companies, Inc.

As director of music, Schubert will have reporting to him ABC's music clearance department and record library. He is presently manager of music rights for the ABC Television Network.

Succeeds Sosnik

Schubert succeeds Harry Sosnik, who has been vice president in charge of music for the past nine years. Sosnik is retiring from ABC, but will be engaged as an independent music consultant.

Schubert will be directly responsible for coordinating all areas of music for the broadcast division, including the Radio and Television Network and the ABC Owned Stations. He will supervise the operations of the music clearance department and record libraries in New York and Los Angeles; be responsible for the engagement of musicians in New York, and advise and negotiate for composers as required for music production.

Background

Prior to joining ABC five years ago, Schubert was music coordinator for the CBS Television Network, and prior to that was an independent producer and talent manager, affiliated with such companies as United Artists, RCA and Decca Records.

Sutton Forms Stardust

■ LOS ANGELES—Derek Sutton, former Chrysalis Records principal, has formed his own Stardust Enterprises in Los Angeles, and reports he has picked up two rock groups for personal management.

Sutton is handling Styx on the A&M label, as well as Crack the Sky on Lifesong Records. Styx currently is on a national concert tour.

Stardust Enterprises is located at 2650 Glendower Ave., Los Angeles, Cal. 90027; phone: (213) 660-2553.

Former Duties

Until his departure from the Chrysalis company, Sutton had been a vice president, and had been in charge of the Hollywood and New York offices. He also managed Robin Trower and Procol Harum, both of them Chrysalis acts.

Sutton will commute between Hollywood, New York — where eventually he will open an office — and London, seeking acts to represent.



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Powerhouse Picks

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

Paul Simon (Col) "50 Ways To Leave Your Lover."

On and exploding practically across the board in only two weeks. Instant sales reported and a good phone item as well.

The Who (MCA) "Squeeze Box."

This record has been steadily building and this week looks assured of a shot at the top. Top 5 in Houston (where it began), with some powerful stations adding their support this week.

THE RECORD WORLD ENVIRONMENT



Isn't this the environment you want for your advertising message?

RECORD WORLD INVOLVES YOU

THE COAST

By BEN EDMONDS



■ **YEAREND LEFTOVERS:** Fulfilling a prophesy that's been around almost as long as the band itself, **Rod Stewart's** association with the **Faces** can finally be given a proper burial. Rod, now a Los Angeles resident, is currently in the studio with **Tom Dowd** recording the follow-up to "Atlantic Crossing," and will most likely put together a tour to coincide with its release. Though Rod's people have been quick to define the last straw as the alienation of guitarist **Ron Wood's** affections by the **Rolling Stones**, Rod himself has made public his dissatisfaction with the band's accomplishments several times in the last couple of years. In July of '74, he told your columnist that the Faces' attempts to make a representative studio album had been so underwhelming that he really didn't see the point in attempting another one; since that time, the Faces' recorded output has been exactly one single (the excellent "You Can Make Me Dance etc.," which deserved better than its non-hit fate). Rod's walkaway leaves Woody free to become a permanent member of the Stones, with whom he's recording in Switzerland at this very moment. The other members are also freed to pursue a project they've had on the shelf for awhile: a reunion of the original **Small Faces** with **Steve Marriott**. That undertaking was expected to be only for an album and a couple of selected live dates, but with the way things stand now, the field is certainly open for anything to transpire . . . **Richard Manuel** of **The Band** spent Christmas in the hospital, the result of injuries sustained in an automobile mishap. He'll be sidelined for the next few weeks, which puts on hold the tour that the group had been plotting prior to his accident . . . Also on the get-well list is **Frankie Valli**, recuperating from surgery to alleviate a hearing problem which is expected to keep him away from performing for two months . . . **California Music**, the floating aggregation of west coast heavies that puts out records (on Equinox) whenever they get enough players together to form a team, is at it again. Participants this time include **Brian Wilson**, **Gary Usher**, **Bruce Johnston**, **Terry Melcher**, **Curt Boettcher** and **Chad Stuart** . . . And Bruce Johnston hot with the **Barry Manilow** smash version of his "I Write The Songs," is set to produce an album on **Jack Jones**. Bruce contends, and quite rightly so, that the music spectrum is broad enough that there's a valid place for a guy in a tux singing good songs. Just ask **Bryan Ferry** . . . **The Sweet's** "Fox On The Run" jumped into the Japanese Top 10 the week before the single was actually released; guess you could say the band is fairly popular in that country . . . In the qualification department, we had no intention of suggesting a couple of weeks back that **Dave Mason** is anything less than a grade-A concert attraction; his sell-outs of Madison Square Garden and the Spectrum, not to mention his fine showing here at the Forum, say all that needs to be said on the subject. Our item as to the billing of Dave with **Fleetwood Mac** was meant to call attention to the latter's tremendous upsurge in popularity recently, and should in no way be taken as a negative reflection on Dave Mason's considerable drawing power. . . . In the retraction department, we confess to an error of information which had **Lou Reed** the victim of four separate lawsuits. Suits filed by **Dennis** and **Steve Katz** stand (though substantial counterclaims are expected to be made); the other two we reported were apparently nothing more than the result of somebody's overactive imagination . . . To end this week's column on a less than positive note, we're sad to report that the reception accorded **Toots & The Maytals** in their opening slot on **The Who** tour was not only disappointing but occasionally downright rude. In some cities the crowds were at least quietly indifferent, but in Providence (RI) the crowd actually stooped so low as to express their devotion to The Who by showering the opening act with garbage. By this column's reckoning, any band that takes on the impossible task of opening for The Who deserves an ovation just for showing up. To The Who fans in Providence, a lump of coal in their Xmas stockings.

BMI Showcase Resumes Operation

■ **LOS ANGELES** — The BMI-sponsored Songwriters Showcase in Hollywood resumes its weekly series of sessions, following a holiday season hiatus, with gatherings on January 7 and January 14, according to Ron Antor, BMI vice president, west coast performing rights.

The Songwriters Showcase meets Wednesday evenings, at 7:30 p.m., at The Improvisation (8162 Melrose Ave.). The Showcase, hosted by Len Chandler and John Braheny, is open to the public as well as to people in the music industry.

20th Century Music Scores Strong '75

■ **LOS ANGELES** — Herbert Eiseman, president, 20th Century Music Corp., (a subsidiary of 20th Century Fox Film Corp.) has reported that the firm has completed 1975 with profits better than 25 percent over last year. This represents an all-time high for the company since Eiseman assumed the presidency in May of 1972.

The firm's songs and writers picked up a number of prestigious awards including an Oscar, a Tony and first place honors at the Tokyo Song Festival. Al Kasha and Joel Hirschhorn's "We May Never Love Like This Again" (from "Towering Inferno") ranked first in the Oscar sweepstakes while Broadway's "The Wiz" garnered best score by Charlie Smalls among its seven Tony Awards. Jaul Williams, a 20th contractee, topped the Tokyo Song Festival in July with his "Even Better Than I Know Myself." The song was recorded by Maureen McGovern, who also picked up top honors for best performance at the Festival.

In noting the four areas from which income was derived (mechanical, performance, print and foreign), Eiseman attributed 20th's outstanding year to a number of factors. "Rhinestone Cowboy," written by Larry Weiss and recorded by Glen Campbell on

Capitol, was one of the top records of the year. Additionally, 20th achieved strong results with Ray Stevens' recording of "Misty."

New Writers

Eiseman and 20th are looking toward an equally prosperous '76. A number of contemporary writers have joined the current staff, including Pete Hoorelbeke, formerly of Rare Earth, and Tom Baird, ex-Motown writer/producer. Both Baird and Hoorelbeke are members of Hub, which records for Capitol. Additionally, Cecilio & Kapon have been signed as exclusive 20th writers. The singing/writing team's current Columbia single is "Good Night & Good Morning."

CTI Promo Set By Motown

■ **LOS ANGELES** — Motown Record Corporation has begun preparations for the launching of an extensive promotion campaign to coincide with the release of CTI albums in January by George Benson, Hank Crawford, Hubert Laws, Idris Muhammad and a repackaging of various CTI artists. Announcement of the company's plans were revealed by Barney Ales, executive vice president of the label.

Included in the announcement were plans to release new singles from Esther Phillips' "Esther Phillips w/Beck" and Grover Washington's "Feels So Good" albums during the month of January.

Plans call for tour support in cities where the artists have been scheduled to appear; Motown distributors being stocked with in-store displays; a Sunset Strip billboard being utilized in connection with the release of the albums; extensive advertising in consumer and trade publications.

Profits Reported By Casablanca

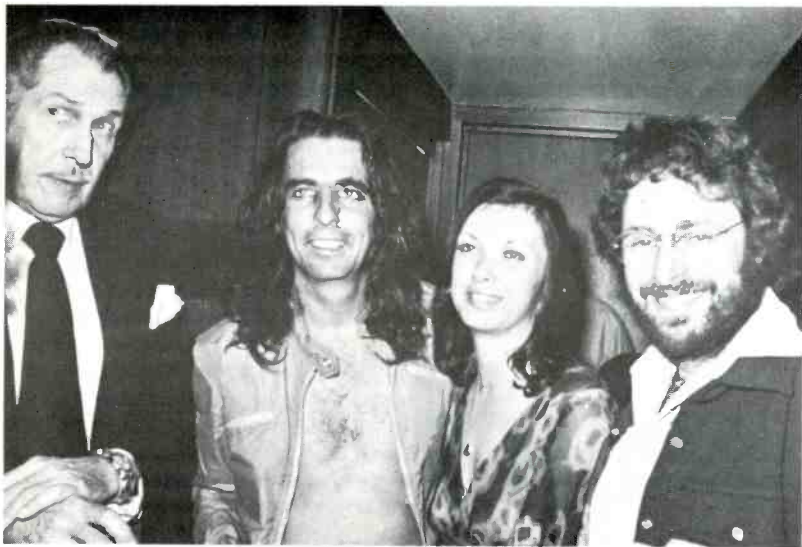
■ **LOS ANGELES** — Neil Bogart, president of Casablanca Records, has announced that profits for Casablanca Records, for fiscal 1975, were \$734,351, before taxes. Statements were prepared by the accounting firm of Gelfand, Macnow, Rennert and Feldman of Los Angeles and New York.

House Call



Shown visiting backstage during Dr. John's recent appearance at New York's Bottom Line are (from left) the good doctor himself and fellow musicians Billy Joel and Elliott Murphy. Dr. John's currently represented by his debut UA album, "Hollywood Be Thy Name," and his new single, "Reggae Doctor," culled from the album.

Horror Show



Alice Cooper recently completed a sold-out engagement at the Sahara Tahoe where he presented his "Welcome To My Nightmare Review" for what represented that hotel's first rock booking. Pictured at the opening night festivities are, from left, Vincent Price, Cooper, Carole Berland and RW VP Spence Berland.

Delaplain Retires

■ LOS ANGELES—After 30 years with MCA Records, Inc., Francis A.X. Delaplain will retire from his position as manufacturing coordination director on January 2.

Delaplain, who began his career with Decca in 1946, has held the position of manufacturing coordinator in the a&r, marketing and manufacturing branches for the label. He has been responsible for the coordination of lacquers, tapes and label copy for all new releases; recording studio priorities, and has acted as liaison between the United States and Canadian production. His responsibilities included communicating any or all deadline or manufacturing problems to the factories.

Pepper, Snadowsky To Address Lodge

■ NEW YORK—Allan Pepper and Stanley Snadowsky, the owner-operators of the Bottom Line, will be guest speakers at the Music and Performing Arts Lodge of B'nai B'rith January meeting. The announcement comes from Lodge president Toby Pieniek (RCA).

The meeting will take place on Monday, January 5, at the Central Synagogue (123 East 55th Street, New York City). A buffet dinner at 5:45 p.m. will precede the evening's activities. Pepper and Snadowsky will appear as part of the B'nai B'rith Lodge's "An Evening With . . ." series which draws from key people in the music industry as guest speakers.

Cal. Honors Bennett

■ LOS ANGELES—Improv Records' Tony Bennett has been honored by the California legislature with a special resolution that salutes his long and illustrious career.

Mahoney Taps Heinecke

■ LOS ANGELES—Skip Heinecke has joined Jim Mahoney & Associates, Inc. Public Relations and will operate jointly out of the firm's Beverly Hills headquarters and its Madison Avenue office.

Heinecke, formerly senior vice president of ICPR, will work unilaterally in all areas of the firm's personality, music, film, TV and commercial departments. He was previously with McFadden, Strauss & Irwin, Inc., prior to that company's merger to form ICPR, and with 20th Century-Fox Studios.

Iwataki Joins WFO

■ LOS ANGELES—Steve Bedell, president of the Wes Farrell Organization Music Group, has announced the appointment of Sandi Iwataki as west coast director of WFO's commercial division. The move is effective immediately with Ms. Iwataki located at WFO's Los Angeles headquarters, 9200 Sunset Blvd.

In making the announcement, Bedell said that Ms. Iwataki would represent WFO to advertising agencies and their clients. WFO has created jingles for such advertisers as Coty, Tab, Fritos, Lancers' Wine, Kellogg's Rice Krispies, Mr. Pibb, Schick and Sears among others. Bedell added that WFO will utilize their stable of songwriters to create these jingles.

Background

Ms. Iwataki, a graduate of UCLA, for the past four years has been an agent for photographers, designers and illustrators on both coasts. She also worked on a free-lance basis with various advertising agencies including Ogilvy & Mather, Ayer Jorgenson McDonald, Grey, Doyle Dane Bernbach, and Needham, Harper and Steers.

A Case History In Concert Packaging: Success for Foghat, Black Oak, Montrose

By IRA MAYER

■ NEW YORK — Packaging — the pairing of two bands of approximately equal stature and compatible musical sensibilities for touring purposes — has, for the last year, been the key to most rock concert successes in the U.S. The economy, market saturation, over-exposure during the peak touring seasons two and three years ago, and the lack of new headline bands have contributed to the necessity — now realized at management and artist levels as well as promoter and agency — for two one-time headline bands to go out on a co-billing situation.

Result

The result, it was hypothesized by such people as Premier Talent's Frank Barsalona in October '74, and proven recently by the success of the Foghat (Bearsville)/Black Oak Arkansas (MCA)/Montrose (WB) tour, for example, was a drawing power that allowed each band to play before 12-15,000 people at a time rather than headlining in front of 3-5,000. Potential grosses, and fees, obviously, are that much greater. Promoters have a stronger offering for their regular customers (who go to fewer concerts as is) and the groups themselves gain exposure before audiences that would not otherwise turn out for them, Montrose growing into its own as an attraction.

The strength of this particular package was discovered in the fall of '74 when Foghat joined with Black Oak for Philadelphia promoter Larry Magid. Although an actual full tour did not develop until October this year, the point had been well made. "The success of packages," Foghat manager Tony Outeda told **Record World** recently, "depends on the people involved and how it's perceived. If the aim is to just cash in on the popularity of two or three bands, it won't work. There has to be some kind of compatibility."

The Foghat/Black Oak/Montrose tour ran from October 1 to December 8, with Foghat soloing through December 19. Who closed the show was determined through market analysis, according to Outeda, based on previous performances in given cities, with nightly fees adjusted accordingly. Foghat is now scheduled to tour

Manilow Gets Gold

■ NEW YORK — David Carrico, vice president, promotion for Arista Records, has announced that Barry Manilow's newest album, "Tryin' To Get The Feeling," has been certified gold by RIAA.

the west coast beginning January 10 with the J. Geils Band, the itinerary carrying the two groups through February 20. Outeda feels that the timing will be right for Foghat in view of the fact that January and February are usually slack concert times because most bands are either vacationing or in the studios. Also there is the current Foghat single, "Slow Ride," bulleted at 47 on this week's Singles Chart, which Outeda estimates will peak sometime during the period of the tour.

In the case of Foghat, Black Oak and Montrose, the tour emerged from one agency—Premier—a situation that has obvious advantages in terms of scheduling and efficiency though Outeda points out that negotiations can become difficult because the agent, acting in the interests of all groups, becomes more a mediator than a representative. (To be sure, however, the agent is also operating as a catalyst. Aware of the overall market picture, agency personnel are likely to encourage headliners to go the route of co-billings when management and artist leanings would be in the opposite direction.)

Label Support Crucial

Finally, record company support of any tour—package or solo—is crucial today even in view of increased promoter advertising budgets, although the days of co-op advertising are still a ways off. The packaging concept itself, however, so long as it is handled with some concern as to audience tastes and band interaction (re the Chicago/Beach Boys and Rolling Thunder tours in '75) will be a significant factor in the rock concert market. As Outeda said, "Burlesque was packaging. People wouldn't have gone to see a tap dancer. But throw in a juggler, a few comics and a dancing chorus and you've got a hit show."



**THIS IS ANOTHER
TEASER AD**

THE BLUES BUSTERS

PHILIP & LLOYD—Scepter SPS 5121 (6.98)

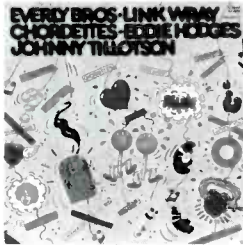
These blues busters did their homework in Kingston, Jamaica, picking up some standard r&b tunes for revitalization. Reggae treatments of "Here I Am Come And Take Me," "My Girl," "Baby, I Love You To Want Me" and the now classic Bob Marley original, "I Shot the Sheriff," are faithfully and beautifully rendered.



CADENCE CLASSICS, VOL. I & II

VARIOUS ARTISTS—Barnaby BR 4000-1 (5.94)

These are the late '50s, early '60s hits of the Everly Bros., Johnny Tillotson, the Chordettes, Eddie Hodges, Link Wray and Charlie McCoy, compiled and produced by Allan Mason. "When Will I Be Loved," "Mr. Sandman," "Poetry In Motion" and "Cherry, Berry Wine" contribute in making these sets attractive oldies offerings.



BEFORE THE DAWN

PATRICK RUSHEN—Prestige P-10098 (6.98)

Ms. Rushen is assisted by Hubert Laws, Lee Ritenour, Harvey Mason and Ndugu, among others, in a funky set of improvisations. With Ms. Rushen at the keyboards, the group explores five of her original compositions highlighted by the instrumental "Jubilation" and "Razzia." Okay any time of day.



THE MONTREUX COLLECTION

VARIOUS ARTISTS—Pablo 2625-707 (15.98)

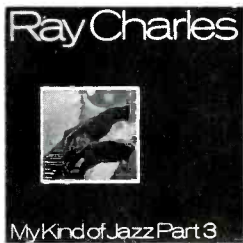
A sampler of mainstream material recorded at the 1975 Montreux Jazz Festival features some all-star sessions contrasting with solo tracks by guitarist Joe Pass ("Alison") and pianist Oscar Peterson ("Cubana Chant") and an Ella Fitzgerald/Tommy Flanagan trio take of the classic "The Man I Love." A memorable collection.



MY KIND OF JAZZ, PART 3

RAY CHARLES—Crossover CR 9007 (6.98)

A swinging big band album with Charles' presence most obvious in selection of material and production values. While only the soloists are identified, it is in the ensemble playing that Charles draws the real heat from his musicians. Duke Ellington's "I'm Gonna Go Fishin'" and Jimmy Heath's "Project 'S'" sparkle.



LOUIS ARMSTRONG & EARL HINES, 1928

Smithsonian Collection P2 12753 (9.00)

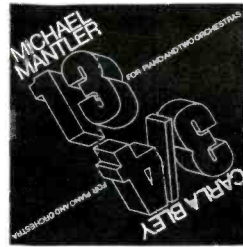
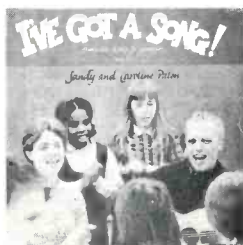
The Smithsonian Institute periodically releases special collections of material of great historical value. The current set includes extensive notes by J. R. Taylor and some long unavailable tracks from the Okeh catalogue as well as some never before released cuts from the Argentine Odeon label.



I'VE GOT A SONG

SANDY AND CAROLINE PATON—Folk-Legacy FSX-52

The Patons have too infrequently recorded their own music, a performing schedule and steady flow of Folk-Legacy releases occupying most of their time. This is their first collection for children, full of delightful chorus-filled tunes and designed for use in the home or school.



13 & 3/4

MICHAEL MANTLER/CARLA BLEY—Walt 3

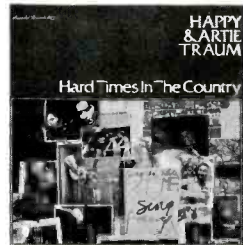
Mantler and Bley are at the forefront of the avant garde classical/jazz ranks. Their music is obviously not always the most accessible, but even for the serious-minded pop enthusiast there is much to be gained from repeated listening. Textures, dynamics, tonality and rhythms are basic. Both works are grandly executed.



CLARK TERRY AND HIS JOLLY GIANTS

Vanguard VSD 79365 (6.98)

Terry heads a septet, contrasting his recent big band work with a set of unusual variety. Take the "Flintstones Theme" and follow it with "God Bless the Child," and you have an idea of what Terry's up to. Add a little Ferde Grofe, some Charlie Parker, a few originals and more and these Jolly Giants really move.



HARD TIMES IN THE COUNTRY

HAPPY AND ARTIE TRAUM—Rouner 3007

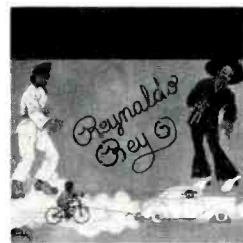
Northeast favorite acoustic folk-rockers, Happy and Artie have survived the folk revival roots intact but with a healthy outlook towards contemporary sounds. Whether reworking traditional songs ("Freight Train Blues," "Penny's Farm") or their own ("Sam's Song," "Gold Hill"), the Traums are in top form.



THE TIME IS RIGHT

LETTERMEN—Capitol SW-11470 (6.98)

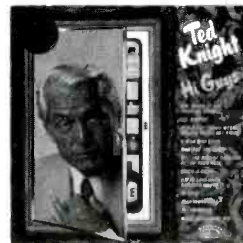
The Letterman sound remains in tact with the threesome exploring some recent chart hits and adapting them to their distinctive style. "Send in the Clowns," "Love Will Keep Us Together," "When Will I See You Again" and "Love Won't Let Me Wait" give an idea of the breadth of their repertoire.



FLAST MUDDA-FLUCKA

REYNALDO REY—Eika LP 600 (6.98)

Redd Foxx, Richard Pryor and, now, Reynaldo Rey—a black comic with a fast talking, uncensored style. There are no sacred cows left untouched, as evidenced by such tracks as "Flast Mudda-Flucka," "Filthy-Mouthed Herman," "Rev. & His Gin Sermon" and "Mad Meat Man." Live laughs add to the fun.



HI GUYS

TED KNIGHT—Ranwood R-8149 (6.98)

With the combined exposure of the "Mary Tyler Moore" television show and current variety program promotional visits, this musical/comedic offering should find some rack action. "I'm In Love With Barbara Walters," "Chick-A-Boom" and "May the Bird of Paradise Fly Up Your Nose" are perfect for this guy.



BLACKBERRY WINTER

Chamus BW 201

A bright, horn-filled ensemble with an ability to round things out with smooth bubblegummy harmonies. There are r&b and Latin beats and the work as a whole is swiftly paced. "Now It's Time," "Stay With Me," "Nothin's Safe" and "Answers" are Blood, Sweat & Tears/Santana/Heywoods all in one. Different, to be sure.

Twelve Album Release Set by WB

■ LOS ANGELES—Warner Bros. Records and its affiliated labels are presently shipping their January release, comprised of five Warners albums, one each on Reprise and Curtom, two Capricorn and three Chrysalis albums.

Of the five Warners releases, two represent the debut of new artists. Produced by Joe Boyd, "Kate and Anna McGarrigle" is the first album by the Canadian sisters. "Paloma Blanca" is the first Warners set by the George Baker Selection.

"We Be Sailin'" represents the first Warners album by B. W. Stevenson, whose past hits have included "My Maria" and "Shambala;" Warners staffer Tommy LiPuma produced. "The Essential Rod McKuen, Vol. 1" is the first of a three record set comprised of excerpts from three of the writer-singer's most popular books of poetry and is produced by McKuen and Wade Alexander. Rounding out the Warners portion of the release is "Barry Lyndon," the soundtrack to Stanley Kubrick's new movie, comprised of both classical and traditional Irish music (performed by the Chieftains).

Following last year's successful "Pieces of the Sky," Emmylou Harris has come up with her second Reprise set, "Elite Hotel," once again produced by Brian

Plough Names Boyles WSUN Vice President

■ MEMPHIS — Plough Broadcasting Company, Inc. has announced the appointment of Don W. Boyles as the new vice president/general manager of WSUN (St. Petersburg, Florida), effective December 22, 1975.

Boyles was manager of KCNW (Tulsa, Oklahoma) prior to joining the Plough Broadcasting Station in St. Petersburg in March, 1974 as sales manager.

Pirate Sentenced

■ NEW YORK — Takas Andreas, doing business as Ellinikon Gifts, 713 Eighth Avenue here, who had been charged in Criminal Court with violating New York's General Business Law in possessing a counterfeit trademark, and possession of a forged instrument, a violation of the Penal Code, was allowed to plead guilty to a reduced charge and was fined \$500.

The case resulted from the discovery by Chris Peters, Jr., and other employees of Peters International, Inc., of counterfeit Greek recordings in Andreas' store last June. Police seized the tapes and arrested the defendant.

Ahern. "Now" represents the Curtom debut of writer-producer Ed Townsend, whose credits include hit records with Marvin Gaye, the Impressions and others and is self-written and produced.

Chrysalis Records is represented in January by "M.U.—The Best of Jethro Tull," a collection of favorite Tull tracks covering 1969 to 1972 (including the previously unreleased "Rainbow Blues"); "Mandalaband" — the debut of the Tibetan-influenced British band of the same name, and "When An Old Cricketer Leaves the Crease," the label debut of English folksinger Roy Harper, which features an all-original collection of Harper compositions. WB will also be releasing two Capricorn lps this January.

Judy Garland Songbook Published by Chappell

■ NEW YORK—A Judy Garland songbook is being published by Chappell Music Company. Entitled "The Judy Garland Souvenir Songbook," the 298-page book captures, in music and photographs, the career of one of America's greatest entertainers. Divided into three major sections — "Judy Garland in Movies and Songs," "In Concert" and "Judy's Family Songs"—the songbook spotlights the music and lyrics to 68 songs popularized by Judy and photographs tracing her personal and professional career.

National Campaign

Chappell, which is distributing "The Judy Garland Songbook" to the music trade, has arranged for Barnes & Noble Books/A Division of Harper & Row to distribute to the book trade. Cooperating on a national campaign, the two companies will coordinate window displays including a special Judy Garland poster, advertising, and radio and television publicity.

Eagles To Tour South Pacific

■ NEW YORK — The Eagles will make their first tour of the South Pacific and the Orient, it was announced by Irving Azoff, president of Front Line Management. The 12 city, 14 concert tour will begin on January 18 at the Western Springs Amphitheatre in Auckland, New Zealand and conclude at the Honolulu International Center on February 12.

ASCAP Honors Jackson & Yancy



ASCAP writers Marvin Yancy (left) and Chuck Jackson (right) relax with membership rep Todd Brabec after being presented with ASCAP award plaques for their recent string of hits that include the Natalie Cole recording of "This Will Be," The Notations' "It's Alright (This Feeling)" and the Impressions' "Loving Power." Jackson and Yancy are also the writers of Ms. Cole's "Inseparable" and Aretha Franklin's new single, "You."

Granite Signs Fulson

■ LOS ANGELES—Sol Greenberg, national marketing director, Granite Records, has announced the release of Lowell Fulson's first single for the label, "Do You Love Me," while an album, "The Ol' Blues Singer," is now being readied for a January release.

The blues artist's past writing credits include B.B. King's theme, "Everyday I Have The Blues," Lloyd Glenn's "Blue Shadows" and his own "Reconsider Baby." Fulson's tunes have been recorded by a number of notable artists including Elvis Presley, Freddy King, Ike Turner, Sam Cooke, Dinah Washington, T-Bone Walker and Otis Redding.

According to Greenberg, Granite will be conducting an extensive marketing and promotional campaign on behalf of Fulson, who will be heavily booked in the U. S. over the next three months.

Col Pictures Pub. Taps Raul Artiles

■ NEW YORK — Raul Artiles has been named international sales manager for Columbia Pictures Publications, the music print division of Columbia Pictures Industries, Inc., it was announced by Frank Hackinson, vice president of the division.

In his new position, Artiles will be responsible for print sales throughout the world. He will report directly to Hackinson.

Prior to joining Columbia, Artiles had served in a broad range of capacities for the past 12 years in production and international sales for Hansen Publications.

John Miles Promo Set by London

■ NEW YORK — London Records is readying a promotional push on the John Miles single, "Highfly."

While the major thrust of the campaign will begin after January 1, 1976, teaser ads have already begun to appear in music trade magazines, with multimedia advertising scheduled to begin January 16, 1976. In addition, London is making up several thousand 12 inch gliders with "Highfly" imprinted on the wings for promotional servicing. London will also reservice "Highfly" to radio stations, its distributors and field personnel.

Miles is now finishing a British tour, following the success of "Highfly" there. After a holiday break he will put the final touches on his debut lp for the label, slated for American release early in 1976. At that time, Miles will also embark on a U.S. tour.



**THIS IS ANOTHER
TEASER AD**

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Johnny Bristol: Creating a Well Defined Sound

By DEDE DABNEY

■ Johnny Bristol has been instrumental in creating moods and melodies for such r&b all-stars as Gladys Knight & the Pips, Stevie Wonder, Tavares and Jr. Walker, among many others. As a lyricist and producer he has maintained a top spot for himself in the ranks of black music. Most recently he has penned two hit albums for himself, expanding his career to that of performer. "Hang On In There Baby" and "Feeling the Magic," both on MGM, are soulful proof of Bristol's ever-maturing talents.



Johnny Bristol

Record World: What is the difference between your sound as a producer and anyone else's?

Johnny Bristol: I don't really know. I can tell another producer's sound—a person I don't even know. I don't know exactly what mine is because I live with it. I know what I want, I know exactly what I'm doing, I know what it consists of but I can't tell you what makes the total difference.

RW: What does it consist of?

Bristol: It starts out with a certain feeling. There's a lot of freedom in my music; that's because I think that musicians are creative within their own right, so I let them be free and pick out the parts that they play, as opposed to just sitting down and writing a song with every little note that I want a musician to play.

RW: So in other words, you allow your musicians—when they go in the studio—to express themselves?

Bristol: The feelings of that song that they are interpreting—if you give a person a song that they've never heard before you don't expect them to play it exactly like the way you would play it, with the same feeling and the same depth. So you have to give them a certain amount of freedom so they can adjust to whatever pattern or groove of the song. Once they've mastered that—usually an accomplished musician can grasp it in about 30 minutes—they can cut it in 10.

RW: Say you go in the studio and a musician's playing the way you want them to play, yet they still hear something different. Do you allow them to voice their opinion?

Bristol: Oh sure. I've had guys express their opinion many times but I have to like it. I leave my mind open, I listen to what they say, but I have to like it before I accept it. It has to be meaningful to the song, not just a nice riff.

RW: As an artist you had H. B. Barnum arranging and then on the second album you had Paul Riser doing it. What was the difference between the two arrangers?

Bristol: Each is fantastic. But it's like producers—each has their own technique. Whereas H. B. is an extremely accomplished string writer, Paul Riser is a little more of a horn person. That's not to say that H. B. can't; his licks are good but there's a difference in the way Paul writes horns and H. B. writes horns, as to where they ought to go and the feeling that they should project.

RW: When you as a producer are getting ready to produce a certain artist, do you basically have a concept or a direction that you want to take that artist in?

Bristol: A total concept of an album? If I'm cutting an album at the time, yes. But if it's a single session where we're just trying to get one single out of it to put out on the streets it is its own concept. It is what it is, it represents that and nothing else other than a good tune.

RW: Do you study your artists before you take them into the studio?

Bristol: Usually I'm pretty much familiar with them. If it's a new person, totally unknown to the public, I may listen to some material on tape that they have done and spend a little time with them and let them sing, or if they play piano, let them play, just to see where they put things, where the feeling is, their interpretation, their emphasis on certain things, just to see how they interpret it themselves.

RW: Where do you get your inspiration for your lyrics?

Bristol: I think basically all of my lyrics are inspired by woman, and what she represents and the things that love brings. There is so much to write about; there are so many things that someone can write about and say it in so many ways. It's just very sad that we can't write about all the things that we want to write about, because of screening and censors. I don't mean using vulgar words necessarily, but I mean telling it like it is. So I try to shy away from the political area or the hard times—not necessarily because I'm not interested in that but because the name of the game is money and it's very difficult to sell a song like that or get it played. So I would rather stick to what my first instincts come from and I think that's the inspiration I receive from a woman.

RW: Do you write about your personal encounters?

Bristol: To a certain degree. I have had experiences in my life that have been quite advantageous to my lyrics. Even now, the things that have happened in the past can be related to every relationship of today—not necessarily my own, but it will be my interpretation of it, what I think of it, etc.

RW: I've noticed a difference between your writing today and what you were writing for Motown. What is the difference?

Bristol: I think that I was very young, I was very inexperienced, not only in the field of music but in life. I thought that I knew a lot, but I've found a certain maturity in my music lyrically now, that I never had imagined when I was writing at Motown. It was more bubblegum at Motown in general, music in general was more bubblegum. You had a few that were fantastic but as time went by, even at Motown, that changed. Lyrics became heavier and now I think that writers themselves are more conscious of lyrics. They want heavier lyrics.

RW: Why do you feel that way?

Bristol: Because of the situation in the world today. I think that, as I said before, there's a lot to say and people have a lot that they want to say, but don't know who to say it to.

RW: Do you find that you're a more sensitive lyricist than when you were writing at Motown?

Bristol: Not necessarily more sensitive—I might be more in-depth—I've always felt a certain amount of sensitivity in my music. I think that at the age that I am now there is a lot more depth.

I've gotten almost 20 years of musical experience under my belt. And fortunately I don't let things like that go to waste.

RW: What were the circumstances behind your leaving Motown?

Bristol: Just mutual agreement. Contract time was up and we couldn't make a deal that would satisfy both of us, so we agreed that we do disagree and then no one was angry.

RW: Do you feel that you've become more educated in taking care of your own business?

Bristol: Oh yeah. I've gotten almost 20 years of musical experience under my belt. And fortunately I don't let things like that go to waste. So it has helped me as I grew in mind; it helped because I took it with me.

RW: Do you find that producing is more competitive than it has been in the past?

Bristol: Producing to me has always been competitive. Anytime that you're trying to beat out the next fellow, you know there's competition and when you've got guys like Thom Bell and Norman Whitfield and Gamble/Huff, you could go on and on and on and on. And you all are fighting for that number up there—1,2,3,4,5, etc. That's how producing is.

RW: When you think of a Thom Bell or Gamble/Huff being on top, do you go in the studio with something in mind—to get your record on the chart or make it better than the one before so that you can produce better than the Tommy Bells and the Gamble/Huffs?

Bristol: I never make myself compete against a person; I'm always in competition with my last product. To me that is more inspirational. I criticize what I did before heavily—and honestly. I think that I could

(Continued on page 26)

Worldwide Distrib Begins Operations

■ SEATTLE—A new independent record and tape distributor in the northwest, Worldwide Records and Tapes, affiliated with Tosh's Record One-Stop in Seattle, has begun operations and will distribute in Washington, Oregon, Idaho, Montana and Alaska.

Heading the company are: Tosh Hori, president; Ray Watson, vice president; and Steve Fischler, vice president and general manager. Fischler was formerly regional marketing and promotion director for the west coast with Atlantic Records.

Capricorn Releases Two

■ MACON, GA. — Phil Walden, president of Capricorn Records, has announced the release of two albums for the month of January. The albums, scheduled to ship on December 26, are Elvin Bishop's third album for Capricorn, "Struttin' My Stuff," and Dobie Gray's label debut, "New Ray of Sunshine."

"Struttin' My Stuff" was recorded at Criteria Studios in Miami and was produced by Allan Blazek and Bill Szymczyk. Upon release of the album, Elvin Bishop will embark on a major cross-country tour with stops in all major markets of the U.S.

"New Ray of Sunshine" was co-produced by Dobie and Troy Seals and was recorded at Nashville's Quadrasonic Studios. Dobie Gray's first Capricorn single, "If Love Must Go," will ship on January 7.

Cody Catalogue To Ivan Mogull

■ SAN FRANCISCO — Ivan Mogull Music Associates has acquired the complete catalogue of Commander Cody and his Lost Planet Airmen's publishing company — Ozone Music — to sub-publish their material for the world, excluding U.S.A., Canada and Scandinavia.

Representing Commander Cody was San Francisco attorney Richard Hodge. Representing the Mogull group was owner Ivan Mogull.

Mogull will be activating the songs in the catalogue that were previously recorded by Commander Cody on the Paramount label, which now is owned by ABC, as well as all the current material recorded by the band on the Warners label.

BTO Goes Gold

■ CHICAGO—The RIAA has certified Bachman-Turner Overdrive's recently released album, "Head On," as gold.

New York, N. Y.

By IRA MAYER & ROBERTA SKOPP

■ Elsewhere in this issue there are details of Columbia's plans for a hard-hitting January. Other labels will be releasing some heavies, too—a best of **Jethro Tull**, the oft-delayed **Bette Midler**, a new **Bad Company** to name but a few. Concert-wise the month looks dead for New York and its environs—**Ron Delsener's** slate is clean as is **John Scher's** across the Hudson in Passaic, New Jersey. The club scene is a bit brighter in outlook—the Bottom Line, for example, is booked solid for the month, co-owner **Allan Pepper** having started booking at the end of November after cutting it too close last year. He was surprised at the number of acts available and rings in the New Year with **Elly Stone** and **Gotham**, followed on the 2nd by **Proctor and Bergman** and **Artie Traum**. Among others coming in are **John Hammond**, **Doc Watson**, **Jan Hammer**, **Kenny Rankin** and the **New Tony Williams Lifetime**. Pepper also senses that continued apprehensiveness on the part of mid-range performers to go into concert situations will allow him some prestigious bookings later in the season—with **Donovan** already set for five nights in April. Among others who have expressed interest in returning to the club milieu are **Melanie** and **Billy Joel**. (Melanie, incidentally, is reportedly finishing a new label deal with Casablanca.) At press time the Other End could confirm only **Elephant's Memory** and **Rachel Faro** for a show from January 1-5 and **Sonny Terry** and **Brownie McGee** with **Catfish Hodge** for the 7th-11th.

Smaller environments will be a more frequent occurrence even in concert situations, as **Carole King**, **Joni Mitchell** and **Roberta Flack**, among others, head out on the road in hopes of playing venues other than arenas. (The Beacon will really get to prove itself.) And don't look for too many monster summer extravaganzas. The music business is definitely on an upswing (wait for the post-Christmas retail reports), but no one's taking any undue chances. Not if they're smart.

Yule cheer: Reports our own **Barry Taylor**: The promotional campaign that Atlantic orchestrated around **Greg Lake's** holiday single, "I Believe In Father Christmas," has apparently paid off with the record on the Singles Chart at #92. The campaign is centered around a video-cassette of Lake, filmed in Jerusalem, which has been supplied to 30 retail outlets around the country. The song, which was written by the **ELP** man with **King Crimson** lyricist **Peter Sinfield**, will not, according to Atlantic, be made available on any forthcoming albums by Lake or the group.

THE COVER IT'S NOT, BUT . . . : The New York Times Magazine finally came up with its answer to the Time/Newsweek **Bruce Springsteen** covers—an extensive piece on **Patti Smith**. A mis-titled **Michael Klennner** got quite a bit of space himself, and Patti was additionally found in the Arts and Leisure Section of the same paper in a review of Smith, **Joel Zoss** and **Tom Waits**. Arista has been handling press requests for tickets to Patti's seven long sold-out Bottom Line shows in the same manner as when she first signed to the label—a "We'll see" (Continued on page 37)

The Mac Pack



Warner Bros. recording artists Fleetwood Mac enjoy their gold album "Fleetwood Mac" at a special presentation party at Los Angeles' Bistro recently. Shown from left: Warners national promotion director Gary Davis, Warners chairman of the board Mo Ostin, Fleetwood attorney Mickey Shapiro, ICM's Tom Ross, Fleetwoods Stevie Nicks, Lindsey Buckingham, Mick Fleetwood, Christine McVie and John McVie, Warners artist developer George Gerrity, attorney Andy Stern and Warners general manager Don Schmitzler.

CONCERT REVIEW

Collins' Magic Music Warms Carnegie Hall

■ NEW YORK — Nothing seems more apropos of the holiday season than a Carnegie Hall concert (20) from Judy Collins (Elektra). Ms. Collins was a vision in white as she sat at the piano, her silky voice further embellished by the richness of full orchestral accompaniment, complete with excellent string and horn sections.

There's a combination of elements that join forces to make Ms. Collins' performance such a heartwarming one. For one, there is the fluidity of her vocal style. Her choice of material is of an earthy nature, with her interpretations going beyond the surface of each song. The backing could not have been better, with Ms. Collins' voice afloat and out front in a symphonic sea. In addition, her onstage manner is mellow and appreciative of an audience enamored with her, a quality that is perpetuated throughout her performance as one feels warmth continuously moving from the stage to the audience and back again.

Alternating between piano and acoustic guitar, Ms. Collins mixed favorites such as "Open the Door," two Joni Mitchell tunes ("Chelsea Morning" and "Both Sides Now") and "Send In the Clowns" with unrecorded tunes such as "The Ballad of Chosen Dumpling" (subtitled "A Fable on the Importance of Being Nothing") and the Christmas carol "Good King Wenceslas" (for which the audience participated with the assistance of lyric sheets handed out before the performance). "Chelsea Morning" could easily be compared with a fine English tweed fabric, gently coordinating textures to yield a rich pattern. "Both Sides Now" was altered in phrasing from the version with which we're familiar. "Send In the Clowns" vied for the dramatic highlight of the evening with "The Chosen Dumpling," a four-character story set to music by Ms. Collins' musical director Arnold Black.

Roberta Skopp

Adelphi Adds Distrib

■ LOS ANGELES—Adelphi Records has announced the appointment of seven new national and international representatives for its own Adelphi line and its represented labels, Piedmont/Bomp/Skyline/Physical and Hope Records. They are: Julian Brown Distributors — Southern California; County Sales — Southern Virginia & No. Carolina; Waterfall Distributors — upstate New York; Dave Music — France; Almada — Canada; Shinsei — Japan; Folkways—Australia.

RADIO WORLD

Ted Ferguson:

Programming Power for WDRQ

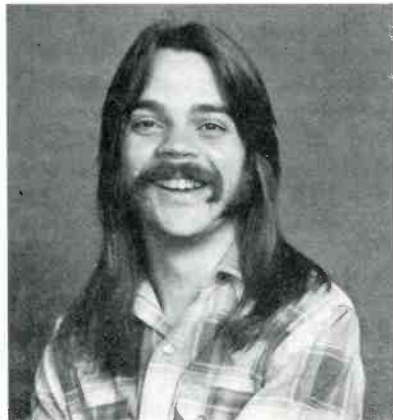
By TONI PROFERA

■ NEW YORK—Ted "China Jones" Ferguson of WDRQ in Detroit began his career in the south, where he worked at several prime breakout stations (including WABB, WKGN, WMMS, WDVE, WIXY and WGCL). His programming expertise and in-depth studies of the market have made WDRQ strong competition for veteran powerhouse CKLW.

The past few months have seen major emphasis on Detroit as a breakout market for black product with strong pop potential, e.g. the Staple Singers, Leon Haywood, David Bowie, the Isley Brothers, the Ohio Players among others. Much of this credit goes to Ferguson for his sensitivity to his audience and for being able to pick up on crossover activity generated from the two main r&b factors in the market—WJLB and WCHB.

Album cuts are a prime area of the WDRQ programming. The Isley Brothers' "For The Love of You," "Sadie," by the Spinners, and "Love Rollercoaster," by the Ohio Players were a few of the cuts picked and played in full rotation several weeks before their actual release as singles.

Community involvement is another area of programming pursued by Ferguson and his staff. Eight to ten times a week members of the station are in the street speaking at schools and community organizations. (The staff recently took records to the children's wards at hospitals to give



Ted Ferguson

away as Christmas presents.) In this way WDRQ relates to the people of Detroit in a real sense.

They also do a great deal of promotions, contests and campaigns. The station's crystal ball give-away contest, which was run in several shopping malls around Detroit, offered up to \$10,000 in prizes for patrons with the correct combination.

When asked about the relationship of Bartell Central to WDRQ, "China" says: "It's great—all concerned (Jerry Clifton, Rochelle Staab) share a mutual interest in broadcasting from the point of view of programming. A genuine attitude of caring prevails which makes it very rewarding to be a part of the chain."

In conclusion, the dedication and sensitivity of Ferguson as PD and the staff of WDRQ can be said to really carry the pulse of Detroit.

Savoy Brown-In



British boogiers Savoy Brown visited the WNEW-FM studios recently while the band was in New York to headline a special one night stand at the Bottom Line. The group performed several selections from their latest lp, "Wire Fire," on London Records, along with old favorite tunes. Pictured above at the radio station are Scott Muni, program director of WNEW-FM; Kim Simmonds, founder, lead guitarist and vocalist of Savoy Brown; Joshua Blardo, London's assistant national promotion manager; Harry Simmonds, Savoy Brown's manager; and Dennis Elsas, music director of WNEW-FM.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Ron Thompson exits WWVA after a short tenure as PD. No replacement has yet been named . . . Diane Brennan of WBAM (Montgomery, Ala.) will tie the nuptial knot with Lanny West on the fourth of January in Pike Road, Ala. Our congratulations.

The Plough station in Saint Petersburg, Fla., WSUN, recently became a union shop. Negotiations for contract terms are underway. The number of union radio facilities has shown, according to available figures, no tremendous increase in the field of country music. As a matter of fact, there has been little radio union growth at all over the past few years, and some of the stations which were once considered to be strong union shops have been somewhat watered down by ever changing personnel. About a year ago there was much intense conversation about a particular powerhouse going union, but it never happened; the election was never even held. The pros and cons of unionism among the ranks of radio people is fairly evenly divided, particularly in the field of country music.

Jack Evans, Jim Powell and Dick Smith have all signed on with WNYN (Canton, Ohio) . . . KSO (Des Moines) assured the credibility of its drawing for a prize of a little red pick-up by getting the Polk County sheriff to pull the winner's name—and then immediately announced the "Wonderful World of Winter" contest with a 1976 Yamaha snowmobile as the grand prize. Participants register at local sponsor locations, listen for their names to be announced, have a minute and forty six seconds to call in and identify themselves. By so doing they become eligible for the snowmobile drawing.

The line-up at WTHI (Terre Haute, Indiana) is Dale Turner, Jim Demarco, Bobby Kraig, Dave Olson and Cindy Ward, who has rejoined the station to handle the all-night all-request show. Cindy is married to Don Gerrard, who does middays at WNAP (Indianapolis). Weekenders at WTHI are Doc Long, Keith Clark, Doug Hutchison and Rick Young, all with Fred Morse handling the PD duties at AM and FM.

I got a letter this week from Dave Johnson, MD at CFGM (Richmond Hill, Ontario). It was mailed in October, and even so, its dated congratulations are in order to Charlie Russell. He was named Canadian Country DJ of the Year at the Big Country Convention. Interesting sheet, the Fig Leaf from Howard Dameron, PD at WFIG (Sumter, S.C.). Along with a top 30 list, a half a dozen picks, a super pick and 15 extras, Howard passes along thanks to those companies who give good service and mentions those companies from whom there is slack service—puts it right out front.

The agenda committee for the Country Radio Seminar will descend on Nashville on the 9th and 10th of January. Seventeen or so dedicated folk who give of their time and talent and monies to put together what is rapidly becoming the seminar for country music. It's a shirtsleeve working affair sans parties, etc. It's a learning experience with a tremendous exchange of hard information. One of the founders was expressing some concern over out-of-Nashville record folk who come into town and do their best to see how many "important" radio folk they can steer into to the nearest watering hole, among other things. There's sort of an unwritten rule, or maybe it's a written rule, among the Nashville record promo folk that such conduct is not desired since the whole purpose of the seminar is for all to teach/learn. Hopefully the human weaknesses can be controlled. There are many of us who would not like to see the seminar turn into a mini-convention. It's been too good for many in both radio and record industries. March 19-20 are the dates.

Richard Taylor, producer for BBC-TV, will be in the country during January filming a documentary on the American trucker. I had a long conversation with him and was pleased to learn that a major portion of the film will be concerned with the relationship that country music holds with the common man. It'll be intriguing to see how it's handled in the typical British understatement.

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

Gladys Knight To Make Film Debut

LOS ANGELES — Buddah Records artist Gladys Knight will make her motion picture debut in the adventure love story, "Pipe Dreams," which will be filmed in Alaska in early 1976. The independent production is being made under the banner of LGN-Verona-California Cinema.

Filming

A first unit has started filming background photography at pipeline locations near Valdez, 100 miles from Anchorage. Steve Verona, whose credits include "The Lords of Flatbush," will direct from the screenplay based on his original story.

Casting is to be completed shortly for the selection of the male star to play opposite Ms. Knight. Plans are for the picture to have a PG rating.

Ms. Knight and the Pips will provide the musical score that will be released on the Buddah label as an album. Ms. Knight is taking three months off the group's concert tour schedule to do the film.

Plans call for the film to go into release in the latter part of 1976. Interiors will be filmed in

L.A. Headquarters Opened by Mamis

LOS ANGELES—As of January 1, the national headquarters of Famous Toby Mamis Enterprises, Inc., artists consultants-editorial services-public relations firm, will be open in Hollywood, California, at 949 North San Vicente, according to Toby Mamis, company president.

At the same time, Mamis has announced the promotion of Donna Goldsmith, in the New York office, to vice president. Ms. Goldsmith will handle day-to-day activities of the firm, be contact person for eastern cities, and pursue expansion for the company. Immediately, she will be in England through January 5 for meetings.

Stars Shine at KHJ Fund Raiser



KHJ sponsored a "cavalcade of stars" show recently at the Anaheim Convention Center to raise funds for hospitals and charities involved in fighting mental retardation in children. Participants in the event included a gaggle of recording artists, among them Cher, The Capain and Tennille, Manhattan Transfer, Helen Reddy, Mac Davis and Tony Orlando, to name a few. Shown in left photo is Tony Orlando performing at the event, while pictured in right photo, from left, are: Daryl Dragon, Tony Tennille, Tim Hauser, KHJ general manager Tim Sullivan, KHJ PD Charlie Van Dyke, Mac Davis, Helen Reddy and RKO's Paul Drew.

Hollywood upon completion of the location work which will be limited by the four hours of daylight and intense cold during the winter months.

BOOK REVIEW

Electronic Gadgets For the Layman

NEW YORK—"Even if you know nothing about electronics, you can build preamps, ring modulators, mixers, tone controls, mini-amps, fuzzes and a dozen other inexpensive musical projects," reads a box on the front cover of "Electronic Projects for Musicians," by Craig Anderton. Indeed, Anderton has a talent for simplifying electronic language and making it understandable for laymen. This book is designed to instruct the professional or amateur musician in the construction of a variety of now-standard electronic attachments.

While "know nothing about electronics" is, perhaps, an overstatement, the step-by-step explanations and directions should prove workable provided you keep your soldering gun out of the bathtub. As a musician—having played on numerous albums and having produced two lps for guitarist Linda Cohen—Anderton also has the understanding that only a musician/producer is likely to have.

Soundsheet

A seven inch soundsheet is included, giving examples of the electronic effects produced by the various projects (there are 19 here). And the book is profusely illustrated. The writing is lucid, almost conversational, and there is a brief forward by Joe Walsh. Published by Guitar Player Productions (soft cover, \$6.95), "Electronic Projects for Musicians" will be useful and informative for anyone interested in the basics of modern pop (and classical) gadgetry.

Ira Mayer

CLUB REVIEW

Tracy Nelson and Leon Redbone: Nostalgia with a Difference

NEW YORK — Nostalgia is so popular today that being nostalgic has, in and of itself, become trite. Yet, the feeling of longing for things past is usually limited to one's own experience and that's the kind of sentimentality that is most easily packaged and commercialized in books, movies and music. The nostalgia of Tracy Nelson (MCA) and Leon Redbone (Warner Bros.) transcends the personal category because their longing is for a time before either of them were born. Their engagement at the Bottom Line (20) showed that although their brand of music is not as accessible as a '50s rock revival, the rewards for listening are more than worth the extra attention.

Leon Redbone is truly an anachronism, a man like Billy Pilgrim who has become "unstuck in time." His repertoire includes early blues numbers like "Jelly Roll Baker" and vaudeville tunes like "Sheik of Araby." His wardrobe includes an old tuxedo, a straw boater sitting atop his mustachioed and bespectacled face and his "walking stick," taken from the Irving Berlin song of the same name, which he performs to a tee. Redbone punctuates his tunes with cries of "What," thumpings on his guitar and sly chuckling to himself. One line in "Sheik of Araby" consists of Redbone saying, "What? What?—ha, ha, ha—yeah!" while accompanying himself on guitar. His playing isn't flashy, but it certainly sounds authentic. This simplicity was appreciated by the audience and Redbone acknowledged his applause, not with a "thank you," but with a tip of his straw hat. When there were requests from the floor he produced a flashlight to search the crowd for the person who could possibly be familiar with his material.

For the last few songs Redbone brought out a tuba player dressed in a railroad brakeman's uniform, symbolic of his spiritual forefather, "The Whistling Brakeman," Jimmie Rodgers. Together they played a Rodgers' tune of high comic innuendo called "Desert Blues (Big Chief Buffalo Nickel)." Redbone's performance was full of love and devotion to the tradition that Greil Marcus ascribes to Harmonica Frank in his book "Mystery Train." Marcus writes, "Frank . . . brought to his music a good-natured contempt for conventional patterns of life combined with a genius for transforming all that was smug and polite into absurdity." Redbone's hat, cane and flashlight all serve

the same function, except his disjointed monologues give it away: the world today is far too complex to be put off with a laugh and the only sane one's left to talk to are the ghosts of yesterday's heroes. These phantoms tell Redbone a secret joke. He listens ("What? What?"), picks up the vibrations of the past ("ha, ha, ha") and relaxes in the knowledge that at least he's in contact with something more real than transitory success ("yeah!").

Tracy Nelson is a far more traditional entertainer than Leon Redbone, but her songs come from the same sentiment — a return to the simpler values of a bygone era. She also happens to sing like Dolly Parton, if Dolly Parton had grown up with Aretha Franklin as her next door neighbor. Reflecting this dichotomy, her set is divided basically into a blues section and a country section.

Nelson opens with the bluesy "There Is No End, Life Just Begins Again," and takes her expressive vocal range through "Lies," by Nick Gravenites and Roger Troy, a soulful version of Boz Scaggs' "Long Gone" that is as effective as the original, "Come On Around And Hold An Old Friend's Hand," which she said is "currently my favorite song" and a stormy "I Just Can't Find Another Man To Take Your Place." The titles of these songs reflect Ms. Nelson's traditional bent.

The country segment of Tracy Nelson's set featured "It's A Sad Situation," "There's Nothing As Cold As Ashes After The Fire Is Gone" (which Tracy recently recorded with Willie Nelson) and a Memphis version of Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry." The last tune featured some fine guitar licks by Biff Watson and Toad Andrews that were reminiscent of Mike Bloomfield in his hey-day. The country numbers were as effective as the blues repertoire simply because they are both reflections of the honesty and good taste, both old-fashioned ideals certainly worth keeping in mind, that Tracy Nelson has always brought to her music.

Howard Newman

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Chuck Mangione's 'Bellavia': Reflections and Conceptions

By HOWARD NEWMAN

■ NEW YORK — The cover of Chuck Mangione's latest A&M album "Bellavia" (trans. beautiful way) has the feel of the old world to it. In fact Mangione told **Record World**, "It looks like the olive oil cans I saw around my father's grocery store when I was growing up." The reflections of the past on the cover of "Bellavia" are a personal, not a cultural sentiment. Mangione has no desire to go to Europe and become immersed in Italian civilization. His music is totally American and current. It is more formal and arranged than most of today's progressive jazz, but this is more a reflection of Mangione's Eastman School of Music education than any lack of feeling for what's happening in music.

In fact, Mangione commented "I don't think I have a great background in classical music because I resisted all those opportunities at Eastman. I never studied composition, orchestration or conducting so all those things aren't as easy for me now. But, I can compose, arrange and conduct. If I had grasped those technical skills it would have been easier." Mangione continues, "If you have the technical knowledge to do what you feel, it's going to be even better; but if there has to be a choice, you'd have to go with the feel."

Mangione, always with the encouragement of his extraordinary parents who would invite visiting musicians to dinner at their Rochester, N.Y. home, went off the path of formal music early in his career. In the early 1960's, he and his brother Gap recorded three albums on the Riverside label as The Mangione Brothers. In the mid-sixties Chuck worked in New York City playing with Kai Winding, Maynard Ferguson and Art Blakey and the Jazz Messengers. But in 1969 Mangione returned home to Rochester and produced the now famous Mercury symphonic jazz albums that included the classic tunes "Land of Make Believe" and "Hill Where The Lord Hides." Mangione notes that "the Mercury albums were probably the cheapest ever to produce because there is a different recording scale for recording a symphonic orchestra live. The problem is, you're rolling the dice, because it has to work or else you're done. Our approach in 'Chase The Clouds Away,' the first A&M album, was to do it as if we were recording live."

Although Mangione continues



Chuck Mangione

to conceive orchestral sized work his sidemen — Gerry Niewood on flute and saxes, Chip Jackson bass and drummer John LaBarbera—do not get lost or drowned out. Quite to the contrary, they often provide the driving beat behind the large scale works. This has as much to do with Chuck Mangione's fierce loyalty to his people as with his musicians' unquestionable talent. Mangione relates, "One of my dreams from the beginning when we started recording, was if anything happened for me I'd like it to happen for everybody." He formed a small mail-order record company called Sagoma so "these people could record on their own terms." Mangione produced three albums (Esther Satterfield, Gerry Niewood and Gap Mangione) on the Sagoma label. He states, "With these albums I thought more about the producer's role than mine. With mine I never thought of myself as a producer, I just thought that's what you did if you're doing your own music. But producing someone else's music varies from being a cheerleader, to somebody who really leads, to a combination of the two." He goes on, "I think the things I produce best are the things that are mine where I can have complete control of the music and can decide ultimately how the music is going to sound. But I still think of myself foremost as a musician."

Listening to Chuck Mangione's albums makes it hard to establish this priority since the lushness of the production equals the overall musical quality, but whatever Mangione excels at, it certainly leads to a beautiful way of making music.

CLUB REVIEW

Commander Cody, Monda Harris: Chemistry Works On Roxy Bill

■ LOS ANGELES — Commander Cody and his Lost Planet Airmen (WB) filled the air with electricity as they began their set at the Roxy Theatre. And, as every closet chemist knows, when you combine electricity with air you produce ozone—undeniably the perfect atmosphere for these demented purveyors of cosmic gonzo-country-swing ozono-rock. Looking—in his formal wear and baton—like Guy Lombardo, George Frayne (alias Commander Cody) welcomed the crowd. Noting that the critics said their act "lacked class," heretofore, the Commander introduced Android G. (Andy) Stein, their intrepid fiddle player, who broke into a Sibelius violin piece with the aid of his cohorts on bass and drums. An ensemble shout of "Hey!" ended the tongue-in-cheek "Slavic section" of the show, and all pretenses toward "class" ended at that point.

From there on out the band pursued a zig-zag course through numerous styles, including country-rock ("One Of Those Nights"), country-swing ("My Window Faces The South"), boogie-woogie ("Oh Mama Mama"), Cajun ("Diggy Liggy Lo"), jive ("Beat Me Daddy Eight To The Bar") and rock 'n' roll ("Too Much Fun"). Tasty soloing by the Commander on piano, Stein on sax and Bobby Blue Black on pedal steel kept the musical energy at maximum limits.

The excited crowd responded to all the inspired silliness with

hoots and yee-hahs. "Hot Rod Lincoln," with its smart-ass posturing, and especially cheers of delight from an audience who knew that a "classy" performance could never be as much fun as this.

Monda Harris

Opening the bill was Monda Harris (Capitol), a fine new group consisting of Dick Monda (songwriter associated with the Righteous Bros., among others) abetted by Patty and Kate Harris. The outfit provided a refreshing blend of disco soul and r&b influences, and their numbers featured fine harmonies and punchy rhythm work.

All solo turns by the three were well-executed, and Kate Harris—with her sultry, husky voice—was particularly strong. Highlights included "What A Night," "Just Enough To Keep Me On The Hook," and "Ain't No Memory Gonna Satisfy Me," which is characterized by an urgent chorus and tasty synthesizer effects. Most of their top-notch material can be found on their new "Monda Harris" lp.

Mike Harris

Ferrante & Teicher's 'Spirit' From UA

■ LOS ANGELES — Ferrante and Teicher's new UA album, released on December 29, is called "The Spirit of 176," not "The Spirit of 1776" as previously reported. "176" refers to the number of keys on two pianos.

Phonogram Signs Sebastian Hardie



Australia's Sebastian Hardie are about to introduce their music to the American audiences via Mercury Records. Their debut album here will be "Four Moments," scheduled for release in February. Seen at the signing of their worldwide Phonogram contract are, from left: John Kerr, a&r, Phonogram Australia; Mario Millo, guitarist for the group; Peter Plavsic (seated), bass; Toiv Pilt, keyboards; Alex Plavsic, drums.

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Photo Terry O'Neill

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Sky High



Derek Sutton, head of Stardust Enterprises, has assumed the management of Crack The Sky, who have just released their debut album on Lifesong Records. Shown, from left are John Palumbo, Jim Griffiths, Rick Witkowski, Joey D'Amico and Sutton. Kneeling is Joe Macre.

CLUB REVIEW

Chad Mitchell Triumphant At Ballroom

■ NEW YORK—For those of us weaned on the folk revival of the late 1950s and early 1960s, there are fond memories of carefully orchestrated, arranged and produced shows by groups such as Peter, Paul and Mary, the Kingston Trio, the Limelighters and the Chad Mitchell Trio. The latter group in particular, for this writer, was a launching base for the discovery of such songwriters as Tom Paxton, Phil Ochs, Eric Andersen and a host of others. And although today, in 1975, the group's major claim to fame is the fact that John Denver replaced Chad Mitchell around 1967, Chad has remained, for some of the devoted, an ever-present influence.

One remembers shows at the Brooklyn Academy of Music and Carnegie Hall when Chad was still at the center of the group. Frequently the most inwardly drawn of the three, he was also the most dramatic in his presence. If some of the expressions and gestures were overdone, it was at a time for exaggerated emotional outpourings. Integration and anti-war sentiments ran high, and the highly politicized concerts that marked the Chad Mitchell Trio's career—and in many ways hindered that group's national acceptance—were almost exercises in preparation for the rallies that were to become part of the youth culture as the decade wore on.

The most news of Chad Mitchell to emerge in recent years (following a brief solo effort in his post-Trio days) concerned a bust in Texas for transporting a trunkload of marijuana across the Mexican/Texas border. The case is still

in the courts, but Chad has finally returned to performing and can be heard at Soho's cozy Ballroom restaurant/cabaret.

Still a master at the dramatic development of a stage set, Chad built an incredible momentum in the span of a mere 30 or 40 minutes in front of the audience. Working simply as a vocal interpreter at first, opening with Cat Stevens' "Morning Has Broken," he added slight touches of drama and humor as he proceeded through songs by Randy Newman, Elton John and other contemporary writers. A medley of Joni Mitchell's "Circle Game" and Jacques Brel's "Sons Of" made it seem as though the two songs had been written for performance together. And Chad's physical presentation, eyes glaring in anger or softly evoking the carousel image, was as perfect a manifestation of the songs as was the slightly jarring (appropriately so) piano arrangement.

Working with piano and light percussion, offering a Christmas carol as an encore, Mitchell appeared genuinely happy with both the environment in which he was performing and with the performance itself. There is great need for an interpreter of contemporary works who has taste in the choosing of material and in its presentation, and who can give new meanings to those that have become standard in the folk and cabaret repertoires. Chad Mitchell has the talent and, importantly, the inclination to be the person to effectively popularize an otherwise affected and too frequently campy field.

Ira Mayer

Boom Christmas Seen For Canada; Labels Cite Consumer Confidence

By LARRY LeBLANC

■ TORONTO — This year's Christmas shopping started off with a bang in most areas of Canada. From Labor Day (Sept. 1) on record companies started to report sales rise of 15 to 30 percent, compared with the same period last year. As Christmas approached, the percentage spread continued.

Notes Columbia Records national promotion manager Charlie Camilleri: "It really was a phenomenal Fall for everybody. The public was in a big buying mood. I don't know what it was. Strangely, it started right after Labor Day and never fell off."

Tom Williams, national promotion head for the indie Attic Records, agreed that the buying trend started after Labor Day: "If you went into the stores you couldn't help but notice the increase. The pressing plants were so overloaded. We've never been anything but in a back order situation with Hagood Hardy and 'The Homecoming.' Never anything but that. You just got the product and rushed into the stores with it."

A&M Records Gerry Lacoursiere, vice president and general manager, indicated that A&M had its best year ever in 1975 and in the fall season itself sales were up as high as 50 percent over the last season. He supported his claim with a breakdown of sales figures for **Record World**. "Our year ended in September and we were up about 30 percent over last year. We've had a good run on albums this year, getting gold records with Paul Williams, Shawn Phillips, Supertramp, Valdy, Nazareth, and the Strawbs. Of course, the year previous we had a strong product from Carole King, Cat Stevens, the Carpenters and Joe Cocker. Well, last year they sold strong too but we really built up a strong sales picture for a batch of newer artists. It's interesting that these artists have 'broken' first here. For example, Shawn Phillips is a monster in Quebec.

"Our last quarter, which included the Christmas season, was up 50 percent. We just couldn't believe some of the sales figures that were coming in. Phenomenal."

Lacoursiere gave a breakdown of the increases: "Alberta was probably the biggest increase. Sales there just doubled this year. Montreal was up and was matched by sales in Toronto and Vancouver."

What was behind the Christmas buying surge? Some of the com-

panies felt that after two years of hardship consumer confidence is breaking loose.

United Artists logged a 25 percent increase in sales for the period and national promotion manager Allan Mathews gave some of his reasons for the increase in the market place: "There has been a feeling of confidence with the consumer that started earlier this year. With the continued threat of depression, a troubled economy, tight purses have fallen by the wayside. People have said the hell with it. There's nothing that's going to chase away inflation or a recession. Also, newspapers have eased off reporting gloom and doom financial reportings. Everybody feels they're in the same boat."

The outlook for a banner Christmas led most firms to boost their inventory by 15 percent. Still, some who had ordered too cautiously, scrambled to come up with more goods to meet the unexpected holiday rush. Pressing facilities were running at full capacity, and for many it became very difficult to attain pressing time.

"We were out of the woods by early December," reported GRT head Ross Reynolds, "but October was a bit rough for us. Our problem was aggravated by not having a super monster album. We really had terrific catalogue support. No particular album was hot. We didn't have an individual huge album. We were pressing at Quality, RCA and Precision."

"We underpressed," admitted A&M's Lacoursiere, "and we did have trouble in getting product. We even ended up importing albums from the United States for the Strawbs and Shawn Phillips. We pre-pressed in June and July by looking at last year's figures. Then we figured what we had to do to make up. We had to go back to pressing in mid-November because we were running out. 'Tapestry,' for example, turned in sales of over 20,000. We ended up using facilities at RCA, Quality, Keel and Precision."

Most affected by the overcrowding of the pressing plants were the indies — usually with shorter runs. "You needed a longer lead time," said Attic's Tom Williams. "Anybody with catalogue orders were just out of luck. They were not going to tear down the presses to accommodate a thousand copies when they had a 20,000 order sitting there."

CONCERT REVIEW

Aretha: The Soul Still Flows

■ NEW YORK—For at least a decade Aretha Franklin (Atlantic) has been a sweet soul inspiration for millions, and at her recent Carnegie Hall performances she reminded her audiences why. She has a voice that sustains and she knows how to use it. Even though she has lost a lot of the weight she was carrying during the years in which she rose to fame, she still possesses one of those rare, full-bodied sounds that could, on its merits alone, fill any room she plays with warmth and appreciation. It is a voice you can float with; a voice capable of hitting and holding notes that soothe.

Rivals Simone

During the sixties she set a whole new trend in music by combining elements of gospel (her roots), blues, the Detroit sound (her home town), jazz, rock and especially soul into one unique sound. Only Nina Simone rivals her in this quality, though Ms. Simone's sound is far different in its own unique way and has never been as much of a commercial success. Hitting really big after signing with Atlantic in 1966, Aretha has consistently poured out some of the finest music on record.

Repertoire

At Carnegie she was backed up by a 25 piece orchestra, including strong rhythm and horn sections and a very sophisticated string section. The high points of the first half of her set were: a slow ballad rendition of "Ain't Nothing Like the Real Thing Baby," "Rock Steady," "Without Love," "Angel" and a subtle arrangement of Leon Russell's beautiful "A Song for You." This was followed by her new single, "You," from her latest album of the same name. She then fanned herself and asked "Isn't it warm in here? Well, it's about to get

Disco Dynamite



Dakar recording artist Hamilton Bohannon and Atlantic recording artist Jimmy Castor share secrets of disco success at recent press party in honor of Bohannon's recently released lp, "Bohannon." Scene of the party was New York's Leviticus discotheque.

hot," and with that she walked to the piano and it all broke loose. The crowd cheered wildly as she launched into "Brand New Me," "Dr. Feelgood" and "Mr. DJ." For her encore she chose "Climb Every Mountain." The audience response re-established the fact that Aretha Franklin will reign as "Lady Soul" forever in the hearts and minds of those to whom she's brought so much enjoyment.

Linda Meier

CLUB REVIEW

Reeves' Talent Shines At Reno's

■ NEW YORK — Martha Reeves (Arista) isn't a singer — she's a phenomenon! Her club date in Greenwich Village's chic Reno Sweeney's (16) proved to her intimate cabaret audience that her certified gold sides on Motown and her MCA/Richard Perry-produced album were but stepping stones along the way in her career; the best is surely yet to come.

This first New York gig since signing with Arista drew its selections from a host of existing "greatest hits," and blended in some new-old selections, most notably Jackie Wilson's frenetic "Higher and Higher."

Martha's set brought back memories of the Holland-Dozier-Holland days with soulfully rich vocals during "Quicksand," "Love (Makes Me Do Foolish Things)" and the classic "Love is Like a Heat Wave." Her strong renditions of "I've Got To Use My Imagination" and "Dixie Highway" proved that she is something more than an artifact from a bygone era.

Her singing is strong and gutsy, and her range is so wide that she never has to strain or shout to hit a note. At Reno's it was obvious that the many attempts to capture Ms. Reeves' full force and energy on vinyl still run a close second compared to her live performances.

Ralph Graham opened the show with an uneven set in which his pleasant ballad singer's voice was too often blotted out by the music. "You Are So Beautiful" and "I'm Glad About You" were two tunes that worked nicely, but the set would have been more effective had the vocals been more prominent.

Mark Bego

Rod Stewart Gold

■ LOS ANGELES—Rod Stewart's current Warner Bros. album, "Atlantic Crossing," has been certified gold by the RIAA.

One Small Step...



Mercury recording artist Milt Grayson demonstrates "The Disco Walk," a new dance craze, to the tune of his forthcoming Mercury single of the same name. The record, which was produced by Jerry Love and Michael Zager, is the first to name and explain this new dance sensation, which was most evidenced by 13,000 people who witnessed and participated in the "Discorama" at Madison Square Garden recently. Milt Grayson (second from left) who starred in "Raisin" on Broadway and is now touring with the show is shown with (from left) Jerry Love; Judd Phillips, east coast a&r director, Phonogram/Mercury; and Michael Zager.

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101 THE SINGLES CHART 150

JANUARY 3, 1976

JAN. DEC.
3 27

ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	51	LOVE IS A DRUG Chris Thomas (TRO-Cheshire, BMI)	81
ALMOST SATURDAY NIGHT John Fogerty (Greasy King, ASCAP)	90	LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	33
BABY FACE Stephen Schaeffer & Harold Wheeler (Warner Bros, ASCAP)	49	LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe Americana, ASCAP)	15
BACK TO THE ISLAND Denny Cordell & Leon Russell (Skyhill, BMI)	84	LOVE MACHINE PART 1 Freddie Perren (Jobete/Grimora, ASCAP)	27
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP)	68	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	5
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	56	LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP)	42
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	85	LYIN' EYES Bill Szymczyk (Long Run ASCAP)	57
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI)	28	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	52
CHRISTMAS FOR COWBOYS Milton Okun (Cherry Lane, ASCAP)	91	MR. JAWS Bill Ranal & Dickie Goodman (Unichappell, BMI)	69
CHRISTMAS SONG Gordon Mills (MAM, ASCAP)	93	MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI)	20
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	1	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI)	28
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	26	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI)	74
DANCE WITH ME Charles Plotkin (Hall/Mojohanna, BMI)	79	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	40
DEEP PURPLE Mike Curb (Robbins, ASCAP)	70	OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	23
DECEMBER, 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	83	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	38
DON'T CRY JONI Prod. not listed (Twitty Bird, BMI)	50	PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahula, ASCAP)	36
DOWN TO THE LINE Randy Bachman (Ranbach/Top Soil, BMI)	94	ROCK & ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	25
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP)	55	SATURDAY NIGHT Bill Martin & Phil Coulter (Welback, ASCAP)	3
EVIL WOMAN Jeff Lynne (Unhart/Jef, BMI)	17	SCHOOL BOY CRUSH Arif Mardin (Average, BMI)	45
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	78	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	60
FEELINGS M. Albert (Fermate Intl., ASCAP)	44	SING A SONG M. White & C. Stepney (Saggifire, BMI)	14
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	30	SKY HIGH Chas. Peate (Duchess, BMI)	11
FIRE ON THE MOUNTAIN Paul Hornsby (No Exit, BMI)	48	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	47
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	21	SOMETHING BETTER TO DO Don Farrar (ATV, BMI)	98
FLY, ROBIN, FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP)	12	SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI)	64
FOR A DANCER Mickey Sweeney & Prelude (Benchmark, ASCAP)	87	SOS B. Uuvaeus & B. Anderson (Countless, BMI)	31
FOR THE LOVE OF YOU (PARTS 1 & 2) Isley Bros. (Bovina, ASCAP)	63	SQUEEZE BOX Glyn Johns (Tower, BMI)	35
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	6	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	72
FULL OF FIRE Willie Mitchell (Jec & Al Green, BMI)	43	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	59
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	66	THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI)	B
HE AIN'T HEAVY... HE'S MY BROTHER John Farrer (Harrison/Jenny, ASCAP)	77	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI)	46
HEAT WAVE Peter Asher (Jobete, ASCAP)	33	THEME FROM MAHOAGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	2
HOMEcoming Peter Anastasoff (ATV BMI)	76	THEME FROM S.W.A.T. Steve Barri & Michael Omaritan (Spellgold, BMI)	34
HOME MADE THEATRE Fred Mollin & Andrew Hermant (Almo, ASCAP/Horsefeather, CAPAC)	96	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI)	19
HURRICANE (PART 1) Don Devito (Ram's Horn, ASCAP)	82	THEY JUST CAN'T STOP (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI)	62
I BELIEVE IN FATHER'S CHRISTMAS G. Lake & P. Sinfield (Manticore, PRS)	92	THIS OLD MAN Mike Natale (Rallodynom, BMI)	53
I LOVE MUSIC (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	7	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	22
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP)	61	TIMES OF YOUR LIFE Bob Skaaf (Three Eagles, ASCAP)	32
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	4	TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP)	89
I'M ON FIRE Tony Evers (P.R.S., ASCAP)	41	TURNING POINT Leo Graham (Julio Brian & Content, BMI)	97
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	88	VENUS AND MARS ROCK SHOW Paul McCartney (McCartney/ATV, BMI)	58
ISLAND GIRL Gus Dudgeon (Big Pig/Leeds, ASCAP)	13	WAKE UP EVERYBODY (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	29
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	99	WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI)	16
I WANT TO DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Eld., BMI)	75	WHO LOVES YOU Bob Gaudio (Seasons/Jobete, ASCAP)	54
JUNK FOOD JUNKIE Randolph Nauert (Peaceable Kingdom, ASCAP)	80	WINNERS AND LOSERS Dan Hamilton, Joe Frank Carolla & Alan Deninson (Suiffire, BMI)	24
LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI)	71	WOMAN TONIGHT George Martin (Warner Bros., ASCAP)	73
LET IT SHINE John Farrer (Window, BMI)	77	YESTERDAY'S HEROES Vanda & Young (Marks, BMI)	65
LET THE MUSIC PLAY Barry White (Savette/January, BMI)	67	YOU SEXY THING Mickie Most (Finchley, ASCAP)	10
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	9		
LET'S LIVE TOGETHER David Kirshenbaum (Landers Roberts, ASCAP)	39		
LITTLE DRUMMER BOY Rick Bleiweiss & Bill Stahl (Mills/Korwin, ASCAP)	95		
LOVE HURTS Manny Charlton (House of Bryant, BMI)	37		

101	146	IT'S TIME TO SAY GOODBYE JONATHAN CAINE—October 1001 (Blue Lick, BMI)
102	104	CHAIN GANG MELODY JIM CROCE—Life Song LS 45001 (Kags/Conrad, BMI, Unichappell, ASCAP)
103	103	FREE RIDE TAVARES—Capitol 4184 (Silver Steed, BMI)
104	116	ONLY 16 DR. HOOK—Capitol 4171 (Kags, BMI)
105	105	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255 (Golden Withers, BMI)
106	106	ONE WOMAN BAND CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)
107	117	DREAM WEAVER GARY WRIGHT—Warner Bros. WBS 8167
108	101	GOING DOWN SLOWLY POINTER SISTERS—Blue Thumb BTA 268 (ABC) (Warner-Tamerlane/Marsaint, BMI)
109	113	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury 73751 (Unichappell, BMI)
110	111	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOA 17584 (Chappell, ASCAP)
111	115	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)
112	114	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507 (Golden Fleece, BMI)
113	102	GOODNIGHT AND GOODMORNING CECILIO & KAPONO—Columbia 3 10233 (Chappell/Young Ideas, ASCAP)
114	129	SINCE I FELL FOR YOU CHARLIE RICH—Epic 8 50182 (Warner Bros., ASCAP)
115	124	FANNY (BE TENDER WITH MY LOVE) GINO CUNICO—Arista 0162 (Casserole, BMI)
116	118	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 45286 (Lucky' BMI)
117	140	ONE FINE DAY JULIE—Tom Cat PB 10454 (RCA) (Screen Gems-Col, BMI)
118	108	BLUE GUITAR JUSTIN HAYWARD & JOHN LODGE—Threshold 67021 (London) (Justunes, ASCAP)
119	120	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T124 (Damit, BMI)
120	123	CHILDREN OF THE RAIN AUSTIN ROBERTS—Private Stock 051 (Strawberry Hills, ASCAP)
121	—	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149 (American Broadcasting, ASCAP)
122	134	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK—United Artists XW735 Y (Unart/Bobby Womack, BMI)
123	107	YOU SEE ME CRYIN' AEROSMITH—Columbia 3 10253 (Darksee, BMI)
124	112	BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10299 (Danleat/Easy Nine/Sound Town, BMI)
125	127	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR—Delite DEP 1575 (Delightful, BMI)
126	150	BABY IT'S YOU MASQUERADERS—Hot Buttered Soul 12141 (ABC) (Dolfi & United Artists, ASCAP)
127	121	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (Maclen, ASCAP)
128	132	THROUGH THE EYES OF LITTLE CHILDREN LARRY JON WILSON—Epic ZS8 8675 (Combine, BMI)
129	131	LONG HAIRD RED NECK DAVID ALLEN COE—Columbia 3 10254 (Window/Lotsa, BMI)
130	—	WALK RIGHT IN YVONNE ELLMAN—RSO SO 517 (Atlantic) (Peer, BMI)
131	—	IN LOVE FOREVER WHISPERS—Soul Train PB 10430 (RCA)
132	136	A FOOL IN LOVE FRANKIE MILLER BAND—Chrysalis CRS 2108 (WB) (Chrysalis/Ackee, ASCAP)
133	144	FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)
134	138	LADY BUMP PENNY McLEAN—Atlantic 7038 (Meridan-Siegel, BMI)
135	125	THEY ALL ASK'D FOR YOU THE METERS—Reprise 1338 (Rhinelander/Cabbage Alley, BMI)
136	139	THE BEST OF A MAN WILSON PICKETT—Wicked 8101 (TK) (Sherlyn, BMI)
137	126	LOVE HURTS JIM CAPALDI—Island IS 045 (Acuff-Rose, BMI)
138	—	LOVING POWER IMPRESSIONS—Curtom 0110 (WB) (Jay's Enterprises/Chappell, ASCAP)
139	130	HOLLYWOOD HOTS 11TH HOUR—20th Century TC 2215 (Heart's Delight, BMI)
140	143	DISCO SAX HOUSTON PEARSON—20th Century/West Bound WT 5015
141	148	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431 (Incredible, BMI)
142	133	VALENTINE LOVE NORMAN CONNORS—Buddah BDA 499 (Elektra Cord, ASCAP)
143	145	BREAKFAST FOR TWO COUNTRY JOE McDONALD—Fantasy F758 (Alkatray Corner, BMI)
144	135	THE MAN ON PAGE 602 ZOOT FENSTER—Antique IRDA 106 (Georgene, BMI)
145	137	IT'S ALRIGHT (THIS FEELING) NOTATIONS—Gemigo 0503 (WB) (Jay's Ent./Chappell, ASCAP)
146	141	THE ZIP MFSB—Phila. Intl. ZS8 3578 (Col) (Mighty Three, BMI)
147	119	MAMA COCO GINO VANNELLI—A&M 1760 (Almo/Giva, ASCAP)
148	142	HAVE A CIGAR PINK FLOYD—Columbia 3 10248 (Pink Floyd, BMI)
149	147	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Atco 7030 (Wimot, BMI)
150	149	CRAZY ATLANTA RHYTHM SECTION—Polydor 14289 (Low Sal, BMI)

Sidney A. Seidenberg and the Family of Stars wish all of our friends a happy holiday season.

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SAS INC

JANUARY 3, 1976



THE SINGLES CHART

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

JAN. 3	DEC. 27		WKS. ON CHART
1	10	CONVOY C. W. McCALL MGM 14839	7
2	3	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	10
3	1	SATURDAY NIGHT BAY CITY ROLLERS /Arista 0149	12
4	5	I WRITE THE SONGS BARRY MANILOW/Arista 0157	9
5	4	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	9
6	9	FOX ON THE RUN SWEET /Capitol 4157	9
7	8	I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	9
8	2	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015	12
9	6	LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	12
10	13	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	11
11	7	SKY HIGH JIGSAW /Chelsea 3022	19
12	11	FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)	13
13	12	ISLAND GIRL ELTON JOHN/MCA 40461	13
14	19	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	7
15	29	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	4
16	22	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	9
17	21	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	7
18	14	NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)	14
19	16	THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M 1725	16
20	15	MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230	12
21	28	FLY AWAY JOHN DENVER/RCA PB 10517	5
22	17	THIS WILL BE NATALIE COLE/Capitol 4109	22
23	25	OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	8
24	30	WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054	7
25	27	ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	9
26	31	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol 4155	9
27	32	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	8
28	35	BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	4
29	34	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)	8
30	60	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270	3
31	23	S O S ABBA/Atlantic 3265	21
32	37	TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	8
33	20	HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/Asylum 45282	18
34	44	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	7
35	58	SQUEEZE BOX THE WHO/MCA 40475	4
36	36	PART TIME LOVE GLADYS KNIGHT & THE PIPS/ Buddah BDA 513	10
37	42	LOVE HURTS NAZARETH/A&M 1671	8
38	46	PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	7
39	40	LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285	8
40	26	OUR DAY WILL COME FRANKIE VALLI/Private Stock 043	12
41	33	I'M ON FIRE 5000 VOLTS/Mercury 40801	12
42	18	LOW RIDER WAR/United Artists XW706 Y	15
43	43	FULL OF FIRE AL GREEN/Hi 2300 (London)	7
44	24	FEELINGS MORRIS ALBERT/RCA PB 10279	25
45	45	SCHOOL BOY CRUSH AWB/Atlantic 3304	8
46	41	THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)	9
47	52	SLOW RIDE FOGHAT/Beasville BSS 0306 (WB)	5
48	49	FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND/ Capricorn CPS 0244 (WB)	8



49	54	BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & Prayer HS 103 (Atlantic)	4
50	62	DON'T CRY JONI CONWAY TWITTY/MCA 40407	4
51	61	ALL BY MYSELF ERIC CARMEN/Arista 0165	3
52	39	MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	20
53	56	THIS OLD MAN PURPLE REIGN/Private Stock 052	7
54	47	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.- Curb 8122	20
55	38	EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 026	18
56	48	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	19
57	50	LYIN' EYES EAGLES/Asylum 45279	17
58	51	VENUS AND MARS ROCK SHOW WINGS/Capitol 4175	10
59	71	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	2
60	59	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	10
61	53	I ONLY HAVE EYES FOR YOU ART GARFUNKEL/Columbia 3 10190	20
62	55	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 3284	21
63	72	FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/ T-Neck ZS8 2259 (Col)	7
64	69	SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	5
65	89	YESTERDAY'S HEROS JOHN PAUL YOUNG/Ariola-America P7607 (Capitol)	3
66	77	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	3
67	76	LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265	3
68	64	BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)	22
69	65	MR. JAWS DICKIE GOODMAN/Cash 451 (Private Stock)	19
70	73	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	3
71	57	LADY BLUE LEON RUSSELL/Shelter SR 40378 (MCA)	22
72	82	SWEET LOVE COMMODORES/Motown M 1381F	3
73	75	WOMAN TONIGHT AMERICA/Warner Bros. 8157	5
74	63	OPERATOR MANHATTAN TRANSFER/Atlantic 3292	14
75	68	I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century TC 2228	17
76	79	HOMECOMING HAYGOOD HARDY/Capitol 4156	3
77	78	HE AIN'T HEAVY . . . HE'S MY BROTHER/LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	5
78	87	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)	2
79	67	DANCE WITH ME ORLEANS/Asylum 45261	25

CHARTMAKER OF THE WEEK

80	—	JUNK FOOD JUNKIE LARRY GROCE Warner Bros. WBS 8165	1
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81	85	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	2
82	83	HURRICANE (PART I) BOB DYLAN/Columbia 1 10245	5
83	—	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	1
84	—	BACK TO THE ISLAND LEON RUSSELL/Shelter SR 40483 (MCA)	1
85	—	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	1
86	—	DREAM ON AEROSMITH/Columbia 3 10278	1
87	93	FOR A DANCER PRELUDE/Pye 71045	2
88	90	INSEPARABLE NATALIE COLE/Capitol P 4193	3
89	—	TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295	1
90	84	ALMOST SATURDAY NIGHT/SEA CRUISE JOHN FOGERTY/ Asylum 45291	5
91	98	CHRISTMAS FOR COWBOYS JOHN DENVER/RCA PB 10464	2
92	95	I BELIEVE IN FATHER CHRISTMAS GREG LAKE/Atlantic 3305	2
93	97	CHRISTMAS SONG GILBERT O'SULLIVAN/MAM 5N 3645 (London)	2
94	70	DOWN TO THE LINE BACHMAN-TURNER OVERDRIVE/ Mercury 73724	6
95	99	LITTLE DRUMMER BOY MOON LION/PIP 6513	2
96	—	HOME MADE THEATRE SANTA JAWS/A&M 1776	1
97	100	TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)	2
98	66	SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459	16
99	74	IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	23
100	—	ONCE YOU HIT THE ROAD DIONNE WARWICKE/ Warner Bros. WBS 8154	1

PRODUCERS AND PUBLISHERS ON PAGE 20

FLASHMAKER



HEAD ON
BACHMAN-TURNER
OVERDRIVE—Mercury

MOST ACTIVE

- HISSING OF SUMMER LAWNs**—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS**—The Band—Capitol
- SIREN**—Roxy Music—Atco
- FLEETWOOD MAC**—Reprise
- HORSES**—Patti Smith—Arista

WNEW-FM/NEW YORK

- ADDS:**
DAN McCAFFERTY—A&M
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury
EQUINOX—Styx—A&M
HEAD ON—Bachman-Turner Overdrive—Mercury
GYPSIES—Carmen—Mercury
LIVE—Bob Marley & the Wailers—Island (Import)
MUSTARD—Roy Wood—Jet (Import)
OLD NUMBER ONE—Guy Clark—RCA
ONLY THE SILENCE REMAINS—Murray McLauchlin—True North (Import)
REACH FOR THE SKY—Sutherland Bros. & Quiver—CBS (Import)
HEAVY ACTION (approximate airplay):
ANGEL—Casablanca
BORN TO RUN—Bruce Springsteen—Col
ERIC CARMEN—Arista
FRAMPTON—Peter Frampton—A&M
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
NIGHT AT THE OPERA—Queen—Elektra
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
REVERBERI—RA/USA
STEPHEN STILLS LIVE—Atlantic
WIND ON THE WATER—Crosby & Nash—ABC

WBCN-FM/BOSTON

- ADDS:**
AGAINST THE GRAIN—Rory Gallagher—Chrysalis
CRACK THE SKY—Lifesong
DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
I LOVE THE BLUES—George Duke—BASF
OMMADAWN—Mike Oldfield—Virgin
STEPHEN STILLS LIVE—Atlantic
TIME FOR ANOTHER—Ace—Anchor
TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
HEAVY ACTION (airplay):
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
HOME PLATE—Bonnie Raitt—WB
HORSES—Patti Smith—Arista
NIGHT AT THE OPERA—Queen—Elektra
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
PRESSURE DROP—Robert Palmer—Island
SAFETY ZONE—Bobby Womack—UA

SIREN—Roxy Music—Atco
WAKE UP—Harold Melvin & the Blue Notes—Phila. Intl.

WMMR-FM/PHILADELPHIA

- ADDS:**
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury
FREE TO BE MYSELF—Edwin Starr—Granite
GYPSIES—Carmen—Mercury
HARD TIMES (single)—Feter Skellern—Private Stock
HEAD ON—Bachman-Turner Overdrive—Mercury
LEAVE THE REGGAE TO US—Greyhound—Mercury
LET'S LIVE TOGETHER (single)—Road Apples—Polydor
HEAVY ACTION (sales, airplay, phones, airplay):
BEGINNINGS—Steve Howe—Atlantic
CRISIS? WHAT CRISIS?—Supertramp—A&M
NIGHT AT THE OPERA—Queen—Elektra
SIREN—Roxy Music—Atco
TOUCH—John Klemmer—ABC

WLIR-FM/LONG ISLAND

- ADDS:**
BELIEVE IT—Tony Williams Lifetime—Col
DON'T YOU WANT TO ROLL WITH ME (single)—Room Full of Blues—Room Tone
FISH OUT OF WATER—Chris Squire—Atlantic (Import)
HEAD ON—Bachman-Turner Overdrive—Mercury
LIVE—Bob Marley & the Wailers—Island (Import)
NIGHT AT THE OPERA—Queen—Elektra
HEAVY ACTION (airplay—in descending order):
FLEETWOOD MAC—Reprise
FICK UP—Brian Protheroe—Chrysalis
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
WIND ON THE WATER—Crosby & Nash—ABC
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
I LOVE THE BLUES—George Duke—BASF
HORSES—Patti Smith—Arista
TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
HEAD ON—Bachman-Turner Overdrive—Mercury

WHFS-FM/WASH., D.C.

- ADDS:**
G. T. MOORE—Mercury
NEW YORK CONNECTION—Tom Scott—Ode
OLD & THE NEW—Norman Blake—Flying Fish
RUSTY WIER—20th Century
STEPHEN STILLS LIVE—Atlantic
TIME FOR ANOTHER—Ace—Anchor
HEAVY ACTION (airplay—in descending order):
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
HORSES—Patti Smith—Arista
ZUMA—Neil Young—Reprise
LAST RECORD ALBUM—Little Feat—WB
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
ALL AROUND MY HAT—Steeleye Span—Chrysalis
STEPHEN STILLS LIVE—Atlantic
GRATITUDE—Earth, Wind & Fire—Col
I LOVE THE BLUES—George Duke—BASF
TEASER—Tommy Bolin—Nemperor

WMMS-FM/CLEVELAND

- ADDS:**
BEGINNINGS—Steve Howe—Atlantic
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury

- HEAD ON**—Bachman-Turner Overdrive—Mercury
KITSCH—Randy Pie—Polydor
LONELY SITUATION (single)—Herman's Hermits—Buddah
NEW YORK CONNECTION—Tom Scott—Ode
NILS LOFGREN LIVE—A&M
TIME HONOURED GHOSTS—Barclay James Harvest—Polydor

HEAVY ACTION (sales, airplay):
CRUISIN'—Duke & the Drivers—ABC

- ERIC CARMEN**—Arista
FACE THE MUSIC—ELO—UA
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
ROCK OF THE WESTIES—Elton John—MCA
SIREN—Roxy Music—Atco
WHO BY NUMBERS—The Who—MCA
ZUMA—Neil Young—Reprise

WXRT-FM/CHICAGO

- ADDS:**
BUTTERFLY BALL—Roger Glover—UK
GYPSIES—Carmen—Mercury
HEAD ON—Bachman-Turner Overdrive—Mercury
JAIL—Big Mama Thornton—Vanguard
HEAVY ACTION (airplay):
EQUINOX—Styx—A&M
FLEETWOOD MAC—Reprise
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
JOURNEY TO LOVE—Stanley Clarke—Nemperor
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
STILL CRAZY—Paul Simon—Col
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—Crosby & Nash—ABC
WISH YOU WERE HERE—Pink Floyd—Col

W-4/DETROIT

- ADDS:**
ARIFUL DODGER—Col
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury
HEAD ON—Bachman-Turner Overdrive—Mercury
SECOND CHAPTER—Danny Kirwan—DJM
HEAVY ACTION (airplay—in descending order):
WHO BY NUMBERS—The Who—MCA
ERIC CARMEN—Arista
FACE THE MUSIC—ELO—UA
ROCK OF THE WESTIES—Elton John—MCA
SIREN—Roxy Music—Atco
ATLANTIC CROSSING—Rod Stewart—WB
TED NUGENT—Epic
FOOL FOR THE CITY—Foghat—Berasville
HORSES—Patti Smith—Arista
MASQUE—Kansas—Kirshner

KSHE-FM/ST. LOUIS

- ADDS:**
HEAD ON—Bachman-Turner Overdrive—Mercury
RUSTY WIER—20th Century
SECOND CHAPTER—Danny Kirwan—DJM
HEAVY ACTION (airplay):
CRISIS? WHAT CRISIS?—Supertramp—A&M
EQUINOX—Styx—A&M
HEAD ON—Bachman-Turner Overdrive—Mercury
KITSCH—Randy Pie—Polydor
NIGHT AT THE OPERA—Queen—Elektra

- NORTHERN LIGHTS-SOUTHERN CROSS**—The Band—Capitol
ROYAL RED BOUNCER—Kayak—Janus
TEASER—Tommy Bolin—Nemperor
TIME HONOURED GHOSTS—James Harvest—Polydor

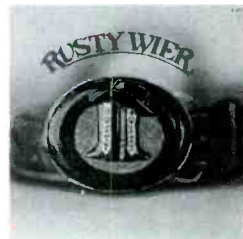
KZEW-FM/DALLAS

- ADDS:**
BUTTERFLY BALL—Roger Glover—UK
HEAD ON—Bachman-Turner Overdrive—Mercury
RUSTY WIER—20th Century
WE BE SAILIN'—B. W. Stevenson—WB
HEAVY ACTION (sales, airplay, phones—in descending order):
STILL CRAZY—Paul Simon—Col
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
ERIC CARMEN—Arista
NEW YORK CONNECTION—Tom Scott—Ode
BEGINNINGS—Steve Howe—Atlantic
TEASER—Tommy Bolin—Nemperor
MASQUE—Kansas—Kirshner
SCHOOLBOYS IN DISGRACE—Kinks—RCA
ZUMA—Neil Young—Reprise

KMET-FM/LOS ANGELES

- ADDS:**
CRISIS? WHAT CRISIS?—Supertramp—A&M
HEAD ON—Bachman-Turner Overdrive—Mercury
HORSES—Patti Smith—Arista
NEW YORK CONNECTION—Tom Scott—Ode
RATTLESNAKE—Ohio Players—Westbound
ROYAL RED BOUNCER—Kayak—Janus
TIME FOR ANOTHER—Ace—Anchor
HEAVY ACTION (airplay, sales):
AGAINST THE GRAIN—Rory Gallagher—Chrysalis
FACE THE MUSIC—ELO—UA
FAMILY REUNION—O'Jays—Phila. Intl.
FLEETWOOD MAC—Reprise
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
RADIO-ACTIVITY—Kraftwerk—Capitol
SIREN—Roxy Music—Atco
WIRE FIRE—Savoy Brown—London
WISH YOU WERE HERE—Pink Floyd—Col
ZUMA—Neil Young—Reprise

SLEEPER



RUSTY WIER
20th Century

KSAN-FM/SAN FRANCISCO

- ADDS:**
ANOTHER GREEN WORLD—Eno—Island (Import)
I LOVE THE BLUES—George Duke—BASF
KUNG FU CHRISTMAS (single)—National Lampoon—Epic
LIVE—Bob Marley & the Wailers—Island (Import)

- NEW YORK CONNECTION**—Tom Scott—Ode
PETER & THE WOLF—Various Artists—RSO (Import)
SHORT CUT DRAW BLOOD—Jim Capaldi—Island (Import)
STEPHEN STILLS LIVE—Atlantic
HEAVY ACTION (airplay—in descending order):
TEASER—Tommy Bolin—Nemperor
STEPHEN STILLS LIVE—Atlantic
PRESSURE DROP—Robert Palmer—Island
SCHOOLBOYS IN DISGRACE—Kinks—RCA
HORSES—Patti Smith—Arista
LAST RECORD ALBUM—Little Feat—WB
SIREN—Roxy Music—Atco
CRISIS? WHAT CRISIS?—Supertramp—A&M
TIME FOR ANOTHER—Ace—Anchor
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol

KZEL-FM/EUGENE, ORE.

- ADDS:**
BUTTERFLY BALL—Roger Glover—UK
HEAD ON—Bachman-Turner Overdrive—Mercury
LEAVE THE REGGAE TO US—Greyhound—Mercury
GOOD HEARTED WOMAN (single)—Waylon & Willie—RCA
MASQUE—Kansas—Kirshner
RUSTY WIER—20th Century
TROPEA—John Tropea—Marlin
HEAVY ACTION (airplay, phones):
EYES OF AN ONLY CHILD—Tom Jans—Col
FLEETWOOD MAC—Reprise
GOLDEN YEARS (single)—David Bowie—RCA
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SECOND CHAPTER—Danny Kirwan—DJM
WIND ON THE WATER—Crosby & Nash—ABC

KZAM-FM/SEATTLE

- ADDS:**
BODY'S WARMTH—Eric Kloss—Muse
CHRISTMAS WITH JOHN FAHEY—Takoma
CHRISTMAS YET TO COME—Joseph Byrd—Takoma
DISCO REGGAE—Byron Lee & the Dragonaires—Mercury
LEAVE THE REGGAE TO US—Greyhound—Mercury
POUR DOWN LIKE SILVER—Richard & Linda Thompson—Island (Import)
RUSTY WIER—20th Century
SOLO PIANO COMPOSITIONS—Stephen Merriman—Avon Hill
STEPHEN STILLS LIVE—Atlantic
HEAVY ACTION (airplay):
CHEWING PINE—Leo Kottke—Capitol
FLEETWOOD MAC—Reprise
FUNKY KINGSTON—Toots & the Maytals—Island
HISSING OF SUMMER LAWNs—Joni Mitchell—Asylum
HOME PLATE—Bonnie Raitt—WB
LAST RECORD ALBUM—Little Feat—WB
NIGHTHAWKS AT THE DINER—Tom Waits—Asylum
SUITE FOR FLUTE & JAZZ PIANO—Rampal/Bolling—Col
TOUCH—John Klemmer—ABC

SALESMAKER OF THE WEEK



GRATITUDE
EARTH, WIND & FIRE
Col

TOP RETAIL SALES THIS WEEK

GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C. W. McCall—MGM
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
SPINNERS LIVE—Atlantic
STEPHEN STILLS LIVE—Atlantic

CAMELOT/NATIONAL

BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C.W. McCall—MGM
FAMILY REUNION—O'Jays—Phila. Intl.
FOUR SEASONS STORY—Private Stock
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
THE BEST OF CARLY SIMON—Elektra

KORVETTES/NATIONAL

A NIGHT AT THE OPERA—Queen—Elektra
ERIC CARMEN—Arista
SCHOOLBOYS IN DISGRACE—The Kinks—RCA
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
NUMBERS—Cat Stevens—A&M
PLACES & SPACES—Donald Byrd—Blue Note
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA

MUSICLAND/NATIONAL

BENJI—Mulberry Square (Soundtrack)
BLAST FROM YOUR PAST—Ringo Starr—Apple
FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds—Playboy
LOVE TO LOVE YOU BABY—Donna Summer—Oasis
NUMBERS—Cat Stevens—A&M
SPINNERS LIVE—Atlantic
THAT NIGGER'S CRAZY—Richard Pryor—WB
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn
TIMES OF YOUR LIFE—Paul Anka—UA
WAKE UP EVERYBODY—Harold Melvin & The Blue Notes—Phila. Intl.

RECORD BAR/NATIONAL

BLACK BEAR ROAD—C.W. McCall—MGM
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HOT CHOCOLATE—Big Tree
K-TEL MUSIC EXPRESS—K-Tel
MAHOGANY—Motown (Soundtrack)
REDHEADED STRANGER—Willie Nelson—Col
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
STEPHEN STILLS LIVE—Atlantic

TRYIN' TO GET THE FEELING—Barry Manilow—Arista
KING KAROL/NEW YORK A NIGHT AT THE OPERA—Queen—Elektra
DON CORNELIUS PRESENTS THE SOUL TRAIN GANG—Soul Train
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HOT—James Brown—Polydor
STEPHEN STILLS LIVE—Atlantic
TIMES OF YOUR LIFE—Paul Anka—UA
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

RECORD WORLD-TSS STORES/LONG ISLAND

A NIGHT AT THE OPERA—Queen—Elektra
BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C.W. McCall—MGM
BUTTERFLY BALL—Roger Glover—UK
FOUR SEASONS STORY—Private Stock
GREATEST HITS—Chicago—Col
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
SPINNERS LIVE—Atlantic
THE BEST OF CARLY SIMON—Elektra
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

SAM GOODY/EAST COAST

A NIGHT AT THE OPERA—Queen—Elektra
BAY CITY ROLLERS—Arista
BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C.W. McCall—MGM
FEELINGS—Johnny Mathis—Col
GREATEST HITS—Chicago—Col
SCHOOLBOYS IN DISGRACE—Kinks—RCA
STEPHEN STILLS LIVE—Atlantic
THE BEST OF CARLY SIMON—Elektra
TIMES OF YOUR LIFE—Paul Anka—UA

CUTLER'S/NEW HAVEN

A NIGHT AT THE OPERA—Queen—Elektra
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HELEN REDDY'S GREATEST HITS—Capitol
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
STEPHEN STILLS LIVE—Atlantic
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

TWO GUYS/EAST COAST

BAY CITY ROLLERS—Arista
BLACK BEAR ROAD—C.W. McCall—MGM
GREATEST HITS—Chicago—Col
HISTORY—America—WB
MAHOGANY—Motown (Soundtrack)
SWANS AGAINST THE SUN—Michael Murphey—Epic
THE BEST OF CARLY SIMON—Elektra
TIMES OF YOUR LIFE—Paul Anka—UA
TRYIN' TO GET THE FEELING—Barry Manilow—Arista

GARY'S/RICHMOND

FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HISTORY—America—WB
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol

ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
THE BEST OF CARLY SIMON—Elektra
THE ROAD GOES ON FOREVER—Allman Bros. Band—Capricorn
THE WHO BY NUMBERS—The Who—MCA

FOR THE RECORD/ BALTIMORE

CITY LIFE—Blackbyrds—Fantasy
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
RUFUS FEATURING CHAKA KHAN—ABC
SHAME ON THE WORLD—Main Ingredient—RCA
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
WHO I AM—David Ruffin—Motown

WAXIE MAXIE/ WASH., D.C.

BOHANNON—Hamilton Bohannon—Dakar
DON CORNELIUS PRESENTS THE SOUL TRAIN GANG—Soul Train
GRATITUDE—Earth, Wind & Fire—Col
HELEN REDDY'S GREATEST HITS—Capitol
RATTLESNAKE—Ohio Players—Westbound
RUFUS FEATURING CHAKA KHAN—Westbound
SPINNERS LIVE—Atlantic
STEPHEN STILLS LIVE—Atlantic
THE WHO BY NUMBERS—The Who—MCA
YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

NATL. RECORD MART/ MIDWEST

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

HANDLEMAN/DETROIT

A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C.W. McCall—MGM
BLAST FROM YOUR PAST—Ringo Starr—Apple
GRATITUDE—Earth, Wind & Fire—Col
HELEN REDDY'S GREATEST HITS—Capitol
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SIREN—Roxy Music—Atco
SPINNERS LIVE—Atlantic
TED NUGENT—Epic
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

RECORD REVOLUTION/ CLEVELAND

A NIGHT AT THE OPERA—Queen—Elektra
BOB MARLEY & THE WAILERS—Island (Import)
CRISIS? WHAT CRISIS?—Supertramp—A&M
FISH OUT OF WATER—Chris Squire—Atlantic (Import)
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
MALPRACTICE—Dr. Feelgood—UA (Import)
ROYAL BED BOUNCER—Kayak—Janus
SIREN—Roxy Music—Atco

VOYAGE OF THE ACOLYTE—Steve Hackett—Charisma (Import)

ONE OCTAVE HIGHER/ CHICAGO

BEGINNINGS—Steve Howe—Atlantic
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
LOVE TO LOVE YOU BABY—Donna Summer—Oasis
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
NUMBERS—Cat Stevens—A&M
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
RUFUS FEATURING CHAKA KHAN—ABC
SPINNERS LIVE—Atlantic
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

RECORD ESTATE/CHICAGO

A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C.W. McCall—MGM
EQUINOX—Styx—A&M
FACE THE MUSIC—Electric Light Orchestra—UA
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
RUFUS FEATURING CHAKA KHAN—ABC
TIMES OF YOUR LIFE—Paul Anka—UA
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

POPLAR TUNES/MEMPHIS

BAREFOOT JERRY'S GROCERY—Barefoot Jerry—Monument
BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C.W. McCall—MGM
EQUINOX—Styx—A&M
GRATITUDE—Earth, Wind & Fire—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SPINNERS LIVE—Atlantic
STEPHEN STILLS LIVE—Atlantic

SPEC'S MUSIC/FLORIDA

BEGINNINGS—Steve Howe—Atlantic
BLACK BEAR ROAD—C.W. McCall—MGM
CRISIS? WHAT CRISIS?—Supertramp—A&M
GRATITUDE—Earth, Wind & Fire—Col
GREATEST HITS—Chicago—Col
HELEN REDDY'S GREATEST HITS—Capitol
HORSES—Patti Smith—Arista
INSIDE—Kenny Rankin—Little David
IT'S ONLY LOVE—Rita Coolidge—A&M
MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century

MUSHROOM/ NEW ORLEANS

A NIGHT AT THE OPERA—Queen—Elektra
COME TASTE THE BAND—Deep Purple—WB
CRACK THE SKY—Lifesong
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SIREN—Roxy Music—Atco
SPINNERS LIVE—Atlantic
TEASER—Tommy Bolin—Nemperor

INDEPENDENT RECORDS/ DENVER

A NIGHT AT THE OPERA—Queen—Elektra
BEGINNINGS—Steve Howe—Atlantic

FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SPINNERS LIVE—Atlantic
STEPHEN STILLS LIVE—Atlantic
TEASER—Tommy Bolin—Nemperor

CIRCLES/ARIZONA

A NIGHT AT THE OPERA—Queen—Elektra
BLACK BEAR ROAD—C.W. McCall—MGM
ERIC CARMEN—Arista
FAMILY REUNION—O'Jays—Phila. Intl.
GRATITUDE—Earth, Wind & Fire—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
SOLID GOLD HITS—Frankie Valli—Private Stock
SPINNERS LIVE—Atlantic
SUITE FOR FLUTE AND JAZZ PIANO—Rampal—Col
THE BEST OF CARLY SIMON—Elektra

WHEREHOUSE/ CALIFORNIA

CRISIS? WHAT CRISIS?—Supertramp—A&M
GRATITUDE—Earth, Wind & Fire—Col
HEAD ON—Bachman-Turner Overdrive—Mercury
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
RATTLESNAKE—Ohio Players—Westbound
SHOWCASE—Sylvers—Capitol
STEPHEN STILLS LIVE—Atlantic
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

LICORICE PIZZA/ LOS ANGELES

A NIGHT AT THE OPERA—Queen—Elektra
BAY CITY ROLLERS—Arista
CRISIS? WHAT CRISIS?—Supertramp—A&M
GORD'S GOLD—Gordon Lightfoot—Reprise
STEPHEN STILLS LIVE—Atlantic
TEASER—Tommy Bolin—Nemperor
TED NUGENT—Epic
THE BEST OF CARLY SIMON—Elektra
THE WHO BY NUMBERS—The Who—MCA
TRYIN' TO GET THE FEELING—Barry Manilow—Arista

TOWER/LOS ANGELES

BARBI BENTON—Playboy
BELLAVIA—Chuck Mangione—A&M
BLACK BEAR ROAD—C.W. McCall—MGM
ERIC CARMEN—Arista
FEELING FREE—Singers Unlimited—BSAF
HORSES—Patti Smith—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
ONE FLEW OVER THE CUCKOO'S NEST—Fantasy (Original Soundtrack)
TIMES OF YOUR LIFE—Paul Anka—UA
TRACK OF THE CAT—Dionne Warwick—WB

EVERYBODY'S RECORDS/ NORTHWEST

GRATITUDE—Earth, Wind & Fire—Col
HISTORY—America—WB
KISS ALIVE—Kiss—Casablanca
NEW YORK CONNECTION—Tom Scott—Ode
1975: DUETS—Brubeck/Desmond—Horizon
NUMBERS—Cat Stevens—A&M
ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
STEPHEN STILLS LIVE—Atlantic
TOM & TERESA—Oregon
TOUCH—John Klemmer—ABC

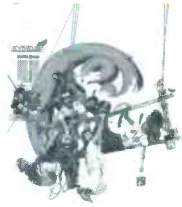


THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

JAN. 3	DEC. 27	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	1	CHICAGO'S GREATEST HITS CHICAGO Columbia PC 33900 (5th Week)	6	F
2	2	HISTORY/AMERICA'S GREATEST/Warner Bros. BS 2894	7	F
3	5	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	5	G
4	4	WINDSONG JOHN DENVER/RCA APL1 1183	14	F
5	3	THE HISSING OF SUMMER LAWNs JONI MITCHELL/ Asylum 7E 1051	5	F
6	6	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	9	F
7	9	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201	7	F
8	7	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	25	F
9	10	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	8	F
10	11	KISS ALIVE KISS/Casablanca NBLP 7020	13	G
11	12	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	11	F
12	13	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	6	F
13	17	HELEN REDDY'S GREATEST HITS/Capitol ST 11467	5	F
14	8	KC AND THE SUNSHINE BAND/TK 603	22	F
15	15	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	9	F
16	19	THE BEST OF CARLY SIMON/Elektra 7E 1048	5	F
17	16	FLEETWOOD MAC/Reprise MS 2225	23	F
18	21	NUMBERS CAT STEVENS/A&M SP 4555	5	F
19	14	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	28	F
20	22	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909	6	F
21	18	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	31	F
22	26	BAY CITY ROLLERS/Arista 4049	13	F
23	20	FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 24S1 (Motown)	9	F
24	29	NORTHERN LIGHTS-SOUTHERN CROSS THE BAND/Capitol ST 11440	4	F
25	27	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	10	F
26	23	HONEY OHIO PLAYERS/Mercury SRM 1 1038	3	F
27	47	BLACK BEAR ROAD C. W. McCALL/MGM M3G 5008	4	F
28	39	GREATEST HITS ELTON JOHN/MCA 2128	59	F
29	31	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	24	F
30	30	ZUMA NEIL YOUNG/Reprise M 2242	6	F
31	52	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	39	F
32	24	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	13	F
33	36	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	13	F
34	37	THE WHO BY NUMBERS THE WHO/MCA 2161	11	F
35	35	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	14	F
36	42	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUE NOTES/ Phila. Intl. PZ 33808 (Col)	5	F
37	32	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	15	F
38	51	SPINNERS LIVE/Atlantic SD2 910	3	I
39	46	FOUR SEASONS STORY/Private Stock PS 7000	4	G
40	40	HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)	7	F
41	25	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	15	F
42	28	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	18	F
43	33	GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237	6	H
44	48	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	108	F
45	34	MOVIN' ON COMMODORES/Motown M6 848S1	9	F
46	41	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	17	F
47	72	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	2	F
48	49	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)	8	F
49	38	BARRY WHITE'S GREATEST HITS/20th Century T 493	7	F
50	53	MAHOGANY (SOUNDTRACK)/Motown M6 858S1	7	F



51	59	SCHOOLBOYS IN DISGRACE KINKS/RCA LPL1 5102	5	F
52	55	FANDANGO ZZ TOP/London PS 656	34	F
53	54	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	70	F
54	67	BEGINNINGS STEVE HOWE/Atlantic SD 18154	2	F
55	68	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/Capricorn 2CP 0164 (WB)	3	H
56	58	MAIN COURSE BEE GEES/RSO 4807 (Atlantic)	20	F
57	60	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	11	F
58	73	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	4	F
59	61	SIREN ROXY MUSIC/Atco SD 36127	5	F
60	83	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	2	F
61	63	CITY LIFE BLACKBYRDS/Fantasy F 9490	4	F
62	62	GREATEST HITS CAT STEVENS/A&M SP 4519	26	F
63	57	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	29	F
64	56	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	34	F
65	44	LAZY AFTERNOON BARBRA STREISAND/Columbia PC 33815	10	F
66	69	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851	4	F
67	43	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884	8	F
68	78	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	36	F
69	77	BLAST FROM YOUR PAST RINGO STARR/Apple SW 3422	3	F
70	86	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	25	F
71	74	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	52	F
72	75	WHO I AM DAVID RUFFIN/Motown M6 849S1	6	F
73	45	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)	8	F
74	76	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	9	E
75	50	SHAVED FISH JOHN LENNON/Apple SW 3421	9	F
76	64	JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433 (Atlantic)	10	F
77	66	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	22	F
78	99	STEPHEN STILLS LIVE/Atlantic SD 18156	2	F
79	79	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)	16	F
80	88	HORSES PATTI SMITH/Arista 4066	3	F
81	85	COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895	3	F
82	82	FEELINGS MORRIS ALBERT/RCA APL1 1018	10	E
83	93	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	2	F
84	80	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227	21	F
85	65	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	13	F
86	87	YELLOW FEVER HOT TUNA/Grunt BFL1 1238 (RCA)	4	F
87	89	VENUS AND MARS WINGS/Capitol SMAS 11419	30	F
88	84	INSEPARABLE NATALIE COLE/Capitol ST 11429	18	F

CHARTMAKER OF THE WEEK

89 — HEAD ON
 BACHMAN-TURNER OVERDRIVE
 Mercury SRM 1 1067



90	70	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	30	F
91	71	MIDNIGHT LIGHTNING JIMI HENDRIX/Reprise MS 2229	5	F
92	104	TED NUGENT/Epic PE 33692	1	F
93	91	PHILADELPHIA FREEDOM MFSB/Phila. Intl. PZ 33845 (Col)	3	F
94	90	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA 441F	26	F
95	92	ARE YOU READY FOR FREDDY FREDDY FENDER/ ABC Dot DOSD 2044	13	F
96	96	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900	9	H
97	81	MAN-CHILD HERBIE HANCOCK/Columbia PC 33812	12	F
98	98	BELLAVIA CHUCK MANGIONE/A&M SP 4557	2	F
99	95	HEARTS AMERICA/Warner Bros. BS 2852	39	F
100	97	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	43	F

ALBUM CROSS REFERENCE

AEROSMITH	68	BARRY MANILOW	15, 120
MORRIS ALBERT	82	MARSHALL TUCKER BAND	79
ALLMAN BROTHERS	55	DAVE MASON	137
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PAUL ANKA	47	HAROLD MELVIN & THE BLUENOTES	36
BACK STREET CRAWLER	141	MFSB	93
BAD COMPANY	145	MIRACLES	107
JOAN BAEZ	90	JONI MITCHELL	5
THE BAND	24	MICHAEL MURPHEY	66
BAY CITY ROLLERS	22	WILLIE NELSON	74
BEE GEES	56	OLIVIA NEWTON-JOHN	85, 148
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GLEN CAMPBELL	58	LET'S DO IT AGAIN	48
CAPTAIN & TENNILLE	31	MAHOGANY	50
GEORGE CARLIN	73	TONY ORLANDO & DAWN	70
ERIC CARMEN	113	OSMONDS	126
CHICAGO	1	OZARK MT. DAREDEVILS	118
STANLEY CLARKE	76	ROBERT PALMER	135
NATALIE COLE	88	PINK FLOYD	41
COMMODORES	45	RICHARD PRYOR	84
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BING CROSBY	130	KENNY RANKIN	112
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ELECTRIC LIGHT ORCHESTRA	57	TODD RUNDGREN	142
FREDDY FENDER	64, 95	LEON RUSSELL	125
FLEETWOOD MAC	17	SALSOUL ORCHESTRA	144
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FOGHAT	122	SEALS & CROFTS	9
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REDD FOX	138	BEVERLY SILLS	114
ARETHA FRANKLIN	117	SILVER CONVENTION	42
ART GARFUNKEL	37	CARLY SIMON	16
DICKIE GOODMAN	146	PAUL SIMON	11
HAMILTON, JOE FRANK & REYNOLDS	136	SIMON & GARFUNKEL	108
HERBIE HANCOCK	97	PATTI SMITH	80
GEORGE HARRISON	149	BRUCE SPRINGSTEEN	46
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JEFFERSON STARSHIP	8	SLY STONE	109
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GLADYS KNIGHT & THE PIPS	124	SWEET	103
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JOHN LENNON	143	STANLEY TURRENTINE	140
GORDON LIGHTFOOT	75	WAR	94
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COUNTRY JOE McDONALD	132	WHO	34
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CHUCK MANGIONE	98	BILL WITHERS	110
		NEIL YOUNG	30
		ZZ TOP	52

151-200 ALBUM CHART

151	CRACK THE SKY LIFESONG LS 6000	176	THE BOBBY VINTON SHOW ABC ABCD 924
152	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO RAMPAL/ Columbia M 33233	177	HISTORY OF BRITISH ROCK VOL. III SIRE/SASH 37122 (ABC)
153	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG SOUL TRAIN/ BVL1 1287 (RCA)	178	THE CHIEFTAINS ISLAND ILPS 9334
154	VENUSIAN SUMMER LENNY WHITE/ Nemperor NE 435 (Atlantic)	179	THE BEST OF BREAD Elektra 75056
155	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2 10003	180	DAN HILL 20th Century T 500
156	IT'S ONLY LOVE RITA COOLEGE/ A&M SP 4531	181	XMAS ALBUM BARBARA STREISAND/ Columbia CS 9557
157	GET YOUR WINGS AEROSMITH/ Columbia PC 32847	182	TOMMY ORIGINAL SOUNDTRACK/ Polydor 9502
158	HOT CHOCOLATE BIG TREE BT 89512 (Atlantic)	183	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
159	THAT NIGGER'S CRAZY RICHARD PRYOR/MS 2241 (WB)	184	BENJI ORIGINAL SOUNDTRACK/ Mulberry Square 3936
160	SAFETY ZONE BOBBY WOMACK/ United Artists LA544 G	185	BREAKFAST SPECIAL PETE WINGFIELD/Island ILPS 9333
161	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)	186	OMMADAWN MIKE OLDFIELD/ Virgin PZ 33913 (Col)
162	MERRY CHRISTMAS PERRY COMO/ RCA LSP 4616	187	ALL AROUND MY HAT STEELEYE SPAN/Chrysalis CHR 1091 (WB)
163	NIGHTHAWKS AT THE DINER TOM WAITS/Elektra 7E 2008	188	I LOVE THE BLUES/SHE HEARD MY CRY GEORGE DUKE/BASF MC 25671
164	BARBIE BENTON FLYBOY PB 406	189	MERRY XMAS ANDY WILLIAMS/ Columbia CS 9220
165	AEROSMITH Columbia PC 32005	190	THE BEST OF THE STATLER BROTHERS MERCURY SRM1 1037
166	DOUBLE GOLD NEIL DIAMOND/Bang BDS 2 227	191	CATE BROTHERS Asylum 7E 1050
167	CHART BUSTERS, VOL. 1 VARIOUS ARTISTS/Beserkley BZ 0044 (PLAYBOY)	192	1975: THE DUETS BRUBECK/ DESMOND/Horizon SP 703 (A&M)
168	TRACK OF THE CAT DIONNE WARWICK/Warner Bros. BS 2893	193	GIVE ME LOVE FOR XMAS JOHNNY MATHIS/Columbia CS 9923
169	TIME FOR ANOTHER ACE/Anchor ANCL 2013 (ABC)	194	TIME HONOURED GHOSTS BARCLAY JAMES HARVEST/Polydor FD 6517
170	AGAINST THE GRAIN RORY GALLAGHER/Chrysalis 1098 (WB)	195	FLAT AS A PANCAKE HEAD EAST/ A&M SP 4537
171	ROYAL BED BOUNCER KAYAK/ Janus JXS 7023	196	SATURDAY NIGHT SPECIAL NORMAN CONNORS/Buddah 5643
172	CATCH A FIRE BOB MARLEY/ Island ILPS 9241	197	BURNIN' BOB MARLEY & THE WAILERS/Island ILPS 9256
173	JIGSAW Chelsea CHL 509	198	TOM T. HALL'S GREATEST HITS VOL. II MERCURY SRM1 1044
174	FRANKIE VALLI GOLD Private Stock PS 2001	199	HOT JAMES BROWN Polydor PD 6057
175	HAIR OF THE DOG NAZARETH/A&M SP 4511	200	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)

101 THE ALBUM CHART 150

JANUARY 3, 1976

JAN.	DEC.	
3	27	
101	101	JOHN DENVER CHRISTMAS GIFTPAK/RCA APL2 1263
102	109	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)
103	111	DESOLATION BOULEVARD SWEET/Capitol ST 11395
104	114	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835
105	106	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875
106	107	PRESSURE SENSITIVE RONNIE LAWS/Blue Note BN LA452 G (UA)
107	108	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
108	103	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
109	94	HIGH ON YOU SLY STONE/Epic PE 33835
110	102	MAKING MUSIC BILL WITHERS/Columbia PC 33704
111	121	SHAME ON THE WORLD MAIN INGREDIENT/RCA APL1 1003
112	123	INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)
113	129	ERIC CARMEN/Arista 4057
114	125	BEVERLY SILLS SINGS VICTOR HERBERT/Angel S 3716 (Capitol)
115	135	RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)
116	126	TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)
117	100	YOU ARETHA FRANKLIN/Atlantic SD 18151
118	105	THE CAR OVER THE LAKE ALBUM OZARK MOUNTAIN DAREDEVILS/A&M SP 4549
119	116	PLACES AND SPACES DONALD BYRD/Blue Note BN LA549 G (UA)
120	118	BARRY MANILOW I/Arista 4007
121	132	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
122	124	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)
123	133	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
124	136	TOUCH JOHN KLEMMER/ABC ABCD 922
125	128	WILL 'O THE WISP LEON RUSSELL/Shelter 2138 (MCA) Fantasy F 9495
126	115	AROUND THE WORLD—LIVE IN CONCERT OSMONDS/MGM/ Kolob M3JB 5012
127	137	EQUINOX STYX/A&M SP 4559
128	138	MASQUE KANSAS/Kirshner PZ 33806 (Col)
129	110	CAPTURED ANGEL DAN FOGELBERG/Epic PE 33499
130	134	MERRY CHRISTMAS BING CROSBY/MCA 167
131	112	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS/ Buddah BDS 5639
132	113	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD/ Fantasy F 9495
133	—	FEELINGS JOHNNY MATHIS/Columbia PC 33887
134	120	BETWEEN THE LINES JANIS IAN/Columbia PC33394
135	122	PRESSURE DROP ROBERT PALMER/Island ILPS 9372
136	—	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407
137	127	SPLIT COCONUT DAVE MASON/Columbia PC 33698
138	—	YOU GOTTA WASH YOUR ASS REDD FOX/Atlantic SD 18157
139	119	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 69010
140	130	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE/ Fantasy F 9493
141	131	THE BAND PLAYS ON BACK STREET CRAWLER/Atco SD 36125
142	139	ANOTHER LIVE TODD RUNDGREN'S UTOPIA/Bearsville BR 6961 (WB)
143	140	LED ZEPPELIN IV/Atlantic SD 7208
144	—	THE SALSOUL ORCHESTRA/Salsoul SZS 5501
145	142	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)
146	—	MR. JAWS DICKIE GOODMAN/Cash CR 6000 (Private Stock)
147	143	FUNKY KINGSTON TOOTS & THE MAYTALS/Island ILPS 9330
148	144	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
149	117	EXTRA TEXTURE GEORGE HARRISON/Apple SW 3420
150	149	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418

RECORD WORLD JANUARY 3, 1976

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "City Of Angels" — The Miracles (Tamla). Extracted from their recent hit lp of the same name, this melodic cut should be a million seller. It contains the emotion of love and is about a city better known for the avenue of stars.

DEDE'S DITTIES TO WATCH: "The Devil Is Doing His Work" — The Chi-Lites (Brunswick); "Wonderful World" — Krystal Generation (CMC); "I'm The Fiddle Man" — Papa John Creach & The Midnight Sun (Buddah).

It seems that every announcer who is involved with the goings on in the field of radio has been afraid of automation in broadcasting. Radio station WIPE-AM (Americus, Ga.) has converted that particular station to total automation. Curtis Kelly is still MD and PD, and informed us of the change.

"Didn't I Blow Your Mind" and others, such as "La La Means I Love," are all smashes recorded by the Delfonics. This Philadelphia group is now in Los Angeles and has finished a smash album entitled "The Delfonics — The Professionals." It's on Philly Groove, tentatively scheduled for January release.



The Sound Of Philadelphia was in all its glory when visiting Record World's L.A. office. The visitors included Jimmy Bishop, Leon Huff, Edward Richardson, Weldon McDougal and Cary "Hippie" Gilbert. Shown here from left are Hippie Gilbert, Leon Huff, Weldon McDougal, and Record World's

Dede Dabney.

"Walking Away From Love" is now one of the smashes of the year '75. "Who I Am" is one of the lps listed in the top charts for '75. Both these artistic pieces were recorded by David Ruffin. Since Ruffin exited the Temptations some seven years ago he has continued utilizing his vocal talents with Motown Records by recording other tunes produced by Motown's own. Of late, he has been under the capable guidance of Van McCoy.

McCoy, who aided in the birth of Ruffin's lp, put the soulful voice of this talent on sweet melodic tracks such as "Walk Away From Love" and "Statue Of A Fool;" background vocals by Faith, Hope & Charity.

The tall, lean David Ruffin is currently staging a show. He will possibly be appearing with friend and ex-colleague Eddie Kendricks.

Dialogue *(Continued from page 12)*

have done my second album better vocally but that's six months later and when I do my next album I will keep it in mind and I will put a few more days of effort into rehearsing and studying what I have done already, before I become totally satisfied.

RW: Do you find that you've matured as an artist?

Bristol: No, I don't think that I've pushed my limits yet.

RW: What was the deciding factor in your becoming an artist?

Bristol: I felt secure financially—I've been an artist before; I started out as an artist. But there was too much hunger; there was too much doing without. So my interest went to producing—not because I didn't want to sing anymore, I just wanted to make money, and then I could do what I wanted to do. So I gained a reputation as a producer, I made some money, and I felt comfortable enough to think that now I would try it again. Now I can take the experience I've had and approach it with a more mature attitude as opposed to being a young kid standing behind a microphone tickled to death because he was a recording star.

RW: Do you think that your lyrics could be done any better if you gave them to someone else?

Bristol: It has to be someone that I respect and that I have the confidence in that I can give them a song and say write some lyrics to this. I can take what they do and make some ideas in my head and give it to them to make it stronger. I'm sure two heads are better than one.

RW: What prompted you to go into your own promoting and merchandising?

Bristol: I think that so many record companies have so many artists, and they're so talented and they all write, that they don't have enough room to do all the promotion necessary. Or their interest may lie in the money making, which is called the "A" artist, the guy who brings in all the money all the time. It's just that he's already proven himself so they are going to lean heavily toward him—understandably so, because they are going to pay the salary of all the people who run the company.

But the other artist—that's called the "B" artist, not because they don't sing any better but because they're not quite as popular. They don't get that attention that is necessary. His product might be as good—even better—but that band might lose because of commitments and company procedures and policies. If you have an idea, you have to deal with it, so I chose to become a producer and do my own records and do my own promoting to assist, not to take over. I think that we all could have helped.

RW: Have you ever thought about forming your own label?

Bristol: Yeah, I've thought about that too. But that's something that has to be worked out because there's a tremendous amount of work in being an executive for a record label. And I'm the type of person that would have to be involved to make sure it's right. And I don't have the time; if I were to make that type of deal it would have to be one where it wouldn't require too much of my time, and it could be scheduled around my artist and producer time.

RW: Do you think that you will find the time eventually?

Bristol: I would hope so. I would hope to think that my producing and my career as an artist keep going up to a point where I can say "you know this requires less time and I don't have to do this at all" and get more involved in the other end.

RW: What do you think is happening to r&b music today?

Bristol: I think that producers and writers are taking r&b and jazz and putting it together and never losing that feeling of soulful r&b music but giving it more sophistication and more versatility. And they've gotten involved in many, many areas.

(Continued on page 28)

R&B PICKS OF THE WEEK

SINGLE **abc** THE MASQUERADERS, "(CALL ME) THE TRAVELING MAN" (Incense Prod., BMI). Setting a mood with the introduction, this extraction from their recent album, "Everybody Wanna Live On," has been heavily played on r&b stations. Lyrically it tells a strong story, which should enhance the selling factor. Harmony laced with guitar are the major ingredients in this single. Should garner plenty of chart action. ABC 12157.

SLEEPER T.B.G. (THE BANG GANG), "TAKE IT ALL OFF" (Little Peanut Music, ASCAP). Harmonica flavor with soft sultry vocals makes for reaction throughout the marketplace. This group "takes it off," allowing each instrument to demonstrate its particular uniqueness. Flowing rhythm will satisfy your musical yearnings. Warner Brothers WBS 8173.

ALBUM PARLIAMENT, "MOTHERSHIP CONNECTION." If you're looking for an lp that spices up the musical spectrum, listen to this one. Hunks of funk makes you top your toes. Creative, with forces of lyrical know-how, they have taken their explosive imagination and made a visual album. Good for discos-soul with pure, unadulterated funk. Casablanca NBLP 7022.





**Brunswick
And Dakar**

Announce

2

New Tapes!

“BOHANNON”

8 TRACK D86917 / CASSETTE DC6917

TYRONE DAVIS

“Turning Point”

8 TRACK D86918 / CASSETTE DC6918

CHECK WITH YOUR LOCAL DISTRIBUTOR

RECORD WORLD THE R&B SINGLES CHART

JANUARY 3, 1976

JAN. 3	DEC. 27	
1	1	I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. ZS8 3577 (Col)
2	2	LOVE ROLLERCOASTER OHIO PLAYERS—Mercury 73734
3	8	WALK AWAY FROM LOVE DAVID RUFFIN—Motown M 1376F
4	7	LOVE MACHINE, PT. I THE MIRACLES—Tamla T 54262F (Motown)
5	9	SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
6	3	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND—TK 1015
7	4	LET'S DO IT AGAIN THE STAPLE SINGERS—Curton 0109 (WB)
8	19	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
9	18	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
10	13	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Int. ZS8 3579 (Col)

11	17	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
12	5	FULL OF FIRE AL GREEN—Hi 2300 (London)
13	6	FLY, ROBIN, FLY SILVER CONVENTION—Midland Intl. MB 10339 (RCA)
14	10	PART TIME LOVE GLADYS KNIGHT & THE PIPS—Buddah BDA 513
15	11	LOW RIDER WAR—United Artists XW706 Y
16	12	FOR THE LOVE OF YOU (PART I & 2) THE ISLEY BROTHERS—T-Neck ZS8 2259 (Col)
17	14	CARIBBEAN FESTIVAL KOOL & THE GANG—Delite DEP 1573 (PIP)
18	23	ONCE YOU HIT THE ROAD DIONNE WARWICK—Warner Bros. B154
19	20	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
20	21	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T134
21	22	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Alco 7030
22	15	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS—Atlantic 3284
23	16	I'M ON FIRE JIM GILSTRAP—Roxbury 2016
24	30	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK—United Artists XW735 Y
25	32	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR—Delite DEP 1575 (PIP)
26	29	FREE RIDE TAVARES—Capitol P 4184
27	24	SOUL TRAIN 75 SOUL TRAIN GANG—RCA SB 10400
28	38	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
29	25	THIS WILL BE NATALIE COLE—Capitol 4109
30	37	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255
31	26	I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD—20th Century TC 2228
32	43	SWEET LOVE COMMODORES—Motown 1381F
33	27	VALENTINE LOVE NORMAAN CONNORS—Buddah BDA 499
34	35	I DON'T WANNA LEAVE YOU DEBBIE TAYLOR—Arista 0144
35	41	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507
36	28	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZS8 4759 (Col)
37	46	LOVING POWER IMPRESSIONS—Curton 0110 (WB)
38	40	THE BEST OF A MAN WILSON PICKETT—Wicked 8101 (TK)
39	39	GOING DOWN SLOWLY THE POINTER SISTERS—Blue Thumb BTA 268 (ABC)
40	47	SUNNY YAMBU—Montuna Gringo MG 8003 (PIP)
41	48	INSEPARABLE NATALIE COLE—Capitol P 4193
42	49	DISCO SAX/FOR THE LOVE OF YOU HOUSTON PEARSON—West-bound WT 5015 (20th Century)

43	53	IN LOVE FOREVER WHISPERS—Soul Train PB 10430 (RCA)
44	45	BABY IT'S YOU MASQUERADERS—Hot Buttered Soul 12141 (ABC)
45	56	I DESTROYED YOUR LOVE SPECIAL DELIVERY—Mainstream MRL 5573
46	55	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431
47	51	SCHOOL BOY CRUSH AVERAGE WHITE BAND—Atlantic 3304
48	57	LOVE OR LEAVE SPINNERS—Atlantic 3309
49	61	NEEDING YOU, WANTING YOU CHUCK JACKSON—All Platinum 2360
50	52	LOVE STEALING BOBBY SHEEN—Chelsea CH 3034
51	59	BABY FACE WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer HS 103 (Atlantic)
52	58	BOOGIE FEVER SYLVERS—Capitol 4179
53	60	SLIP AND DO IT BETTY WRIGHT—Alston 3718 (TK)
54	50	FUNKY WEEKEND THE STYLISTICS—Avco 4661
55	62	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
56	65	QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)
57	63	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303
58	64	HOT (I NEED LOVE) JAMES BROWN—Polydor PD 14301
59	66	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
60	67	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
61	68	YOU'RE FOOLING YOU DRAMATICS—ABC 12150
62	31	SUPER BAD, SUPER SLICK—PART I JAMES BROWN—Polydor 14295
63	33	IT'S ALRIGHT GRAHAM CENTRAL STATION—Warner Bros. WBS 8148
64	34	SAME THING IT TOOK IMPRESSIONS—Curton CMS 0106 (WB)
65	—	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264
66	—	ABYSSINIA JONES EDWIN STARR—Granite G 532
67	—	(I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK CALVIN ARNOLD—Mainstream NCS 7013
68	70	SAGITTARIAN AFFAIR RONNIE McNEIR—Prodigal P 0620F (Motown)
69	69	A CHANCE FOR PEACE LONNIE LISTON-SMITH—Flying Dutchman FB 10392 (RCA)
70	74	NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP ZS8 4773
71	72	ALWAYS THERE RONNIE LAWS AND PRESSURE—Blue Note BN XW738Y (UA)
72	42	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1743
73	75	DO IT WITH FEELING MICHAEL ZAGER—Bang B720
74	—	HONEY I GEORGE McCRAE—TK 1016
75	—	THE DEVIL IS DOIN' HIS WORK THE CHI-LITES—Brunswick 55525

Soul on the Roll



To promote "The Main Ingredient Christmas Spectacular" at The Apollo Theatre, running from December 25 through January 1, promoter Sparkie Martin utilized a mammoth moving billboard in the New York City downtown area. Shown here with the Soul Noel sign are, from left Martin, RCA promotion man Ray Harris, the Main Ingredient's Luther Simmons, RCA Records product manager Doree Berg, Main lead singer Cuba Gooding and Bobby Schiffman, owner of The Apollo. Also starring in the Harlem show are Faith, Hope & Charity, Esther Phillips and special added attraction Lonnie Liston Smith & The Cosmic Echoes.

Dialogue (Continued from page 26)

RW: Do you think that the blacks are becoming more educated in reference to lyrics, strings and things of that nature?

Bristol: I think that they're becoming more professional in their work, and that after all these years of struggling in the music business that suddenly there's a great amount of relief on the pressure of being held back. Even though it's not a tremendous amount of relief, it's enough where the guy can go ahead and let his mind open up and be creative. But you never know what he's going to be coming up with next, so he may be writing total blues one minute and the next day he looks around and has all these weird chords and whatever comes out of his head. But he's constantly searching for something that's interesting and new. And I think that he found it.

RW: What are your plans for the future? Is there a possibility of your doing a movie score?

Bristol: I would hope so. I'm not opposed to doing one, but I just don't want to do any movie score just to get on the screen. To get my rocks off by going to the movie and seeing my name on the movie screen. It could be just as much a disadvantage as an advantage if it's done in poor taste. I would love to do a movie score but I would like to feel that I could do it because I enjoy it—not the music end of it but the movie. I could write around what I'm enjoying. And it's kind of hard to enjoy bloodshed and bullets coming out at you, dope and broken needles; you can write about the stuff—I could do it—but I just don't want to write about stuff like that for a movie score.

RW: You have a staff made up of females. What is your reason for that?

Bristol: I think that women make the best office people; they're better organizers, they are more active. I think that men become totally insecure when they become executives and all of a sudden they forget how they got to be one and now they are trying to protect their jobs by making sure that no one else is a threat. Women can work together better than men can.

RW: Are you saying that the women are executing what you want them to do properly?

Bristol: Properly and much better with less hassle and more confidence.

RW: Do you find that they come up with more of a creative view?

Bristol: Women are extremely creative. The average housewife has to be creative to have the place looking beautiful everyday as it would be and when you can take that same woman out of a household and put her behind the desk and give her whatever is necessary and tell her what you want done, you don't have to worry about it.

RW: What is the concept of your next album?

Bristol: The concept of my next album is love the man/woman relationship towards each other. It's about a guy and a girl. And each song is related to their relationship in one way or another. It's tentatively called "I Love Talking 'Bout Baby" and in the song the man is definitely talking about his woman, whoever she may be. Her name

(Continued on page 29)

RECORD WORLD THE JAZZ LP CHART

JANUARY 3, 1976

1. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451 (Motown)
2. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
3. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor
NE 433 (Atlantic)
4. **HAVE YOU EVER SEEN THE TRAIN**
STANLEY TURRENTINE—Fantasy F 9493
5. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
6. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
7. **PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
8. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
9. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
10. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
11. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note
BN LA452 G (UA)
12. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
13. **FROM SOUTH AFRICA TO SOUTH
CAROLINA**
GIL SCOTT-HERON &
BRIAN JACKSON—Arista 4044
14. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
15. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
16. **BACKHAND**
KEITH JARRETT—Impulse ASD 9305 (ABC)
17. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
18. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
19. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
20. **VENUSIAN SUMMER**
LENNY WHITTE—Nemperor
NE 435 (Atlantic)
21. **CLAUDE BOLLING: SUITE FOR
FLUTE & JAZZ PIANO**
RAMPAL—Columbia M 33233
22. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
23. **ENCORE**
THE CHUCK MANGIONE CONCERTS—
Mercury SRM 1 1050
24. **I LOVE THE BLUES/
SHE HEARD MY CRY**
GEORGE DUKE—Sf MC 25671
25. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
26. **ANYTHING GOES**
RON CARTER—Kudu KU 25S1 (Motown)
27. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1 1210
28. **BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—
Columbia PC 33836
29. **TRIDENT**
McCOY TYNER—Milestone M 9063
30. **JIM HALL LIVE**
Horizon SP 705 (A&M)
31. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTSD 6022
32. **FIRST CUCKOO**
DEODATO—MCA 491
33. **NUCLEUS**
SONNY ROLLINS—Milestone M 9064
34. **SPANISH BLUES**
RON CARTER—CT1 6051S1 (Motown)
35. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 20S1 (Motown)
36. **BAD BENSON**
GEORGE BENSON—CT1 6045S1 (Motown)
37. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah BDS 5643
38. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note BN
LA550 G (UA)
39. **1975: THE DUETS**
BRUBECK/DESMOND—Horizon SP 703
(A&M)
40. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545

RECORD WORLD JANUARY 3, 1976

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



■ Emanem Records has moved to P.O. Box 123, Lanesville, New York 12450. About to be released are Steve Lacy's "Saxophone Special" with Trevor Watts, Steve Potts and Evan Parker making up the other saxophonists, and a solo trombone album by Paul Rutherford. . . . Tenor saxophonist Billy Harper is concentrating his efforts on his own sextet with pianist Joe Bonner among the members. Harper, during a European tour this summer, recorded an album for Black Saint Records of Italy. . . . Drummer Roy Brooks is currently touring major cities with a band that includes Eddie Jefferson and Woody Shaw.

Keith Jarrett and Sam Rivers have just recorded new albums for Impulse. Rivers added vibist-percussionist Warren Smith and guitarist Roland Prince to his regular trio. . . . Ray Draper, known chiefly for his jazz tuba playing with John Coltrane, Archie Shepp and others, is currently in Dr. John's band playing trombone. . . . Clark Terry's big band recorded live at Buddy's Place in New York in early December. . . . Nessa Records has released the first of several albums by saxophonist Von Freeman, the legendary Chicago tenor player. The album represents some of his finest work in his 25 year career.

Enrico Rava's first ECM album, "The Pilgrim And The Stars," with John Abercrombie, has just been released in Germany. . . . Trumpeter Leo Smith, who has been making frequent appearances throughout Connecticut and Canada, has expanded his group into a quintet with addition of saxophonist Oliver Lake. . . . Composer-keyboardist Peter Fish has made his first album, "The Silver Apple," on his own Ellipsoid Records (464 Greenwich Street, New York City 10013). The record features fine performances from vocalist Jay Clayton and saxophonist Courtney Winter on five Fish originals that range from free jazz to jazz-rock. . . . Vibist Bobby Paunetto has gathered an all-star cast of jazz and Latin musicians for his debut on Pathfinder Records. Ronnie Cuber is among the soloists.

Nils Winter of Steeplechase Records in Copenhagen was in New York recently to record saxman Ken McIntyre and a quintet album by Duke Jordan with Charlie Rouse and trumpeter Richard Williams completing the front line. . . . Mal Waldron, Dexter Gordon and Horace Parlan are among the expatriates returning to the United States for the holiday season and playing gigs in various parts of the country. . . . Steve Lacy is returning to the United States in March to record a reunion album with Roswell Rudd for Black Saint Records. Lacy will also be looking to make personal appearances during his stay.

Alphonse Mouzon has gone into the studio to begin his next album. . . . Bassist Ron McClure has left Blood, Sweat & Tears. . . . Arista will bring its reissue program of the Savoy label with a release of eight double albums in March. The series will be produced by Bob Porter and administered by Steve Backer.

Airborne Records (2120 L Street N.W., Washington, D.C. 20037), a mail order record service, has launched its own jazz label with a first release by bassist Terry Plumeri with Herbie Hancock and John Abercrombie among the sidemen. The album is a tasteful contemporary album that features Plumeri's compositional as well as playing abilities. Also from Airborne is the Asha label with a few excellent albums by fautist Lloyd McNeil, including his superb "Washington Suite" with a quartet that includes drummer Eric Gravatt. These albums are available through Airborne and and through JCOA's New Music Distribution.

Dialogue (Continued from page 28)

is referred to as "baby." So that leaves room out there for the average layman to hear the song and like it. He can say I love talking about Joanne or Terry or whatever her name is and put her name right there where I say "baby." And if the lyrics are right for the song in any part of his personality, he'll love it. He can identify with the total album. I can't tell you the rest of the titles of the songs but if I could, you would see that each of them tells a story. And all of the rest revolves around "talking about my baby."

RW: You were up for a Grammy Award. How did you feel about that?

Bristol: Being nominated for the Grammy—it sounds like an old (Continued on page 32)

RECORD WORLD THE R&B LP CHART

JANUARY 3, 1976

1. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
2. **GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
3. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
4. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451 (Motown)
5. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—Curton
CU 5005 (WB)
6. **KC & THE SUNSHINE BAND**
TK 603
7. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
8. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (Col)
9. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
10. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
11. **MOVIN' ON**
COMMODORES—Motown M6 848S1
12. **WHO I AM**
DAVID RUFFIN—Motown M6 849S1
13. **YOU**
ARETHA FRANKLIN—Atlantic SD 18151
14. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
15. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
16. **MAHOGANY (SOUNDTRACK)**
Motown M6 858S1
17. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
18. **TRACK OF THE CAT**
DIONNE WARWICK—Warner Bros.
BS 2893
19. **DRAMA V**
DRAMATICS—ABC ABCD 916
20. **PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
21. **RATTLESNAKE**
OHIO PLAYERS—Westbound W 211
(20th Century)
22. **HOUSE PARTY**
TEMPTATIONS—Gordy G6 973S1
(Motown)
23. **SHAME ON THE WORLD**
MAIN INGREDIENT—RCA APL1 1003
24. **CITY OF ANGELS**
MIRACLES—Tama T6 339S2 (Motown)
25. **SAFETY ZONE**
BOBBY WOMACK—United Artists
LA544 G
26. **2ND ANNIVERSARY**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5639
27. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
28. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
29. **THE SALSOUL ORCHESTRA**
SALSOUL—SJS 5501
30. **HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)
31. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP
PZ 33844 (Col)
32. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
33. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic
SD 18140
34. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
35. **YOU GOTTA WASH YOUR ASS**
REDD FOX—Atlantic SD 18157
36. **MUSIC MAESTRO PLEASE**
LOVE UNLIMITED ORCHESTRA—
20th Century T 480
37. **SAVE ME**
SILVER CONVENTION—Midland Intl.
BKLI 1129 (RCA)
38. **BOHANNON**
HAMILTON BOHANNON—Dakar
DK 76917 (Brunswick)
39. **DON CORNELIUS PRESENTS THE
SOUL TRAIN GANG**
SOUL TRAIN—BVLI 1287 (RCA)
40. **HOT**
JAMES BROWN—Polydor PD 6059

Pique Dame from the Bolshoi

By SPEIGHT JENKINS

■ NEW YORK — Last summer on the first night of the Bolshoi Opera's visit to New York, Sheilah Porter, the crisp and precise director of publicity for Hurok, turned to a group of the press and said, "I believe that none of us will ever be the same—or hear opera quite the same way—after this visit of the Bolshoi." Those words seemed a press agent's hyperbole at the time, but they have turned out to be absolutely true. In this column last summer several articles were devoted to the dedication and commitment of the Bolshoi and how many good voices were presented.

Five months later the memory of the three weeks of Bolshoi has remained even fresher when it has been compared to one of the most disappointing autumns in the last quarter century of the Metropolitan Opera. But even if the Met had not hit close to rock bottom (pray God it is rock bottom!) the idea of ensemble opera with real stars would have left

more than a memory. It was a halcyon summer period, and the names of Tamara Milashkina, Makvala Karashvili, Elena Obratsova, Galina Borisova, Alexei Malennikov, Yuri Mazurok and above all Vladimir Atlantov and Yuri Simonov bring to mind evenings of opera as theater that made vibrant the ideals of such disparate composers as Monteverdi, Gluck and Wagner.

Melodiya Columbia

These thoughts came powerfully to mind with the appearance of a new recording of Tchaikovsky's *Pique Dame* by the forces of the Bolshoi on Melodiya/Columbia. In America Gennady Roshdestvensky was scheduled to conduct the opera; for reasons best known to the Soviet political hierarchy he was kept at home, and Yuri Simonov took his place. Though Roshdestvensky was eagerly awaited, no one mourned him when Simonov was heard. Here was clearly—on the basis of

(Continued on page 37)

CLASSICAL RETAIL REPORT

JANUARY 3, 1976
CLASSIC OF THE WEEK



BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT

Angel

BEST SELLERS OF THE WEEK

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

SAM GOODY/EAST COAST

- BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- CARLOS BY REQUEST—Columbia
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG
- MASSENET: LA NAVARRAISE—Price, Domingo, Milnes, Lewis—RCA
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS—RCA
- SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- WEBER: EURYANTHE—Norman, Hunter, Gedda, Janowski—Angel

KING KAROL/N.Y.

- CARLOS BY REQUEST—Columbia
- COPLAND CONDUCTS COPLAND—Columbia
- HEIFETZ IN RECITAL—Columbia
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 2—Stokowski, Mahler—RCA
- LUCIANO PAVAROTTI SINGS TENOR ARIAS—London
- PUCCINI: MESSE DI GLORIA—Corboz—RCA
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- VERDI: UN BALLO IN MASCHERA—Arroyo, Domingo, Cappuccilli, Muti—Angel
- VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

RECORD & TAPE COLLECTORS/ BALTIMORE

- BAROQUE VENICE—Gardner—London
- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- ELGAR: ENIGMA VARIATIONS—Davis—Lyrita
- FASCINATING RHYTHM—Menuhin, Grappelli—Angel
- GIULIANI: GUITAR CONCERTO—Romer,os, Marriner—Philips
- HEIFETZ IN CONCERT—Columbia
- MOZART: COSI FAN TUTTE—Janowitz, Schreier, Prey, Boehm—DG
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS—RCA
- ROSSINI: OVERTURES—Marriner—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TOWER RECORDS/SAN DIEGO

- AFTER THE BALL—Morris, Bolcom—Nonesuch
- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- GIULIANI: GUITAR CONCERTO—Romer,os, Marriner—Philips
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 5 KINDERTOTENLIEDER—Ludwig, Karajan—DG
- PACHELBEL: KANON—Muenchinger—London
- STRAVINSKY: FIREBIRD—Boulez—Columbia
- TCHAIKOVSKY: NUTCRACKER SUITE—Stokowski—Philips
- WEBER: EURYANTHE—Hunter, Norman, Gedda, Janowski—Angel

TOWER RECORDS/SAN FRAN.

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- CARLOS BY REQUEST—Columbia
- GERSHWIN: AMERICAN IN PARIS, RHAPSODY IN BLUE—Davis, Maazel—London
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 2—Stokowski—RCA
- MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS—RCA
- SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

MUSIC STREET/SEATTLE

- ALBINONI: ADAGIO—DG
- BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken
- BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling, Columbia
- JULIAN BREAM IN CONCERTOS FOR LUTE AND ORCHESTRA—RCA
- GO FOR BAROQUE—Victrola
- PACHELBEL: KANON—Munchinger—London
- SATIE: PIANO MUSIC, VOL. I—Ciccolini—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- VIVALDI: FOUR SEASONS—Nonesuch

MASTERWORKS TWX... FROM COLUMBIA

1975's Biggest Hits . . .

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JEAN-PIERRE RAMPAL, Flutist
SUITE FOR FLUTE
AND JAZZ BOLLING,
CLAUDE BOLLING,
Pianist/Composer
MARCEL SABANI, DRUMS
MAX HEDGECOCK, STRING BASS



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RECORDED IN LIVE CONCERT
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PAVILION, LOS ANGELES



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IN MEMORIAM
RICHARD TUCKER
32 ARIAS AND SONGS SPANNING
THE CAREER OF A GREAT ARTIST



D3M 33448



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picks and charts.

We at Record World are dedicated to the needs of the music/record industry.
And we deliver.

RCA Holds Natl. Sales & Promo Meet

(Continued from page 3)

and product presentation, the attendees broke up into sales and promotion groups with John Rosica, division vice president, merchandising and promotion, handling the promotion seminars, and Mario De Filippo, director, national sales, chairing the sales meetings.

January Release

January product introduced was as follows:

Popular: "Coney Island Baby" by Lou Reed; "Tymes Up" by The Tymes; "Shawne Jackson;" "Twentieth Anniversary of Rock 'n' Roll" by Bo Diddley; "If the Shoe Fits" by Pure Prairie League; "The Party's on Me" by Cy Coleman; "Fly to the Rainbow" by Scorpions; "Station to Station" by David Bowie; "Sandman" by Harry Nilsson; "Born on a Friday" by Cleo Laine; "Elvis: A Legendary Performer—Vol. 2" by Elvis Presley; "There Comes A Time" by Gil Evans; "The Complete Glenn Miller — Vol. II;" "The Complete Artie Shaw—Vol. I;" "Master Musician" by Sidney Bechet; "The Complete Benny Goodman — Vol. III;" "Easy Does It" by The Smoothies; "I Love You Because" by Jim Reeves; "Steppin' Up" by Gary Stewart; "The Outlaws" by Waylon Jennings, Jessi Colter, Willie Nelson and Tompall Glaser; and

Col Xmas Boom

(Continued from page 3)

will have inventory, they'll have advertising and, for once, they can take full advantage of the traffic already in the stores.

"In January, at the discount stores, it's White Sales, post-Christmas sales, bargains — the whole store is exciting," said Snyder. "There are specials in this department and in that department. It's a strong retail time and somehow, because of the structure of the industry, records have not really participated in or benefitted from this action."

Smith: "Records have been returned while all this activity was going on, and that's ludicrous. It's a natural time to sell your merchandise. The consumer is sale-oriented and value-oriented during that period and we've never really taken advantage of that.

"But the momentum is there and it's stronger than it has been in years. We feel it's critical to do everything possible to continue that momentum right through January and possibly on through February. With what we've carried over in product from the fourth quarter, plus new releases, we're just racing into '76."

"The World of Charlie Rich."

Red Seal: Rachmaninoff: Piano Concerto No. 3 with Vladimir Ashkenazy, pianist, and Eugene Ormandy conducting the Philadelphia Orchestra; "Firebird" by Tomita; Kodaly: Harry Janos Suite and Prokofieff: Lt. Kije Suite, by the Philadelphia Orchestra, Eugene Ormandy conducting; Brahms: Symphony No. 1 by the Chicago Symphony Orchestra conducted by James Levine; "Serenade" by the Vienna Choir Boys; and "Intimate Guitar—Vol. 2" by Andres Segovia.

Windsong: "Homebrew" by Starwood; "The Starland Vocal Band;" and "Lee Holdridge Plays the Music of John Denver."

Elektra/Asylum/Nonesuch (Continued from page 3)

Elektra/Asylum/Nonesuch also continued consolidation of its national operations during this period, particularly in the completion of a major renovation of the company's Los Angeles headquarters at the year's end. The New York headquarters, located at 1855 Broadway, continued to provide an east coast

Import Taxes

(Continued from page 3)

jumped into the fray however. Outgoing U.S. Ambassador to Canada William Porter criticized the Canadians for their new commercial restrictions in one of his last speeches earlier this month. Canadian Prime Minister Elliot Trudeau struck back at American interference in Canadian economic affairs soon after, raising the cross-border tensions to the highest level since the turn of the century.

The Canadian retaliation bill is reportedly being drafted by Senators James Buckley (R-C-N.Y.) and Warren Magnuson (D-Wash.). The bill would levy stiff tariffs on Canadian-manufactured records, films, TV programs, and other entertainment products.

The Buckley-Magnuson bill, though, is being considered as a last resort in the economic feud. And the effort cannot be taken seriously until a bill is written and introduced in the Senate. Some have simply characterized it as a scare tactic aimed at re-opening a dialogue on cross-border trade. The failure of the Parliament to vote on the ad tax bill is tentatively being viewed as a sign of the Canadians softening their position. But the bill will be taken up some time after the first of the year and its sponsors have said that, if it's passed, it'll be made retroactive to Jan. 1, 1976.

'S—Partyful



Chappel Music Company co-hosted a party last Sunday at New York's St. Regis to celebrate the publication of its new deluxe publication, "Music and Lyrics by Cole Porter Volume Two." The party, well-attended by many celebrities, included dancing and cabaret entertainment which presented songs from both the Chappell book and the new Simon and Schuster book, "The Unpublished Cole Porter." Shown above are (from left): Broadway performer Dolores Gray, Chappell Theatre head Bob Baumgart, Chappell vice president, creative, Frank Military and editor of the Porter songbook, Chappell's Lee Snider.

base for all areas of operation.

Among the new artists E/A worked to establish in '75 were the Cate Bros., Andrew Gold and Orleans, all of whom toured and were the focal points of promotion and marketing campaigns generated by the company.

Established Elektra / Asylum artists who achieved substantial gains in audience and sales acceptance included the Eagles, Linda Ronstadt, Joni Mitchell, Judy Collins, John Fogerty, Queen and Harry Chapin.

Reflecting the company's overall success with pop and rock artists, as well as continued catalogue strength, were nine albums certified gold by the RIAA. These included "Late For The Sky" and "For Everyman," both by Jackson Browne; Judy Collins' "Judith;" "One of These Nights," by the Eagles; "The Hissing Of Summer Lawns," by Joni Mitchell; Queen's "Sheer Heart Attack;" "Prisoner In Disguise" and "Don't Cry Now" by Linda Ronstadt; and "The Best Of Carly Simon." Of these, six were released in 1975.

Country Division

Elektra/Asylum's country division experienced equally impressive chart performances by the company's roster of country artists, with significant singles released by Melba Montgomery, Eddie Rabbitt, Even Stevens, Carmol Taylor and Dick Feller all achieving chart acceptance. Additionally, Linda Ronstadt and the Eagles both garnered chart success in the country marketplace. In terms of new artists, the year marked Eddie Rabbitt's emergence as both an album and singles artist through chart success for his debut Elektra recordings. And added to the roster in 1975 was Sammi Smith, who completed her Elektra debut album late in the year.

During 1975, Nonesuch Records continued in its long-range development of a repertory of historical American music by both popular and classical composers. In recognition of the approaching Bicentennial, Nonesuch released a series of albums honoring American music, highlighted by the success enjoyed by "After The Ball," a collection of turn-of-the-century pop songs recorded by mezzo soprano Joan Morris and pianist-composer William Bolcom; Morris and Bolcom were also among the featured performers in a subsequent collection of the songs of Henry Clay Work, composed during the Civil War era.

Nonesuch also continued the development of its catalogue of contemporary composers and its Explorer Series.

Country Display Set For Nikon Gallery

■ NEW YORK—With the release of photojournalist Raeanne Rubenstein's "Honky-Tonk Heroes, A Photo Album of Country Music" (Harper and Row), Nikon House Gallery will feature a display of photos from the book. Among those portrayed in the show are Johnny Cash, Merle Haggard, Porter Wagoner, Dolly Parton, Loretta Lynn, Roy Clark, Kris Kristofferson, Charlie Rich and Tammy Wynette.

Ms. Rubenstein's work has appeared in Time, Newsweek Rolling Stone, Vogue, Oui, the New York Times and other publications. She has had one other photo volume published, "Mug Shots."

Nikon House Gallery, located at 437 Madison Avenue, is open to the public from 10 a.m. to 6 p.m. The country exhibition will be on display January 6-30.

Douglas Cuts Album

■ NASHVILLE — Charlie Douglas, country music radio personality and **Record World** columnist, has completed work on his first record album and scheduled its release in January, 1976 on Sunshine Country Records of Dallas, Texas.

The album, produced by country music artist Bill Anderson, was recorded live in Shreveport, Louisiana at the Melton Truck Lines awards dinner. Titled "Me and Dammit Ray, Long Time Friends," the album deals with the humorist's nostalgic recollections of his youth in small rural areas of his beloved Southland.

Format Change Set For 'Good News'

■ NASHVILLE — Following printing of the February issue of Good News, the format of the publication will be changed. With the March issue of Good News, the projected format is a four-page publication, 8½ x 11-inch page size filled with Gospel Music Association news and major gospel music industry happenings.

The newly-formed publication will serve as a communications line between officers and directors of the association and its membership. Good News will be sent only to the membership of the association.

The only way to receive issues of the new formatted publication starting with the March issue is to be a member of GMA. Trade memberships are \$15 per year, associate memberships \$12 and lifetime memberships are \$150.

An agreement was initiated on the part of the Gospel Music Association whereby J. G. Whitfield, publisher of Singing News, will complete the subscription fulfillment for present Good News subscribers. In the event a Good News subscriber already receives the Singing News, his subscription to that publication will be extended for the remaining term of the Good News subscription.

Cari Bare Dies

■ NASHVILLE — Last week, on December 19, Cari Jean Bare, daughter of singer Bobby Bare, died at Massachusetts General Hospital in Boston from an extremely rare affliction called Adult Respiratory Distress Syndrome. She was transported there after spending eight days at Madison Hospital in Tennessee, being first stricken Thanksgiving Eve at her Hendersonville home. She was 15.

In a time when "family entertainment" is hard to find, the Bobby Bare Family Show is a welcome ray of sunshine. It is a closely knit family, both on and off stage, with Bobby, Jeannie, their sons Bobby Jr. and Shannon and daughter Cari each contributing something special as well as singing together.

Family Album

It is incredibly heartwarming to see them up on stage having fun together, chiding each other with Papa Bare riding herd, somehow or other pulling it all together with loose reins. The show is wholesome, clean, fun to watch and one of the most entertaining acts anywhere. They recorded an album together, "Bobby Bare and the Family, Singing In The Kitchen," on RCA a year ago.

Often in their show, pretty Cari would steal the show when she sang "Let Me Be There." The young lady was not only popular on stage, but also in school at B. C. Goodpasture Christian Academy where she was a sophomore and homecoming attendant this year. Cari was also active in the Methodist Youth Fellowship in Madison, Tennessee.

There's really no way to express the sadness or shock hearing of her death. Not only has the Bobby Bare Family lost a member, the Nashville music industry and "family entertainment" has lost a member.

NASHVILLE REPORT

By RED O'DONNELL



■ **Jethro (Kenneth Burns)** of the **Homer & Jethro** duo comes through with his annual comments about what is going to happen in the new year—and what has happened in the past.

He writes: "Hope this finds you well enough to accept my 'State of the Onion' message.

"My new partner is **Ken Edison**. Since teaming up with him another area of unemployment has opened up for me.

"Enough of my troubles. I read your column.

So I'm sure you don't need any more problems.

"I am making no reference this year to my brother-in-law **Chet B. Atkins**. I think brother-in-law jokes are overdone.

"I also hope that none of the persons, places or situations mentioned gets too angry at me. It's all in fun.

"So now I take my pen and tongue-in-cheek and observe.

"**Johnny Russell, Kenny Price and Jerry Bradley** will enter RCA's Studio A at the same time—and the building will tilt!

"In an effort to improve his image, comedian **Elmer Fudpucker** will change his name to George Washington Fudpucker and appear only at Bicentennial pageants and performances.

"The best comedy record of the year will be recorded by two ballad singers, **Glen Campbell and Mac Davis**. They will revive the **Cy Coben-Charles Grean** hit, 'You're A Real Good Friend.'

"The only honest criticism I've heard concerning the new Opry House at Opryland is that it's much too far from Tootsie's Orchid Lounge.

"The richest club owner in Nashville will be **Boots Randolph**. His crowds won't be that big but he's gonna make his band members pay for their drinks.

"**Buddy Rich** will become a contortionist. He'll then be able to play drums with both feet in his mouth.

"**Willie Nelson and Waylon Jennings** will open a charm school.

"**Jerry Reed** will get all the Georgia-born country music stars together in an all out effort to bring major league baseball to Atlanta.

"Texas sausage king **Jimmy Dean** will buy a sawdust factory in order to make both ends meet.

"On my rare visits to Nashville I will allow the tour buses to show my room at the Holiday Inn.

"The guy who attempted to shoot **Ronald Reagan** with a toy pistol will be pardoned. His alibi: 'I didn't want to do him any harm and don't object if he runs for president. I just don't want him to make any more movies or episodes of 'Death Valley Days.'

"In an effort to avoid the Saturday crowds, traffic and other confusion, the Grand Ole Opry will be moved to Monday nights.

"Coach **Bear Bryant** will drop Vanderbilt from Alabama's football schedule. After beating Tennessee's Big Orange, Vandy becomes too much of a threat to upset the Crimson Tide.

"How about **Tom T. Hall** for President? I can see it now. His campaign song would be 'I Like Beer.' If the voting slows down us beer drinkers could get together and burp him into office.

"**Jethro Burns** will quit drinking Jan. 15. He will host a cocktail

(Continued on page 40)

COUNTRY PICKS OF THE WEEK

SINGLE



TOM T. HALL, "FASTER HORSES (THE COWBOY AND THE POET)" (Hallnote, BMI). The simple secrets of life, according to Tom T., are "faster horses, younger women, older whiskey and more money." Once again, he's right on the button—with his philosophy and a hit single. Enjoy the peace and comfort of reality—give this a close listen! Mercury 73755.

SLEEPER



SUE RICHARDS, "SWEET SENSUOUS FEELINGS" (Al Cartee, BMI). Those sweet, sensuous feelings are what's keeping Sue with her main man—and everyone knows that an ounce of good lovin' is worth a pound of good love. Peppy, up-tempo number will delight programmers and listeners alike as she hits the button for a hit. ABC Dot DOA-17600.

ALBUM

"HANK WILLIAMS, JR. AND FRIENDS." With this album, Hank Jr. emerges as a strong, sensitive writer as well as a powerful and compelling artist. The album comes deep from his soul, and appears to be largely autobiographical. Both musically and lyrically, it's a monumental album. Great cuts on "I Really Did," "Losin' You," "Living Proof" and "Stoned At The Jukebox." MGM M3G 5009.



CBS Artists Score in Vegas

■ NASHVILLE — Club owners in Las Vegas booked nearly 30 percent of Columbia/Epic's Nashville artist roster for engagements in that city in 1975, according to the label.

Johnny and June Carter Cash, Charlie Rich, Mac Davis, Willie Nelson, Joe Stampley, Faith O'Hara, Barbara Fairchild, Johnny Duncan, Vicky Fletcher, Johnny Paycheck, Roger Miller, Bob Luman, Lynn Anderson and The Oak Ridge Boys have drawn either sold-out or SRO crowds into the various listening rooms across the Vegas club scene.

Columbia artist Johnny Cash, along with June Carter, performed a 20-show engagement at The Hilton International. Epic artist Charlie Rich proved such a heavy draw at The Hilton that a return engagement was booked immediately. Lynn Anderson also put the finishing touches on a most successful year with her stint at The Hilton. Additionally, The MGM Grand Hotel capitalized on the swiftly rising popularity of country music in 1975. Leading the procession into the MGM was Columbia artist Mac Davis, who also was booked for a return engagement.

The Golden Nugget Casino remained one of the strongholds of country music in 1975, featuring a consistent billing of quality country entertainment. Columbia's Willie Nelson, Epic's Joe Stampley and Columbia's Faith O'Hara have performed at the Golden Nugget in 1975.

Columbia's Barbara Fairchild made a month-long appearance at The Landmark and also performed at The Frontier. She plans a month-long return to The Landmark beginning in late December.

Country Music Series

The Landmark Hotel's "Country Music, USA" series has become a thriving hub of country music activity in 1975 largely due to the efforts of Oklahoma booking agent Jim Halsey. In addition to Ms. Fairchild, Columbia's Johnny Duncan and Vicky Fletcher, and Epic's Bob Luman and Johnny Paycheck have all featured month-long stands there in 1975.

A most significant first occurred in Vegas when Columbia Records' Oak Ridge Boys were the first gospel group to headline a Vegas showroom. The Oaks brought their month-long show to the Landmark.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Jim Mundy is due to arrive, and his new "I'm A White Boy" is just the vehicle to make it happen! The Merle Haggard-penned tune is a bit different, and it's catching on strong at WSLR, KIKK and KRMD.

Jim Ed Brown's "Another Morning" is breaking onto lists at KENR, KCKN, WPLO, WENO and KIKK.

Tom T. Hall will enjoy a swift ride up the chart with "Faster Horses (The Cowboy and The Poet)." A superb rendition — wild horses couldn't hold it back!

Johnny Duncan's "Gentle Fire" is starting to warm airwaves in Orlando and Tulsa.

Ben Reece's "It Don't Bother Me" is taking off strongly in the south and Texas.

Linda Ronstadt and Emmylou Harris continue to move rapidly with the "Sweetest Gift," now spinning at WSLR, KCKC, WINN and KSOP. Sticking with "Tracks of My Tears" are KCKN, KBOX and WHK.



Tom T. Hall

"It's Morning" is breaking out for Jessi Colter at WIL, WIRE, KCKN, WENO, KGFX and KSOP.

Ray Stevens takes the old "Young Love" and gives it new meaning! Already moving in Louisville, Orlando and Portland.

Continued Strong: T. G. Sheppard, Willie Nelson.



Ray Stevens

GRT has a new single on Freddy Fender — and it's got to be a smash! "Wild Side of Life" is an early starter at KKYX, KBUL, KENR and WXCL.

"Longhaired Redneck" is looking good for David Allan Coe, KSO, KLAK, KRMD, WINN, WENO and KCKN.

SURE SHOTS

Tom T. Hall — "Faster Horses"

Ray Stevens — "Young Love"

Merle Haggard — "The Roots of My Raisin'"

LEFT FIELDERS

Jim Ed Brown — "Another Morning"

Barbara Fairchild — "I Just Love Being A Woman"

Ava Aldridge — "The Birthday Party"

AREA ACTION

Larry G. Hudson — "Shop Around" (WPNX)

Janet Lynn — "Make Love To Me" (KKYX)

Curly Cook — "Two Hundred Candles" (WSLR)

Nashville Report (Continued from page 39)

party Jan. 16 to resume where he left off.

If Roy Clark loses any more weight his partner Buck Trent will have to help him hold up his panty hose.

Seriously I, Jethro Burns, hope everybody in the music business—in fact everybody—has nothing but a 'hit' 1976—or at the worst a No. 18 with a bullet.

Birthdays: Rose Lee Maphis, Skeeter Davis, Rex Allen, Sr., Roger Miller, Lorene Mann, Leon McAuliff.

Thursday (Jan. 1) marks 22nd anniversary of Hank Williams death.

Country music entertainer Hiram Higsby died last week at Faribault, Minn. Higsby (66) had been an entertainer for 51 years. For the past ten years he had been host of a daily show, "Countryside," on KDHL, (Faribault). He was an original member of the National Barn Dance that started on WLS, Chicago, in 1928. He introduced George Gobel, then 11 years old, to the entertainment world.

C&W publisher Jim Pelton figures Tommy Cash's single of "Broken Bones" will be no. 1 with orthopedic surgeons. Adds Pelton: "Cal Smith is proud of the fact that he's not only a farm boy but of late, he's a 'Jason's Farm' boy!"

IRDA, Forest Bay Set Distrib Pact

■ NASHVILLE — Hank Levine, president of International Record Distributing Associates, has announced the completion of a distribution deal between IRDA and Forest Bay Records.

Forest Bay's first release will be a single entitled "Say Goodbye to 18 Yellow Roses" backed with "It's All Over Now," by Harpers Bizarre.

Forest Bay Records is now in the process of making an album for Harpers Bizarre, which will be distributed in the near future by IRDA.

It's A Hit—
It's A Hit—
It's A Hit—
It's A Hit

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KGFX, Pierre

KIKK, Houston

KJJJ, Phoenix

KKYX, San Antonio

KLAK, Denver

KRMD, Shreveport

KSO, Des Moines

KSOP, Salt Lake City

KVOO, Tulsa

KWJJ, Portland

KWMT, Ft. Dodge

WAME, Charlotte

WBAP, Ft. Worth

WENO, Nashville

WGBG, Greensboro

WHK, Cleveland

WHOO, Orlando

WIL, St. Louis

WINN, Louisville

WIRE, Indianapolis

WJQS, Jackson

WPLO, Atlanta

WPNX, Columbus

WSLR, Akron

WXCL, Peoria

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MERLE HAGGARD—Capitol P-4204
THE ROOTS OF MY RAISING (Blue Book, BMI)
THE WAY IT WAS IN '51 (Shade Tree, BMI)
 Another two-sided hit from a singer who doesn't record songs—he records classics. Side one, written by Tommy Collins, has a great up-town honky tonk feel. Hag hits!

JESSI COLTER—Capitol P-4200
IT'S MORNING (AND I STILL LOVE YOU) (Baron, BMI)
 Jessi can do it all—and she does it all here as she writes and sings about waking up in love. Morning, noon or night—it's dynamite!

MIKE BROWN—Fantasy F-755-A-M
TRUCK DRIVING SONG (Parker, BMI)
 A hot, honkin' number about the on-the-road life of a trucker. Watch out for radar when this is on the radio—it's a fast movin' groover!

JIM ED BROWN—RCA PB-10531
ANOTHER MORNING (Show Biz, BMI)
 Smooth-voiced Jim Ed has a song reminiscent of "Three Bells" that should prove a smash for him. Smooth as silk, it'll be a welcome addition to any playlist.

FLOYD CRAMER—RCA PB-10533
ERES TU/TOUCH THE WIND (Radmus, ASCAP)
FADED LOVE (Unichappell, BMI)
 Two classics performed by one of the finest pianists ever to tinkle the ivories. Guaranteed for pure listening enjoyment—gold on ivory.

PATSY SLEDD—Mega MR 1244
THE COWBOY AND THE LADY (Clancy, BMI)
 A soft, easy-paced song about a lady picking up a hitchhiker and the joys that followed. Pick up on this one!

SONNY JACOBS—Sunnyside SS 801
I STILL GO TO MEMPHIS IN MY MIND (Ricci Mareno, SESAC)
 An up-tempo number about a man whose memories take him back to Memphis. Send it on a trip around the turntable—the round trip is worth it.

DARRELL STATLER—Maverick IRDA 166
WILLIE SING YOUR SONG (Chappell, ASCAP)
 In country music, there's only one Willie, and Darrell sings about listening to him for comfort when he's all alone. You don't have to be from Texas to dig this!

TED TEDFORD & COBBLESTONE—Nature, IRDA 162
YOURS, LOVE (Wilderness, BMI)
 A great song, written by super writer Harlan Howard about the things he'd give his true love. She's sure to request this number too!

LYN CHILDRESS—Izzie Bern IRDA 095
YOU'LL BE HERE AFTER I'M GONE (Chappell, ASCAP)
 If he's here after what she thinks he's here after, he'll be here after she's gone. That's the message—now play it hereafter forevermore.

DIXIE C. CRATT—Country Showcase America CSA 167
CAT FUTCH & COMMANDER (Country Showcase, BMI)
 The story which has reached a degree of notoriety about the stripper Cat Futch and her troubles with the Navy. This should make waves

GLENN SMITH—Everlov'n EV 103
YOUR CHEATIN' HEART (Acuff-Rose, BMI)
HONKY TONKIN' (Acuff-Rose, BMI)
 Two great Hank Williams numbers that Glenn brings back with his own individual form.

NORM MCFARREN—Big Mack
BLACK ROSE (Return, BMI)
LOW DOWN FREEDOM (Return, BMI)
 Two Billy Joe Shaver songs that Norm sings with gusto. Play it for all the honky tonk heroes.

A DAMN GOOD COUNTRY SONG Jerry Kennedy (Combine, BMI)	68	LYIN' EYES Bill Szymczyk (Benchmark/ Kicking Bear, ASCAP)	36
AMAZING GRACE USED TO BE HER FAVORITE SONG Barry Norton (Fourth Floor, ASCAP)	17	WAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Chuck Haines & Patsy Bruce (Tree/Sugarplum, BMI)	19
ANOTHER NEON NIGHT Larry Butler (Birchfield, BMI)	71	ME AND OLD C.B. E. Jimmy Key & Jack J. Key (Newkeys, BMI)	14
A ROSE BY ANY OTHER NAME Chips Moman (Pocketful of Tunes, BMI)	76	MEET ME LATER Jim Vienneau (Jibodi, BMI)	82
BE HONEST WITH ME No Producer listed (Western Milene, ASCAP)	94	MOTEL AND MEMORIES Bill Browder & Jack Gilmer (Offjack, BMI)	64
BLACKBIRD Chip Taylor (Blackwood/ Back Road, BMI)	46	MY BABY'S GONE Walter Haynes (Central, BMI)	70
BROKEN LADY Fred Foster (First Generation, BMI)	77	NOW EVERYBODY KNOWS Chet Atkins (Central Songs, BMI)	65
BUMP BOUNCE BOOGIE Tommy Allsup (Asleep at the Wheel/Black Coffee BMI)	61	OH LONESOME ME Jim Messina (Acuff-Rose, BMI)	88
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	2	OVERNIGHT SENSATION Eddie Kilroy (Hall-Clement, BMI)	9
CHATTANOOGA CHOO CHOO Joe Bob's Nashville Sound Co. (Leo Feist, ASCAP)	98	PARADISE Glenn Sutton (Cotillion/ Sour Grapes, BMI)	31
COUNTRY BOY Dennis Lambert & Brian Poitner (ABC/Dunhill/One of a Kind BMI)	4	PHANTOM 309 Prod. not available (Fort Knox, BMI)	86
COWBOYS AND DADDY'S Bill Rice & Bobby Bare (Wilber/Martin Cooper ASCAP)	80	PLEDGING MY LOVE Jim Vienneau (Lion/ Wemar, BMI)	39
DANCE HER BY ME (ONE MORE TIME) Jerry Kennedy (LeBill, BMI)	32	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI)	34
DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Jerry Crutchfield (Onhisown, BMI)	26	REMEMBER ME Willie Nelson (4-Star, BMI)	83
DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Ray Pennington (Showbiz, BMI)	67	SAY I DO Larry Gordon (Dayspring, BMI)	30
EASY AS PIE Ron Chancey (Chappell & Co., ASCAP)	7	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	24
ERES TU (TOUCH THE WIND) George Richey (Radmus, ASCAP)	85	SHADOWS OF MY MIND Bob Ferguson (Hermitage, BMI)	58
FEEL AGAIN Jerry Kennedy (Cherry Tree, SESAC)	42	SHE'S HELPING ME TO GET OVER YOU Norro Wilson (Al Gallico/Algee, BMI)	57
FEELINGS Jack D. Johnson (Fermata Intl. Melodies, ASCAP)	95	SHE'S JUST AN OLD LOVE TURNED MEMORY Glen Keener (Chess, ASCAP)	60
FIRE AND RAIN Felton Jarvis (Blackwood/ Country Road, BMI)	25	SINCE I FELL FOR YOU Billy Sherrill (Warner Bros., ASCAP)	55
FLAT NATURAL BORN GOOD TIMIN' MAN Roy Dea (Forrest Hills, BMI)	53	SILVER WINGS AND GOLDEN RINGS Larry Butler (Almo/Peso, ASCAP)	18
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	29	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	49
FREE TO BE Don Gant (Milene, ASCAP)	59	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Johnny Morris (Al Cartee/ Ensign, BMI)	27
FROM WOMAN TO WOMAN Ricci Mareno (Ricci Mareno, SESAC)	38	SOMEBODY LOVES YOU Allen Reynolds (Jack, BMI)	28
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Garon, Willie Nelson, BMI)	51	SOMETIMES I TALK IN MY SLEEP A.V. Mittelstadt (Milene, ASCAP)	12
GREENER THAN THE GRASS Billy Sherrill (Window, BMI)	37	SOMETIMES Mickey Gilley & Johnny Lee (Grand Prize, BMI)	89
HANK WILLIAMS, YOU WROTE MY LIFE Ray Baker (Acuff-Rose, BMI)	47	SOMETIMES Owen Bradley (Stallion, BMI)	11
HONEY, TOAST AND SUNSHINE Jim Shaw (Chess, ASCAP)	100	STANDING ROOM ONLY Tom Collins (Sunbury, ASCAP)	56
HOW GREAT THOU ART Jerry Kennedy (Manna, BMI)	99	STONED AT THE JUKEBOX Dick Glasser (Bocephus, BMI)	20
HUCKLEBERRY PIE Jim Malloy (DevDave, BMI)	73	TEXAS 1974 Charlie Bragg (Sunbury, ASCAP)	35
I DON'T THINK I'LL EVER (GET OVER YOU) Wesley Rose (Acuff-Rose, BMI)	84	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI)	1
IF I CAN MAKE IT (THROUGH THE MORNIN') Tony Douglas (Cochise, BMI)	75	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY Shelby S. Singleton, Jr. (Brandywine, ASCAP)	48
I JUST LOVE BEING A WOMAN Billy Sherrill (Pixenbar, BMI)	90	THE HAPPINES OF HAVING YOU Jerry Bradley (Contention, SESAC)	22
I LIKE BEER Jerry Kennedy (Hallnote, BMI)	93	THE MAN ON PAGE 602 D. Corey & B. Fischer (Georgene, BMI)	15
IT'S MORNING Ken Mansfield & Waylon Jennings (Baron, BMI)	87	THE SWEETEST GIFT/TRACKS OF MY TEARS Peter Asher (Stamps Baxter, BMI/Jobete, ASCAP)	78
I'LL BE YOUR SAN ANTONIO ROSE Roy Dea (Sunbury, ASCAP)	23	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	45
I'LL TAKE IT Mary Reeves & Bud Logan (Screen Gems-Columbia, BMI)	52	THE WOMAN ON MY MIND Norro Wilson (Algee & Al Gallico, BMI)	41
I'M SORRY CHARLIE Twitty Bird Prod. (Twitty Bird, BMI)	40	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Owen Bradley (Blue Moon, ASCAP)	8
IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN Fuzzy Owen (Shade Tree, BMI)	69	UNCLE HIRAM AND THE HOMEMADE BEER Larry Butler (Tree, BMI)	74
JADED LOVER Michael Brovsky (Toad Hall, BMI)	66	WARM SIDE OF YOU Steve Stone (Hartline, BMI)	16
JASON'S FARM (Toad Hall, BMI)	10	WE USED TO Porter Wagoner (Owepar, BMI)	92
JUST IN CASE Tom Collins & Jack D. Johnson (Pi-Gem, BMI)	3	WESTERN MAN Norro Wilson (Al Gallico, BMI)	97
LAST OF THE OUTLAWS Eddie Kilroy (Tree, BMI)	43	WHAT WILL THE NEW YEAR BRING Stan Silver (Prima Donna, BMI)	63
LET IT SHINE John Farrar (Window, BMI)	21	WHEN THE TINGLE BECOMES A CHILL Owen Bradley (Wilderness, BMI)	5
LIGHT OF THE STABLE Brian Ahern (Jolly Cheeks, BMI)	96	WHERE LOVE BEGINS Russ Reeder & Bob Webster (Blue Echo, ASCAP)	6
LONGHAIRD REDNECK Ron Bledsoe (Window/Lotsa Music, BMI)	79	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE Ricci Mareno (Bandshell, BMI)	91
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) Jim Vienneau (Sawgrass, BMI)	13	WHO WANTS A SLIGHTLY USED WOMAN Audie Ashworth (Boyce & Powers/ Adventure, ASCAP)	62
LOVE LIFTED ME Larry Butler (John T. Benson, ASCAP)	50	WOMAN, WOMAN Dick Glaser (Ensign, BMI)	54
LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI)	33	YOU MAKE LIFE EASY Norro Wilson (Al Gallico & Algee, BMI)	81
LOVE WAS Pete Drake (Beechwood/ Window, BMI)	44	YOU RING MY BELL Ray Griff & Lee Hazen (Blue Echo, ASCAP)	72



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 JAN. 3 DEC. 27

WKS. ON CHART

1	2	THE BLIND MAN IN THE BLEACHERS KENNY STARR MCA 40474	10
2	3	CONVOY C. W. McCALL/MGM 14839	7
3	4	JUST IN CASE RONNIE MILSAP/RCA PB 10420	11
4	7	COUNTRY BOY GLEN CAMPBELL/Capitol 4155	10
5	8	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484	8
6	1	WHERE LOVE BEGINS GENE WATSON/Capitol 4143	13
7	6	EASY AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584	12
8	18	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492	5
9	13	OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055	7
10	10	JASON'S FARM CAL SMITH/MCA 40467	12
11	25	SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488	6
12	17	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	10
13	14	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	10
14	15	ME AND OLD C. B. DAVE DUDLEY/United Artists XW722 Y	11
15	16	THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106	9
16	5	WARM SIDE OF YOU FREDDIE HART/Capitol 4152	12
17	26	AMAZING GRACE (USED TO BE OUR FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142	6
18	19	SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y	10
19	23	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y	9
20	21	STONED AT THE JUKEBOX HANK WILLIAMS, JR./MGM 14833	9
21	27	LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	5
22	29	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455	5
23	31	I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423	7
24	9	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	12
25	28	FIRE AND RAIN WILLIE NELSON/RCA PB 10429	8
26	43	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497	4
27	36	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598	5
28	38	SOMEBODY LOVES YOU CRYSTAL GAYLE/ United Artists XW740 Y	6
29	46	FLY AWAY JOHN DENVER/RCA PB 10517	4
30	33	SAY I DO RAY PRICE/ABC Dot DOA 17588	8
31	40	PARADISE LYNN ANDERSON/Columbia 3 10240	7
32	37	DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716	11
33	11	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715	14
34	39	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	7
35	34	TEXAS 1947 JOHNNY CASH/Columbia 3 10237	8
36	12	LYIN' EYES EAGLES/Asylum 45279	13
37	20	GREENER THAN THE GRASS TANYA TUCKER/Columbia 3 10236	9
38	22	FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580	14
39	30	PLEDGING MY LOVE BILLY THUNDERCLOUD & THE CHIEFTONES/20th Century TC 2239	11
40	59	I'M SORRY CHARLIE JONI LEE/MCA 40501	4
41	35	THE WOMAN ON MY MIND DAVID HOUSTON/Epic 8 50156	10
42	60	FEEL AGAIN FARON YOUNG/Mercury 73731	3
43	47	LAST OF THE OUTLAWS CHUCK PRICE/Playboy 6052	7
44	45	LOVE WAS LINDA HARGROVE/Capitol 4153	7
45	64	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	3
46	57	BLACKBIRD STONEY EDWARDS/Capitol 4188	5
47	65	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265	3
48	49	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY WEBB PIERCE/Plantation 131	8
49	24	SINCE I MET YOU BABY FREDDY FENDER/GRT 031	13



50	61	LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y	6
51	72	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	2
52	55	I'LL TAKE IT ROY HEAD/Shannon 838	8
53	32	FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/ RCA PB 10351	13
54	42	WOMAN, WOMAN JIM GLASER/MGM 14834	9
55	70	SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182	2
56	75	STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601	2
57	68	SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179	3
58	63	SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442	6
59	67	FREE TO BE EDDY RAVEN/ABC Dot DOA 17595	3
60	62	SHE'S JUST AN OLD LOVE TURNED MEMORY NICK NIXON/ Mercury 73726	6
61	69	BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/ Capitol 4187	4
62	66	WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/ Capitol 4169	7
63	77	WHAT WILL THE NEW YEAR BRING DONNA FARGO/ ABC Dot DOA 17586	2
64	76	MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028	2
65	79	NOW EVERYBODY KNOWS CHARLIE RICH/RCA PB 10458	3
66	71	JADED LOVER JERRY JEFF WALKER/MCA 40487	6
67	86	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466	2
68	74	A DAMN GOOD COUNTRY SONG JERRY LEE LEWIS/ Mercury 73729	5
69	41	IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD/Capitol 4141	14
70	73	MY BABY'S GONE JEANNE PRUETT/MCA 40490	5
71	85	ANOTHER NEON NIGHT JEAN SHEPARD/United Artists XW745 Y	3
72	50	YOU RING MY BELL RAY GRIFF/Capitol 4126	18
73	83	HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	4
74	78	UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	5
75	82	IF I CAN MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/20th Century TC 2257	4
76	80	A ROSE BY ANY OTHER NAME RONNIE MILSAP/ Warner Bros. WBS 8160	3
77	87	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	3

CHARTMAKER OF THE WEEK

78 — **THE SWEETEST GIFT/TRACKS OF MY TEARS**
LINDA RONSTADT & EMMYLOU HARRIS
Asylum 45295



79	94	LONGHAIRD REDNECK DAVID ALLAN COE/Columbia 3 10254	2
80	48	COWBOYS AND DADDYS BOBBY BARE/RCA PB 10403	14
81	—	YOU MAKE LIFE EASY JOE STAMPLEY/ABC Dot DOA 17599	1
82	91	MEET ME LATER MARGO SMITH/20th Century TC 2255	3
83	—	REMEMBER ME WILLIE NELSON/Columbia 3 10275	1
84	84	I DON'T THINK I'LL EVER (GET OVER YOU) DON GIBSON/ Hickory 361	5
85	—	ERES TU (TOUCH THE WIND) SONNY JAMES/Columbia 3 10249	1
86	—	PHANTOM 309 RED SOVINE/Starday 101	1
87	—	IT'S MORNING JESSI COLTER/Capitol 4200	1
88	90	OH, LONESOME ME LOGGINS & MESSINA/Columbia 3 10222	4
89	92	SOMETIMES JOHNNY LEE/ABC Dot DOA 17603	2
90	—	I JUST LOVE BEING A WOMAN BARBARA FAIRCHILD/ Columbia 3 10261	1
91	96	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597	3
92	44	WE USED TO DOLLY PARTON/RCA PB 10396	15
93	54	I LIKE BEER TOM T. HALL/Mercury 73704	18
94	97	BE HONEST WITH ME KATHY BARNES/MGM 14836	2
95	99	FEELINGS SARAH JOHNS/RCA PB 10465	2
96	—	LIGHT OF THE STABLE EMMYLOU HARRIS/Reprise 1341	1
97	51	WESTERN MAN LaCOSTA/Capitol 4139	14
98	100	CHATTANOOGA CHOO CHOO JOE BOB'S NASHVILLE SOUND CO./Capitol 4182	2
99	—	HOW GREAT THOU ART STATLER BROTHERS/Mercury 73732	1
100	—	HONEY, TOAST AND SUNSHINE SUSAN RAYE/Capitol 4197	1



THE COUNTRY ALBUM CHART

JANUARY 3, 1976

JAN. 3	DEC. 27		WKS. ON CHART
1	2	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	10
2	1	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	10
3	5	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	8
4	4	DON WILLIAMS GREATEST HITS ABC Dot DOSD 2035	9
5	3	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	28
6	6	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	22
7	9	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	23
8	7	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	17
9	10	ROCKY DICKEY LEE—RCA APL1 1243	11
10	8	WINDSONG JOHN DENVER—RCA APL1 1183	20
11	11	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	10
12	13	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	20
13	19	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	4
14	14	THE FIRST TIME FREDDIE HART—Capitol 11449	11
15	17	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	7
16	12	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	12
17	22	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	6
18	21	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	6
19	18	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	9
20	27	TOGETHER ANNE MURRAY—Capitol ST 11433	4
21	25	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	7
22	26	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—MEGA MLPS 612	38
23	29	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	4
24	24	THE NIGHT ATLANTA BURNED ATKINS STRING CO. RCA APL1 1233	7
25	15	BEST OF THE STATLER BROTHERS Mercury SRM 1 1037	23
26	20	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	16
27	16	DOLLY DOLLY PARTON RCA APL1 1221	22
28	23	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	18
29	31	TOMMY OVERSTREET SHOW ABC Dot DOSD 2038	6
30	34	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	5
31	28	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	8
32	41	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS — ABC ABCD 912	3
33	30	TOM T. HALL'S GREATEST HITS, VOL. 1 Mercury SRM 1 1044	13

34	33	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	12
35	32	BEST OF DOLLY PARTON RCA APL1 1117	22
36	39	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL Columbia KC 33882	5
37	37	FREDDY WELLS' GREATEST HITS Columbia KC 33883	6
38	40	I'M A BELIEVER JEAN SHEPARD—United Artists LA525G	5
39	44	SAY I DO RAY PRICE—ABC Dot DOSD 2037	3
40	45	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	3
41	35	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	13
42	47	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	2
43	42	RED HOT PICKER JERRY REED—RCA APL1 1226	7
44	38	NARVEL FELTS GREATEST HITS, VOL. 1 ABC Dot DOSD 2036	13
45	53	BARBI BENTON Playboy PB 406	2
46	49	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN Columbia KC 33894	5
47	43	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO—Hi SHL 32093	9
48	36	HERE COMES JOHNNY RUSSELL RCA APL1 1211	9
49	48	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	26
50	46	A ROSE BY ANOTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	23
51	55	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	3
52	50	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	9
53	61	COUNTRY GOLD DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1240	2
54	—	THE VERY BEST OF RAY STEVENS Barnaby BR 6018	1
55	51	M-M-MEL MEL TILLIS—MGM M3G 5002	16
56	52	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	7
57	56	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	12
58	58	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	38
59	57	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	13
60	59	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY MCA 2144	22
61	54	DON'T STOP LOVIN' ME DON GIBSON—Hickory H3G 4524	7
62	60	RIDIN' HIGH Jerry Jeff Walker MCA 2156	8
63	62	MARGO SMITH 20th Century T 490	11
64	66	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	28
65	64	HOME LORETTA LYNN—MCA 2146	19
66	65	CHARLEY CHARLEY PRIDE—RCA APL1 1058	26
67	63	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029	17
68	68	PIECES OF THE SKY EMMY LOU HARRIS—Reprise 2213	40
69	67	ROCK 'N ROLL MOON BILLY SWAN—Monument PZ 33895	11
70	69	KEEP MOVIN' ON MERIE HAGGARD—Capitol ST 11365	34
71	71	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	60
72	70	MEMORIES OF US GEORGE JONES—Epic KE 33547	13
73	73	ROY CLARK'S GREATEST HITS, VOL. 1 ABC Dot DOSD 2030	8
74	72	I'M JESSI COLTER Capitol ST 11363	43
75	74	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	18



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