

Elton
John

Rock
of the
Westside



World Radio History

MCA
MCA RECORDS

RECORD WORLD

Sam Weisbord Named William Morris Pres.

■ LOS ANGELES—The election of Sam Weisbord as president of the William Morris Agency effective January 5, 1976 was announced jointly by Abe Lastfogel, chairman, and Nat Lefkowitz, president. Nat Lefkowitz will join Abe Lastfogel as co-chairman of the board for the agency, and will continue to actively function in all areas of the company.

Prior to his elevation to president, Weisbord has been the senior executive vice president since August 3, 1965. He joined William Morris in January, 1929. In August, 1931, he became assistant to Lastfogel.

Weisbord has held successive positions as assistant treasurer beginning in May of 1948, and as a member of the board of directors in May of 1952. In forty-seven years with the William Morris Agency, Weisbord has functioned in all phases of the entertainment industry, including global head of television for the agency; motion pictures, personal appearances, music, the record industry, the stage, literary and radio. As president, Weisbord will continue to
(Continued on page 100)

FM Faves of '75

■ In this issue, *Record World's* FM Airplay Report is devoted to the listing of 1975's top album picks as chosen by the individuals regularly reporting from the nation's leading FM stations. Choices were made by either personal preference, through polling of the station staffs, or a combination thereof.

WB Records Has Bumper Gold Crop

■ LOS ANGELES — Warner Bros. Records and its affiliated labels are celebrating a bumper crop of gold records earned during 1975. Seventeen albums and two singles have been RIAA-certified, which totals surpass both 1974 (sixteen albums, two singles) and 1973 (twelve albums, two singles). In addition to the Doobie Brothers single, "Black Water," and the Staple Singers' Curtom single, "Let's Do It Again," gold albums were earned by a wide spectrum of artists.

Four acts received two gold albums apiece. "Hearts" and "History" were the fourth and fifth
(Continued on page 100)

1975: Year of the Superstar

By BARRY TAYLOR

■ NEW YORK—1975 can perhaps best be described as the year when the strength of the superstar act manifested itself on the charts. The consumer showed more selectivity in his buying habits than in past years and the industry responded. As Phonogram executive vice president Charlie Fach stressed in his opening address at the Phonogram Convention earlier this month, "... music must be made accessible to the greatest number of people possible; no longer can companies settle on a million units because the potential in sales is far vaster than that; and the firm must gear itself to handle phenomena of that sort."

Album Chart

Superstar artists kept a strong hold on The Album Chart during 1975, with hit albums racking up greater sales than ever while attaining higher chart positions in their first week of release, and remaining on top of the charts for longer periods of time.

A total of nine albums debuted in the top twenty of the *RW* al-

bum chart in 1975; "Blood On The Tracks," "Venus and Mars," "Wish You Were Here," "Chicago's Greatest Hits" and "The Hissing Of Summer Lawns" all entered the charts between the 11 and 20 positions; "Physical Graffiti," "Born To Run" and "Rock Of The Westies" debuted top ten while "Captain Fantastic and the Brown Dirt Cowboy" became the fastest breaking album in *RW* history when it went to number one in its first week of release (June 7).

Longevity

The top spot on The Album Chart in 1975 was all but exclusively dominated by superstar acts whose increasing popularity accounted for their chart longevity. The top position was shared by only 15 artists for the year, and of these, all but one were established acts. The one bright exception was Bruce Springsteen, the only newcomer to crack the select group of performers that exercised their superstar status in 1975.

Elton's 15 Weeks

Of the 15 artists commanding the top position for the year, Elton John (MCA) was the number one album seller for a total of 15 weeks. Chicago (Columbia), who are still going strong with their "Greatest Hits" album, held onto it for six weeks; Led Zeppelin (Swan Song), Earth Wind & Fire (Columbia), Eagles (Asylum) and John Denver (RCA) for four each; Bob Dylan (Columbia) and the Isley Brothers (T-Neck) for three each; Olivia Newton-John (MCA) for two and the Ohio Play-
(Continued on page 151)

The Copyright Question:

Crucial Issues Remain Unresolved

By MICHAEL SHAIN

■ WASHINGTON, D.C.—As the copyright revision effort rounds the last turn and heads for the home stretch, many of the parties on whom Congress has been waiting to reach private accords remain far apart. Grave differences still persist between copyright holders and public broadcasters. The same is true of book publishers and libraries, wrangling the last five years over limits on photocopying rights. In short, some in Congress — and many off Capitol Hill—are wondering if there are too many disputes still remaining to pass out a comprehensive copyright measure by the end of 1976.

At the beginning of this session of Congress (a session lasts two calendar years), the committees and subcommittees charged with rewriting the 66-year-old statute could be heard to promise, almost without qualification, that a revision bill would be enacted by the end of

the 94th Congress. The first comprehensive bill was introduced in 1964. Congress has been studying copyright reform since 1955, when the U.S. joined the Universal Copyright Convention. Today, those promises of "this session or else" are growing slightly weaker.

To be sure, the chances of passing a comprehensive bill next year are much better than even. But the outstanding disputes — photocopying, the performers fee, public broadcasting, even the age-old juke box issue—are beginning to make pessimists of some of those involved in the revision effort.

This is a summary of the revision bill, as it stands now in Senate and including the amendment options open to the House subcommittee, which has just finished nearly seven months of hearings on the measure. Also included here is some of the speculation on passage surrounding each section. This bill may,

first, radically alter some of the basic, oldest tenets of copyright. They are:

- Revise the present term from 28 years and a renewable, second 28-year term to life of the author plus 50 years. This change is intended to bring the U.S. into line with the other member nations of the Universal Copyright Convention. For the most part, this revision has remained unchallenged; that is, there is basic agreement from all quarters on the change. In the recent past though, some liberal, anti-monopolist members of Congress have begun to raise questions about the advisability of extending the term. Sen. James Abourezk (D-S.D.) attempted to get the term trimmed down during the Senate Judiciary Committee markup last October. His surprise move failed by a harrowing single vote. In the main, however, the term extension is expected to remain.

(Continued on page 92)

Buddah, Quality Launch New Label

■ NEW YORK — Art Kass, president of The Buddah Group, and George Struth, president of Quality Records in Canada, have jointly announced the launching of a new label for the U.S., Celebration Records, which is owned and operated by Quality and will be distributed by Buddah.

"This deal is a further extension of a long-term successful relationship with George Struth," said Kass. "Ever since the beginning of the Kama Sutra label—
(Continued on page 151)

Holzman Exits WCI

■ NEW YORK—Jac Holzman, senior vice president of Warner Communications Inc., has resigned effective December 31, 1975, it was announced by WCI chairman Steven J. Ross.



Jac Holzman

At WCI, Holzman, the founder of Elektra Records, guided the company in the new technological areas of cable television, videodisc and quadraphonic sound while continuing to play an important role in the growth of the recorded music division.

Commenting on his decision, Holzman said, "My years of association with WCI have been among the happiest and most valuable of my career. I hope I contributed as much as I learned. For my part, I consider my departure merely the conclusion of a job assignment, not that of a relationship."

Ross said, "Jac Holzman has made an enormous contribution to WCI. We shall miss him very much, personally and professionally. We wish him well in his new endeavors, and we remain hopeful that our paths will continue to touch in the future."

Holzman plans to enter independent film production, and will direct a new company, Valley Isle Productions, Ltd.

Record World Wins Graphics Award

■ NEW YORK—Record World has been awarded a Certificate For Outstanding Graphic Achievement by the Printing Industries of Metropolitan New York. Record World is printed by Dispatch Press, Inc. of Jersey City, New Jersey.

Powerhouse Picks

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

Donna Summer (Oasis) "Love To Love You Baby."

This r&b smash explodes pop nationally with several powerhouse adds in the past few weeks. Some half-chart jumps reported in the first week of airplay.

Polydor Makes Marketing, Promo Appointments

■ NEW YORK — Polydor Incorporated restructuring moved toward its final stages this week as Lou Simon, executive vice president and general manager, announced key appointments in the areas of marketing and promotion. Named to the position of national sales manager was Burt Naidoff. Assuming his new duties as of January 1, 1976, he will be based in New York and will work closely with Simon in overseeing the label's sales activities. In addition, he will maintain constant liaison with the company's three regional marketing managers, a staff structure designed to implement Polydor's total sales programs with Phonodisc and to coordinate all advertising and merchandising programs.

Naidoff brings to his new assignment an extensive and varied background in the music industry. For the past several years, he has served as east coast regional marketing manager for Phonogram/Mercury.

Concurrent with Naidoff's appointment, Polydor has an-



Burt Naidoff

London Plans Sales Conference

■ NEW YORK—London Records will begin 1976 with a three day sales conference at the Warwick Hotel in New York City. All London distributors, sales managers, promotion managers and field personnel will attend the meeting, which is scheduled to run from January 25-27. Key executives from London's home office, along with the entire marketing,

(Continued on page 60)

nounced that Sterling Devers has accepted a position with the company as the first of its three regional marketing managers. A veteran of many years in the marketing field, Devers will represent the western states and be headquartered in the company's Los Angeles office. His appointment is effective January 1.

The remaining two regional marketing managers, representing the east coast and the midwest, will be announced in the near future.

In the area of promotion, the label has also moved to restructure its national organization. Accordingly, Arnie Geller has been appointed national promotion director. Based in New York, he will be responsible for coordinating and supervising all promotional activities on behalf of Polydor artists. Geller was most recently director, artists relations and development for the company. Earlier he held positions as east coast director of marketing for Polydor and director of operations for MGM Records.



Arnie Geller

Smith Exits RPM; Debuts New Firm

■ LOS ANGELES—Paul Smith has left his position as vice president and head of the contemporary music department of RPM to head a new agency, World Wide Artists. For the past seven years Smith has been responsible for booking such artists as the Doobie Brothers, The Band, Linda Ronstadt, Paul Butterfield, Foghat, Todd Rundgren, Little Feat, Harpers Bazaar, The Buckingham and Spirit. Two and a half years ago Smith signed Bachman-Turner

(Continued on page 60)

ABC Promotes Smith

■ LOS ANGELES—At press time it was learned that ABC Records has named Otis Smith vice president of promotion. Further details are expected to be announced next week.



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'Who Needs The Press?'

The Impact Of Print In 1975

By ELIOT SEKULER

■ LOS ANGELES — Whether or not the printed media had more impact on record sales during 1975 (than in the past) is impossible to determine. Perhaps due to the inherent separation between the written word and music, or maybe because a press campaign generates less immediate results than a successful personal appearance and certainly less than a hit single, many record companies have had an ambivalent attitude towards those mounds of clippings that pile up on their publicity office desks. However, the dramatic print coverage of several artists during 1975, in most cases coupled with exposure in radio and various other media, seemed to point to a new awareness of press on behalf of the record companies, and in some instances, a greater awareness of the record companies on behalf of the press.

In contacting a variety of record company spokesmen, publicists and media people, **Record World** encountered a wide divergence of opinion on the importance of press exposure. 20th Century president Russ Regan said simply that his firm pays attention to all areas of exposure and that sentiment was echoed by the majority of label personnel. Others, such as Casablanca president Neil Bogart, were more specific and in the case of the latter, far more positive in their outlook. Said Bogart: "In the rock field press exposure is as important as radio. In other fields, such as pure r&b or 'good music,' it may not mean anything, but in the rock business, it's very important. It's impossible for the public to be aware of all the good new records that are released each month and the rock press concentrates on the newer things that are happening, not things that have been going on for ten

or fifteen years. They're interested in a Bruce Springsteen, a Kiss or an event that is happening at the moment. Time Magazine for example is doing a story on Donna Summer. They could be doing a story on somebody that's bigger, but Donna is new and Donna is news and it will be good for us and good for them. We spend a lot of time and effort in cultivating the press and in building credibility.

The most dramatic instance of press exposure of an artist during 1975 occurred during Columbia Records' massive campaign on Bruce Springsteen, a campaign that generated coverage not only in rock papers and the major dailies, but also the now-celebrated simultaneous cover stories in Time and Newsweek. At Columbia, Springsteen's product manager Ron McCarrol was cautious in describing the role of the press in the explosion of Springsteen's career. "It's hard to say how the media affected each other," said McCarrol. "I think that a lot of disc jockeys picked up on the

(Continued on page 110)

Sedaka, Carlin Set For NARM Banquet

■ NEW YORK — Neil Sedaka, Rocket Records recording artist, will star at the NARM Awards Banquet on Tuesday, March 23, the climax of the 1976 NARM Convention. At the Awards Banquet during which Sedaka will perform, awards will be presented for the best selling artists and products of 1975.

George Carlin, Little David Records, will serve as master of ceremonies and present the awards.

WB Music Earnings Up 35 Percent

■ NEW YORK—Ed Silvers, president of Warner Bros. Music, a Warner Communications Company, has announced that 1975 was a banner year for the firm with earnings up 35 percent over last year, itself a record year for the firm.

The great increase in earnings stemmed from three sources: mechanicals, performances and print. "In 1975 more Warner songs were recorded than ever before, and thus the firm's share of performance and money and mechanicals was up," noted Silvers. "Print has always been a major source of Warner Bros. Music revenue and 1975 was no exception."

"The writers we signed over the past few years came into their own as writer-performers in 1975," said Silvers, "and their hits made a major contribution to our great gains. As far as print is concerned, we have the 'tiffany group' of best selling writer-performers in the business. Because we are a music publisher and not merely a print house, we look for writers who

in our judgment will sell print and we make these judgements on the basis of artistic quality, not just current popularity. We've turned down many catalogues that we felt did not have artistic merit."

"We have never had so many of our Warner Bros. standards become hits as we did this year," said Silvers, "including 'Secret Love,' 'I Only Have Eyes for You,' 'Theme from a Summer Place,' and the current 'Baby Face.' I've always felt many of the great Warner Bros. Music standards could be hits again, as long as the lyrics were not dated. Aiding the rebirth of our standards were such artists as Manhattan Transfer, who sang the old songs. They, discos and nostalgia helped bring back standards in 1975, but our contemporary catalogues continue to lead our financial growth," concluded Silvers.

Carole King To Tour

■ LOS ANGELES — After an absence of almost three years from the concert circuit, composer-performer Carole King will return next month for the first of an expected series of limited tours to be made throughout the year.

The first leg will take her mainly to universities in the mid-west and kicks-off Jan. 23 at Illinois State University at Normal and ends on Feb. 7 at Vanderbilt University, Nashville. Also under consideration at this time are "off-campus" concerts in Los Angeles and San Francisco following the Vanderbilt date, but nothing has been finalized at this time.

According to an Ode Records spokesman, the itineraries for the other legs of the tour will be kept flexible and will be put together when Ms. King feels like performing again. Additionally, each leg will most likely comprise a certain prescribed geographic area in this country and Canada.

Pickwick Continues Mega Distribution

■ NEW YORK—Ira L. Moss, president of Pickwick International, Inc. (U.S.A.), and M. David Bell, president of Mega Records and Tapes, Inc. have announced that the agreement between Pickwick and Mega under which Mega recordings have been exclusively distributed by Pickwick expired December 15, 1975.

Pickwick will continue to distribute Mega recordings which were released under the Distribution Agreement for an additional one year period. Mega, under the direction of Bell will continue its production, release and marketing of recordings through independent distributors.

Top of Manhattan



Pictured at the Manhattan Transfer's opening engagement at The Empire Room of the Waldorf Astoria in New York (from left): Tim Hauser, Len Fichelberg of Record Haven Stores (rear, hidden), Atlantic's VP of national pop promotion Dick Kline, Richard Perry, Janis Siegel, Atlantic Records chairman Ahmet Ertegun and president Jerry Greenberg, Laurel Masse and Alan Paul. In the next photo are Manhattan Transfer's manager Aaron Russo, Laurel Masse and Richard Perry.



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ACE

2 TOP NEW MALE GROUP (SINGLES CATEGORY)
5 TOP NEW MALE GROUP (ALBUM CATEGORY)

B. J. THOMAS

SPECIAL ENCORE AWARD
8 SOLO ARTIST (SINGLES CATEGORY)

CHAKA KHAN

3 TOP FEATURED VOCALIST (ALBUM CATEGORY)

RUFUS

4 TOP VOCAL COMBINATION (ALBUM CATEGORY)
2 TOP VOCAL COMBINATION (R&B SINGLES CATEGORY)
1 TOP VOCAL COMBINATION (R&B ALBUM CATEGORY)

B. B. KING & BOBBY BLAND

1 TOP DUO (R&B ALBUM CATEGORY)

ISAAC HAYES

5 TOP ALBUM, R&B SOLO ARTIST, "CHOCOLATE CHIP"
4 TOP MALE VOCALIST (R&B)

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Hodes Promoted

■ MONTREAL — Mark Hodes, formerly based in Montreal, has been named to the newly created post of regional promotion manager, western Canada. Effective January 1, he will be located at Polydor's Vancouver offices; his territory will include the entire western region, from Victoria to Manitoba's border. He will continue to report to Allan Katz, director, promotion and advertising, Montreal head-office.

Prior to joining Polydor in Canada three years ago Hodes was located in New York with Buddah-Kama Sutra, national album promotion, and Polydor, national FM and college promotion.

Casablanca Relocates

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced that he has purchased, along with a group of private investors, the M.B. Scott Building at 8255 Sunset Blvd., for the label's new headquarters. The Casablanca music companies and affiliates have moved in and begun operation there, effective Monday, December 15.

The new telephone number for Casablanca Records is (213) 650-8300 and the mailing address is 8255 Sunset Blvd., Los Angeles, California 90046.

'Movin' On' Gold



It was a rainy night in Atlanta when Motown executive VP Barney Ales flew in to present the Commodores with their first gold album for the recently released "Movin' On," which has surpassed the one-half million mark in two months after release; recording to the label. The presentation took place at a reception at the Stouffer Inn. Shown from left: Paul Johnson, VP of promotion; Walter Orange; Willie King; Commodores' personal manager, Bennie Ashburn; Thomas McClary; Ales; Lionel Richie; VP of sales Mike Lushka; Milan Williams; and Ronald LaPreard. "Movin' On" was co-produced and arranged by the Commodores and James Carmichael.

Capitol Taps Borman

■ LOS ANGELES — Gary Borman has joined Capitol Records, Inc. as merchandising coordinator, announced Don Grierson, Capitol's national merchandising manager. Borman will report directly to Grierson and will be responsible for the coordination of all national merchandising campaigns.

Prior to joining Capitol, Borman served as creative service coordinator at Warner Bros. Records in Burbank.

Plano Rejoins RCA

■ NEW YORK — The appointment of Jerry Plano to the position of manager, special music projects, RCA Music Services, has been announced by Bernard Braddon, manager, merchandising, music services, RCA Records.

In his new position, Plano will be responsible for selection of artists and coordination of repertoire for special packages for the RCA Record and Tape Clubs as well as for outside clients.

Background

Prior to rejoining RCA Records, Plano had owned and operated a radio station in New England, during which time he also served as television producer for various public broadcasting programs. He has served as director of artists and repertoire for Columbia Special Products and, from 1963 to 1970, he was a producer and coordinator of artists and repertoire for RCA Records Special Projects.

Losk Joins Mercury In Natl. Sales Post

■ CHICAGO — Jules Abramson, senior vice president/marketing has announced the appointment of Harry Losk to the position of national sales manager for Phonogram, Inc./Mercury Records.

The position was vacated by Abramson when he moved to the senior vice presidency spot, although he has been carrying the sales load for the past two months.



Harry Losk

Losk has a total of 18 years in the record industry including owning his own retail store. Losk moved to Chicago from Minneapolis over ten years ago to manage Lieberman Enterprises' Chicago branch, then known as Susan Distributors. Lieberman is one of the largest rack jobber operations in the Midwest.

RIA Adds Studios For Recording Course

■ NEW YORK — Pearl Records, Detroit; Sound Techniques, Dallas; Lee Furr Studios, Tucson; and Ford Audio, Oklahoma City have joined the ranks of 16 and 24-track studios licensed to offer the Recording Institute of America's course in Modern Recording Techniques.

EMI & Beechwood Pact Toshiba



EMI Music Publishing Ltd. and Beechwood Music Corporation have entered into a long-term agreement by which Toshiba Music Publishing Co. Ltd. will represent all EMI Music Publishing Ltd. and Beechwood catalogues in Japan. The new agreement is retroactive to July 1, 1975. The announcement of the new pact was made jointly by Bhaskar Menon, chairman, president and chief executive officer of Capital Industries-EMI, Inc. and Beechwood/Glenwood Music Corporations, and N. Ishizaka, president of Toshiba Music Publishing Co., Ltd. Prior to the agreement with Toshiba, EMI Publishing Ltd. was handled by Folster Music in Japan, on a collection basis. Under the new contract, Toshiba plans a comprehensive promotional campaign on behalf of both catalogues. Present at the signing (standing from left) were: Toshiba's M. Matsui; T. Kojima; H. Tsurumi; M. Hirai; S. Furusawa; Toshiba-EMI Ltd. president Noboru Takamiya; resident EMI & Capitol representative Brian Dockery; and Toshiba's S. Asawa and K. Ueno. Seated are Ishizaka (left) and Menon.

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ZZ TOP

THE ROCK'N'ROLL PHENOMENON.

IN CONCERT...

In 1975 ZZ Top continued making music history:

ATLANTA. Largest concert crowd in the history of the Omni. Previous record set by the Rolling Stones.

KANSAS CITY. Largest concert crowd in the history of Kemper Arena. Previous record set by Jethro Tull.

NASHVILLE. Largest concert crowd ever in the city of Nashville (at Fairgrounds Speedway during the Tennessee State Fair), breaking Elvis Presley's record for the second time.

NEW ORLEANS. Largest crowd ever assembled for musical event in city to date (at City Park Stadium). Previous record set by Led Zeppelin.

OKLAHOMA CITY. Largest concert crowd ever at Fairgrounds Coliseum. Previous record set by the Dobbie Brothers.

TULSA. Largest concert crowd ever assembled in Tulsa for single concert (at Fairgrounds). Previous record set by Leon Russell.

TEXAS TOUR '75. During Thanksgiving Week ZZ Top returned—triumphantly—to their home state, giving SRO concerts in San Antonio, Houston, Ft. Worth, and Dallas. History was made even before the concerts were held by the advance ticket sales.



OTHER SRO CONCERT MARKETS: San Diego. San Bernardino. Los Angeles. Sacramento. Portland, Ore. Casper. Sioux City. Fargo. Pittsburgh. Minneapolis. Lincoln. Johnstown, Pa. Norfolk. Memphis. Johnson City, Tenn. Rochester. Boston. New York City.

ON RECORD...

During 1975 ZZ Top struck gold—and platinum:

"FANDANGO," their latest album, was certified gold upon release, qualifying for platinum status almost immediately thereafter. "TUSH," the single from "FANDANGO" was a top 20 hit.

"TRES HOMBRES," their previous album, turned platinum in mid '75. As of September it was the longest lasting album by an American group on the Billboard Hot 100 chart.

"RIO GRANDE MUD" and "FIRST ALBUM" are now well on their way to gold.



ZZ TOP—Billy Gibbons, Frank Beard and Dusty Hill—were recently presented their gold and platinum rewards while in New York City for their SRO Felt Forum concert.

IN THE PRESS...

During 1975 the ZZ Top phenomenon began to receive due recognition:

BILLBOARD, 11/15/75. "A Texas legend... One of the biggest rock groups in the world... Perhaps, one of the most popular rock'n'roll bands in the world."

NEWSWEEK, 12/18/75. "...one of the biggest concert acts in the country... ZZ Top has tapped a vein of solid gold in grass roots America... In the early sixties the Beach Boys made "let's go surfin' now" a national imperative—even on the prairies. Now ZZ Top is out to make hell-raising along the Mexican border a good time everyone can share."

**IN 1976 "THAT LITTLE OL' BAND FROM TEXAS" WILL
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WATCH THE PHENOMENON SPREAD.**



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Low-Cost Flights Set for MIDEM

■ NEW YORK — For the third consecutive year, low-cost round trip flights have been set for the MIDEM conference, to be held in Cannes, France from January 23-29, 1976. All trips are on regularly-scheduled flights of British Airways, the official MIDEM airline. No charters are utilized.

As in previous years, the trips are under the chairmanship of Nancy and Sam Chase. This year, they are providing four choices.

There are two 8-day round trips, each at an airfare cost of \$374, compared with the regular economy round-trip fare of \$724. One group will leave New York on Wednesday, January 21, arriving in Nice the following morning—the day before MIDEM opens. This will permit travelers to shake jet lag before the show starts, and for those with stands to get them in order. The group will return on Thursday, January 29, the day MIDEM ends.

Another 8-day group will leave New York on Friday, January 23 to accommodate people whose schedule will not permit the earlier departure. Their return will be on Saturday, January 31.

A third arrangement is for those who wish to go on to other music capitals after MIDEM. This provides an additional week, with three nights in Paris and four nights in London. Total cost for the two-week round trip airfare is \$474.

The extension package also provides special low hotel rates at leading hotels in London and Paris, as well as auto rentals at MIDEM.

A fourth arrangement is for those whose travel plans make it impossible to fly with the groups on the dates above. This permits completely independent travel arrangements to whatever cities are desired on any dates required, yet permits utilization of the same low hotel rates available to those on the group flight.

Travelers to MIDEM from cities



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other than New York also may take advantage of the flight packages. Special connections are arranged for each individual participating in the flights.

It is important to note that reservations must be made as soon as possible. Recent court decisions make it illegal for the airline to accept bookings after January 6 for these group flights, and it will not be possible to accept any names after that date.

To avoid disappointment, inquiries should be made immediately. Information and ticketing is being handled through Mackey Arnstein, Inc., leading specialists in designing travel arrangements for trade-show bound Americans, located at 3 West 57 Street, New York, N.Y. 10019. Telephone inquiries may be made to (212) 832-6699.

They Wrote The Songs



Fictured here at a reception following Barry Manilow's triumphant SRO performance at L.A.'s Dorothy Chandler Pavillion are, from left: Richard Kerr, who wrote Manilow's hit "Mandy," Manilow, Bruce Johnston, writer of Barry's current smash "I Write The Songs," and Arista Records president Clive Davis, who brought both songs to Manilow to record.

Noble Sissle Dies

■ TAMPA, FLA.—Noble Lee Sissle, actor and bandleader and lyricist member of the American Society of Composers, Authors and Publishers died Wednesday (17), at his home in Tampa, Florida. Internationally known for his contributions to such hits as "I'm Just Wild About Harry" and "Love Will Find A Way," he was 86 years old and had been a semi-invalid in recent years.

Founder and first president of the Negro Actors Guild, Sissle had retired to Tampa with his son, Noble Jr., several years ago and had been ill for some time. "Noble Sissle was a gentleman—a true gentleman whose talents have left permanent contributions to American music," ASCAP president Stanley Adams stated "and his songs will live on for a long time." Survivors include his son Noble, Jr., his daughter Cynthia Sissle Hinds who is an executive with ABC Dot Records in Los Angeles, his niece Elizabeth Sissle, and his stepdaughter Helen Toy.

CONCERT REVIEW

Ronstadt Rocks The Beacon

■ NEW YORK — It's been said they're becoming predictable affairs, these Linda Ronstadt (Asylum) concerts. Although that's true to some extent, it ignores the larger truth that on a night when she's in good voice, as she was recently at the Beacon Theatre (4), Ms. Ronstadt can make predictability seem a most welcome and refreshing quality indeed. Like Elvis, whose concerts nowadays are nothing if not predictable, Ms. Ronstadt simply feels her music too deeply to throw much of it off with a minimum of feeling. And really, what do we hope for from a concert? Few performers sustain a high energy level throughout a concert; there are too many intangibles at work undercutting the momen-

tum. So we ride along. We wait for the moments when the artist soars, and those are the moments we take home in our minds and in our hearts.

Hearts

Hearts, in Ms. Ronstadt's case, are important because, as much as any singer we have, that is from where she sings. Her voice has an eternal tear in it; you feel the pain with her during "Colorado" or "Faithless Love" or "Love Has No Pride." It's a rare quality she has, even with the number of proficient singers extant today. Her audiences undoubtedly sense this too, because they don't merely enjoy the emotion in Ms. Ronstadt's voice — they shoot up on it. Off to the left of this reporter sat a horde of twelve Cosacks whose delirium mounted with the star's every movement. When she raised her leg and scratched it, their whoops and bellows indicated they did not have nice things on their minds.

Efficient Band

As has been the case recently, Ms. Ronstadt was backed by an efficient band (which included Andrew Gold, who also opened the show with a solo set) of musicians apparently at home in any genre. The problem with Ms. Ronstadt's latest album, "Prisoner In Disguise," is that the music overwhelms the vocals, thereby denying the album of much of its feeling. At the Beacon, the musicians were in support of the singer, embellishing the atmosphere she created in, for instance, "Many Rivers to Cross" and "It Don't Matter Anymore." When it came time to rock — "That'll Be The Day," "Heat Wave," "When Will I Be Loved" — they did it with style.

Andrew Gold, whose first Asylum album has drawn some well-deserved critical praise, still has a distance to go in becoming a solo artist in his own right. His talents as a musician and songwriter are beyond question, but as a personality he didn't register at the Beacon. Still, his best songs — "Love Hurts," "Hearthaches on Heartaches," "I'm A Gambler" — mark him as a talent to watch.

David McGee

Fields Exits GRC; Relocates on Coast

■ ATLANTA — Oscar Fields has resigned as vice president and general manager of GRC Records, which is now being sold. Fields has decided to relocate in California and is considering his next affiliation on that basis. He can be reached in Los Angeles at (213) 474-1856.

Chalice Plans Push For Bradleys Roster

■ LOS ANGELES — Chalice Productions will be putting priority concentration on Bradleys Records artists during the first three months of 1976, as the Los Angeles-based company moves into new phases of its exclusive representation of Bradleys in the U.S.

Special Campaigns

Special campaigns are being developed for the entire Bradleys roster, including artists such as Stephanie De-Sykes, the Goodies and Sweet Dreams, according to Chalice principals David Chackler and Lee Lasseff.

Chackler will be in London to coordinate direction and approach on the exploitation campaigns, timed to release of product, all carrying the Chalice logo. He will ultimately be joined at the conferences by Lasseff.

Miss De-Sykes will be released on the 20th Century label in the U.S., while Chalice is yet to announce label affiliation for The Goodies and Sweet Dreams.



The miracle is you.

With gratitude,

**BARRY
MANILOW**

Personal Management MILES J. LOURIE

Photo Credit: Roger Sandler

World Radio History

Industry Honors Yetnikoff



Walter Yetnikoff, president of the CBS Records Group, was honored on December 14 at the annual Humanitarian Award Dinner given by the American Medical Center. The dinner, which was held in the Grand Ballroom of the New York Hilton Hotel, was attended by more than 1000 people, with \$186 thousand raised. Entertainment for the evening was provided by CBS recording artists: Minnie Riperton and Billy Joel. Pictured above, from left, are: (top row) June Yetnikoff, Walter Yetnikoff, Minnie Riperton, Epic/CBS Custom Labels vice president and general manager Ron Alexenburg, Rochelle Alexenburg; June and Walter Yetnikoff, Kelly Isley, Ronald Isley; Don Kirshner, Steve

Paul, Larry Fitzgerald; Billy Joel, CBS Records president Irwin Segelstein, CBS Records division vice president of business affairs and administration Larry Harris; (bottom row) Leon Huff, Dave Rothfeld, Ron Alexenburg, Kenneth Gamble; Columbia Records vice president and general manager Bruce Lundvall, Bob Cavallo, Joe Ruffalo; dinner chairman Paul Shore, American Medical Center president Fred T. Davine, Yetnikoff, honorary chairman Cy Leslie, general chairman Jack Grossman, dinner co-chairman Mortimer Berl; and Paul Shore, Record World publisher Bob Austin and CBS vice president of marketing Jack Craig.

Earth, Wind & Fire To Headline First 'Save Our Cities' Concert

■ NEW YORK—Columbia recording artists, Earth, Wind & Fire, have been set to headline the first in a series of "Save Our Cities" benefit concerts to be held January 2 at the Oakland Coliseum, with Bill Graham promoting.

The "Save Our Cities" campaign has been organized as a national program to expand the base of needed support for two bi-racial organizations dealing with urban problems—National Urban Coalition and National Council of Negro Women.

Serving as co-chairpersons of the "Save Our Cities" committee are Mayor Maynard Jackson of Atlanta, Ga.; Dr. Margaret Mead, noted author and anthropologist; and Boston Mayor Kevin White.

In a letter sent to the presidents of the major recording companies, Jackson, Mead and White said, "There are those who say the nation's cities are dying. That is untrue, and we can attest to their vitality. Cities are not dying—they are being neglected. The fires have stopped burning, consequently, many people have lost interest. But we are concerned about the future of the cities and we trust you are concerned too, that is why we are calling upon you for help."

Yetnikoff Response

Responding with a firm commitment to participate in the "Save Our Cities" campaign was Walter Yetnikoff, president of CBS Records. Yetnikoff said, "We are very pleased to be able to participate in the Oakland concert, knowing that music is one of the best ways to bring all people together."

Task Force

Those serving on the "Save Our Cities" task force for this concert are: LeBaron Taylor, vice president, CBS Records; Eve Wilkins, National Urban Coalition; Ruth Sykes, National Council of Negro Women; Ofield Dukes, representing the "Save Our Cities" committee; Irene Gandy, associate director, press information, special markets, CBS Records; Win Wilford, manager, artist affairs, special markets, CBS Records.

The next "Save Our Cities" concert will be held in Washington, D.C. in early March.

BROADWAY REVIEW

Chorus Line Moves Uptown

■ NEW YORK—With its official second night opening recently, the opportunity arose to see the transition of "A Chorus Line" from Public Theater to Great White Way. Little of the intimacy projected downtown in a 250-seat theater has been lost in the move to the Shubert. Nor has more than six months of performances diminished the cast's enthusiasm or the show's complete sensual attack. It is still physically and musically a flawless production.

Director Michael Bennett has re-staged small portions to compensate for the larger environment and the performers play, if anything, with greater openness, filling the theater in solo segments or when with the full company. The Marvin Hamlisch/

Edward Kleban score and lyrics have the dynamic range to allow the play to unfold from within sans cumbersome or ill-placed production numbers.

The word from the Shubert, then, is that if you haven't seen "A Chorus Line" yet, go. If you have, go again.

Ira Mayer

AGAC's Pop Shops

■ NEW YORK — The American Guild of Authors/Composers announced that due to the demand for additional classes, Class III of the AGAC's Pop Shop will start on February 2, 1976. Two classes are presently in session, but the new class will be smaller in size than the first two in order to allow greater individual attention.

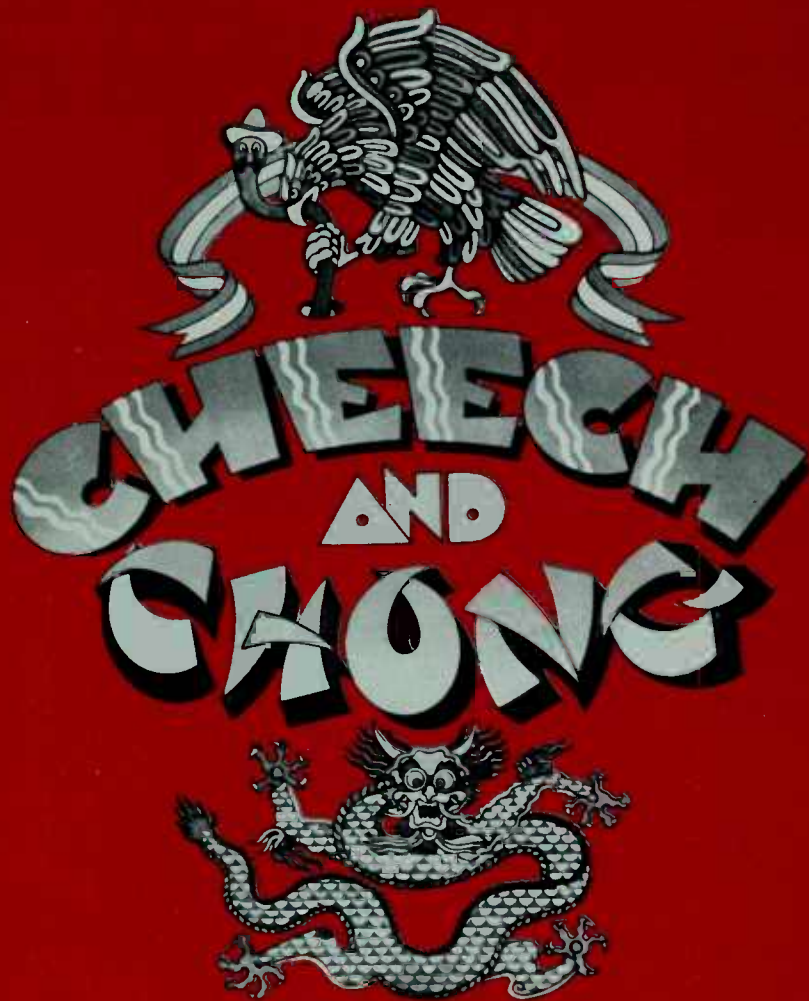
Breaking the Laws



Shown celebrating backstage after Blue Note recording artist Ronnie Laws opened an engagement at the Roxy in Los Angeles are (from left) Ray Anderson, United Artists vice president, promotion; Frankie Crocker, of WBLS-FM/New York, in town to catch Laws; Blue Note's Charlie Lourie; Al Teller, president, United Artists Records, Blue Note's parent company; Steve Gold, of Far Out management, who manage the young saxophonist; UA soul-pop star Bobby Womack; and Blue Note's Eddie Levine.



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Carole King

TOM SCOTT



ODE RECORDS INC. ODE/od/noun, Middle French: a song, a lyric poem marked by nobility of feeling and solemnity of style.

Diamond Tour Set

■ LOS ANGELES — After 40-months of not performing, composer-performer Neil Diamond is returning to the concert field.

The first major stops on Diamond's planned worldwide tour during the new year and into 1977 will be in New Zealand and Australia. Diamond's first commercial dates on his way to Australia will be at the Community Center in Sacramento, a 2500-seat house where he will play three dates beginning Jan. 30.

Personal manager Sherwin Bash of BNB Associates is currently filling in the Diamond itinerary for the rest of the year and into 1977. Diamond's premiere tour of Japan will definitely occur as well as a tour of the United States and Canada during the spring and summer, with the various legs of the tour broken-up by vacation and recording periods.

Diamond is currently in the midst of recording his next Columbia album in collaboration with Robbie Robertson.

Seide Buys Label

■ LOS ANGELES — Joe Seide, former Hollywood TV producer and artist manager, has purchased L. C. Sosa Records in Mexico City, and will be active with the company in 1976.

Brown to Bleu Disque

■ NEW YORK—As part of the expansion of Sire Records' publishing arm, managing director Seymour Stein has announced the signing of Michael Brown to Sire's ASCAP affiliate Bleu Disque Music. Bleu Disque will co-publish Brown's new material in conjunction with his own Minuet Music. In a related development, it was also announced that Chappell & Co. (London) would sub-publish Brown's material outside the United States and Canada, the result of an agreement between Stein and Chappell's Roland Rennie.



Seymour Stein, Mike Brown

Brown is a well known songwriter whose credits include "Walk Away Renee" and "Pretty Ballerina," both hits for his group The Left Banke. His other songs include "And Suddenly" by the Cherry People, and "I'm Coming Home" by Stories, a group which Brown was a founding member of. Brown is currently planning material for an upcoming album release.

Sisters Golden Hair



Warner Bros. recording artists America—Dan Peek, Dewey Bunnell and Gerry Beckley—pose outside Warners Burbank headquarters with winners of recent "Sister Golden Hair" promotion. Organized by Warners international director Tom Ruffino, the international contest brought winners from seven countries to Los Angeles for a three-day vacation which included a tour of the Burbank Studios, brunch, dinners and a day at Disneyland with America. From left: Heather Davey (New Zealand), Eva Kittelburger (Germany), Dan Peek, Dewey Bunnell, Kaoru Shimogafuji (Japan), Gerry Beckley, Patricia Van De Noordaa (Holland), Gabi Schoor-Winter (Austria), Sue Farrow (New Zealand) and Linda Fosker (England).

Sutton-Miller Pacts Aquaricam

■ LOS ANGELES — Gene Russell, president of Aquaricam Records, and Joe Sutton, president of Sutton-Miller, Ltd., parent company of Shadybrook and Sound Bird Records, have jointly announced the finalization of negotiations for Sutton-Miller, Ltd. to distribute Aquaricam product on an exclusive worldwide basis.

Initial artists to be recorded

and released are Kellee Patterson, a vocalist and a former Miss Indiana, and Cheyenne, a 12 member pop-rock-disco band. Russell will produce all acts on Aquaricam and be totally involved with David Knight, Sutton-Miller's marketing director, on all levels of promotion, exploitation and advertising.

Give Our Regards to Broadway

Edwin H. Morris

"A CHORUS LINE"
Music by Marvin Hamlisch
Lyrics by Edward Kleban

"GREASE"
Music and Lyrics by Warren Casey & Jim Jacobs

"SHENANDOAH"
Music by Gary Geld
Lyrics by Peter Udell

"HELLO DOLLY"
Music and Lyrics by Jerry Herman

"APPLAUSE"
Opening Winter 1976, Coconut Grove Playhouse, Florida
Music by Charles Strouse
Lyrics by Lee Adams

"MACK & MABEL"
Opening Feb. 2, Coconut Grove Playhouse, Florida
IN LONDON
Music and Lyrics by Jerry Herman

"BILLY"
Music by John Barry
Lyrics by Don Black

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World Radio History

Fifth Names Garrett



Marc Gordon, manager of the 5th Dimension, announced that Snuff Garrett will be producing the group's second album for ABC Records. The new lp, "Home Cookin'," will not only be the first musical collaboration for the group and Garrett, but is the first one for the newly re-formed 5th Dimension. The group now includes original members Florence LaRue Gordon, Roa Townson, Lamonte McLemore and new members Danny Beard and Marjorie Barnes. Pictured standing (from left) are Townson, McLemore and Beard. Seated are Barnes, Snuff Garrett, Florence LaRue Gordon and "Home Cookin'" engineer Lenny Roberts.

GRT Releases 17 Classical Tapes

■ SUNNYVALE, CAL.—GRT has released its second group of classical titles in the quadraphonic/compatible 8-track configuration, announced Herb Hershfield, VP, marketing. Seventeen new titles have been added to the original fifty first released in mid-1974.

Set to retail at \$4.95 each, the release includes works by such composers as Vaughn Williams, Bach, Beethoven, Mozart, Tchaikovsky, Mahler, Wagner, Ravel, Brahms and Saint Saens.

Performing the works selected from Vanguard and Westminster catalogues are the Utah Symphony Orchestra under the direction of Maurice Abravanel, organist Anton Heiller, Hanover Recorder Ensemble, American Symphony Orchestra under the baton of Leopold Stokowski, William Steinberg conducting the Pittsburgh Symphony Orchestra, Herman Scherchen conducting the Vienna State Opera Orchestra and David Blum conducting the English Chamber



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Polydor December LPs

■ NEW CORK—Albums by James Brown, Roy Ayers, Hank Williams, Jr. and the Fatback Band comprise the December release of Polydor Incorporated. In addition, the company is making available for the first time 8 tracks and cassettes of two lps by Keith Jarrett.

Featured releases for the month include "Hot" by James Brown; "Mystic Voyage" by Roy Ayers; "Hank Williams, Jr. and Friends" by Hank Williams, Jr.; and "Raising Hell" by the Fatback Band.

Keith Jarrett is represented on the ECM label by "Solo Concerts—Bremen" and "Solo Concerts—Lausanne."

Aerosmith Platinum

■ NEW YORK — Columbia recording group Aerosmith have sold in excess of one million units of their "Toys In the Attic" lp according to the label, qualifying them for their first platinum album.

Magical Meeting



"I've always wanted to meet you!" rang out backstage of the Dinah Shore Show, which was taped for January 14, when Chet Atkins, who has recorded an album of Boyce & Hart music, but never met them before, and Stephanie Mills of "The Wiz" who had never met ex-Monkee Davy Jones before, got together. Pictured (from left) are: Bobby Hart, Davy Jones, Stephanie Mills, Chet Atkins, and Tommy Boyce.

ABC Names Pine, Corlett To International Posts

■ LOS ANGELES — Steve Diener, president of ABC's International Division has announced that Helen Pine has been appointed to the post of international director of marketing services and Elaine Corlett has been appointed to the post of international director of artist development.

Ms. Pine, former manager of the international department, has been with ABC for over eight years. In her new role she will be charged with the servicing of all material necessary for release,

manufacturing and exportation of all ABC product overseas.

Ms. Corlett comes to ABC/International with extensive experience in the record industry. At Capitol Records she was national artist relations manager and, more recently, was administrative manager of Dark Horse Records. She will be involved with artist relations, promotion, concerts, etc. In her new position she will be responsible for promotion of all ABC artists outside the United States in all areas.



Helen Pine



Elaine Corlett

Sutton Names Teldec For 3 Intl. Markets

■ LOS ANGELES — Joe Sutton, president of Sutton-Miller Ltd., parent company of Sound Bird and Shadybrook Records, has announced the conclusion of negotiations for all of Sutton-Miller's product to be distributed by Teldec in Germany, Austria and Switzerland.

Kurt Richter, managing director and Robert Harwig, a&r director of Teldec, conducted negotiations with Sutton and Sutton-Miller's house counsel, Rubin Turner.

BOOK REVIEW

By George, He's Done It Again

■ NEW YORK — A book on the big band era with piano and vocal arrangements? Well it's doubtful too many people have their own little big band get-togethers on Saturday nights, playing "Moon-glow" or "Cow Cow Boogie" in a neighbor's basement. But the combination of more than 70 such songs with complete notes and pictures to go along with them is an impressive collection. And when the man behind it is noted jazz historian George T. Simon there is a tacit guarantee that you're getting the real thing.

"The Big Bands Songbook" (Thomas Y. Crowell Publishers, \$14.95 before Christmas, \$17.95 after) is a beautifully packaged volume good as a coffeetable item, for casual browsing. Its primary function, however, is as a sourcebook which deals with its subject at a basic level that is meaningful to both the non-musician fan (old or young) and the more directly involved musician or vocalist.

Simon, author of "The Big Bands" and "Glenn Miller and His Orchestra," has provided his usual thoughtful narrative full of personal anecdotes and valuable biographical/historical information. A must for anyone with a big band heart.

Ira Mayer


Thank You

Top Vocal Combination: No. 1 Jefferson Starship

Top Featured Vocalist: No. 2 Marty Balin

- Paul Kantner
- Grace Slick
- Marty Balin
- David Freiberg
- Pete Sears
- John Barbato
- Craig Chaquico



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Bill Thompson
Management

World Radio History

...and from
**United Artists
& Blue Note,
the winners
are:**

ALBUM CATEGORY
Top Female Jazz Artist

#1-Bobbi Humphrey

R&B SINGLES CATEGORY
Top Duo

#1-Ike & Tina Turner

R&B ALBUM CATEGORY
Top New Male Vocalist

#1-Vernon Burch

POP SINGLES CATEGORY
Most Promising Duo

#1-Paul Anka & Odia Coates

Top Duo

#3-Paul Anka & Odia Coates

Top Male Group

#6-War

Top Male Vocalist

#7-Paul Anka

On United Artists & Blue Note Records.

U/A



Elton John



Minnie Riperton



Van McCoy



The Captain & Tennille

1975 Record World Year

Top Single (Solo Artist)

1. PHILADELPHIA FREEDOM
Elton John—MCA
1. LOVIN' YOU
Minnie Riperton—Epic
2. FAME
David Bowie—RCA
3. MANDY
Barry Manilow—Arista
4. MY EYES ADORED YOU
Frankie Valli—Private Stock
5. LAUGHTER IN THE RAIN
Neil Sedaka—Rocket
6. ISLAND GIRL
Elton John—MCA
7. RHINESTONE COWBOY
Glen Campbell—Capitol
8. HEY WON'T YOU PLAY
B. J. Thomas—ABC
9. I'M SORRY/CALYPSO
John Denver—RCA
10. YOU'RE THE FIRST, THE LAST,
MY EVERYTHING
Barry White—20th Century

Top Single (Group)

1. LOVE WILL KEEP US TOGETHER
Captain & Tennille—A&M
2. LISTEN TO WHAT THE MAN SAID
Wings—Capitol
3. SHINING STAR
Earth, Wind & Fire—Columbia
4. LADY MARMALADE
Labelle—Epic
5. GET DOWN TONIGHT
K.C. & the Sunshine Band—TK
6. BLACK WATER
Doobie Brothers—Warner Brothers

7. FIRE
Ohio Players—Mercury
8. PLEASE MR. POSTMAN
Carpenters—A&M
9. SISTER GOLDEN HAIR
America—Warner Brothers
10. I'M NOT IN LOVE
10cc—Mercury

Top Male Vocalist

1. ELTON JOHN—MCA
2. JOHN DENVER—RCA
3. FRANKIE VALLI—Private Stock
4. BARRY MANILOW—Arista
5. NEIL SEDAKA—Rocket
6. FREDDY FENDER—ABC Dot
7. PAUL ANKA—UA
8. BARRY WHITE—20th Century
9. GLEN CAMPBELL—Capitol
10. DAVID BOWIE—RCA

Top New Male Vocalist

1. MORRIS ALBERT—RCA
2. DAVID GEDDES—Big Tree
3. SAMMY JOHNS—GRC
4. PETE WINGFIELD—Island
5. ROGER WHITTAKER—RCA

Most Promising Male Vocalist

1. BARRY MANILOW—Arista
1. FREDDY FENDER—ABC Dot
2. MICHAEL MURPHEY—Epic
3. LEO SAYER—Chrysalis
4. DAVID RUFFIN—Motown
5. WILLIE NELSON—Columbia

Top Female Vocalist

1. LINDA RONSTADT—Asylum/Capitol
2. MINNIE RIPERTON—Epic
3. HELEN REDDY—Capitol
4. OLIVIA NEWTON-JOHN—MCA
5. PHOEBE SNOW—Shelter
6. JANIS IAN—Columbia
7. MELISSA MANCHESTER—Arista
8. NATALIE COLE—Capitol
9. JESSI COLTER—Capitol
10. GWEN McCRAE—Cat

Top New Female Vocalist

1. NATALIE COLE—Capitol
2. JESSI COLTER—Capitol
3. PHOEBE SNOW—Shelter
4. GLORIA GAYNOR—MGM
5. CAROL DOUGLAS—Midland Intl.

Most Promising Female Vocalist

1. MINNIE RIPERTON—Epic
2. JANIS IAN—Columbia
3. MELISSA MANCHESTER—Arista
4. GWEN McCRAE—Cat
5. ESTHER PHILLIPS—Kudu

Top Male Group

1. EAGLES—Asylum
2. K.C. & THE SUNSHINE BAND—TK
3. EARTH, WIND & FIRE—Columbia
4. BEE GEES—RSO
5. DOOBIE BROTHERS—Warner Brothers
6. WAR—UA
7. AMERICA—Warner Brothers
8. OHIO PLAYERS—Mercury



Linda Ronstadt



The Eagles



Paul McCartney & Wings

End Pop Singles Awards



- 9. AWB—Atlantic
- 10. HOT CHOCOLATE—Big Tree

Top New Male Group

- 1. BAY CITY ROLLERS—Arista
- 2. ACE—Anchor
- 3. PILOT—EMI
- 4. ORLEANS—Asylum
- 5. JIGSAW—Chelsea

Most Promising Male Group

- 1. { HOT CHOCOLATE—Big Tree
OZARK MOUNTAIN DAREDEVILS—A&M
- 2. 10CC—Mercury
- 3. SWEET—Capitol
- 4. HAMILTON, JOE FRANK & REYNOLDS—Playboy
- 5. TAVARES—Capitol

Top Female Group

- 1. POINTER SISTERS—ABC
- 2. THREE DEGREES—Phila. Intl.
- 3. LOVE UNLIMITED—20th Century

Most Promising Female Group

- 1. THREE DEGREES—Phila. Intl.

Top International Hitmakers

- 1. { SWEET—Capitol
ABBA—Atlantic

Top Duo

- 1. CAPTAIN & TENNILLE—A&M
- 2. CARPENTERS—A&M

- 3. PAUL ANKA & ODIA COATES—UA
- 4. SIMON & GARFUNKEL—Columbia
- 5. DONNY & MARIE OSMOND—MGM

Top New Duo

- 1. CAPTAIN & TENNILLE—A&M

Most Promising Duo

- 1. PAUL ANKA & ODIA COATES—UA

Songwriter Of The Year

- 1. NEIL SEDAKA

Top Vocal Combination

- 1. WINGS—Capitol
- 2. { TONY ORLANDO & DAWN—Elektra/Arista
JEFFERSON STARSHIP—Grunt
- 3. { STAPLE SINGERS—Curtom
SILVER CONVENTION—Midland Intl.
- 4. B.T. EXPRESS—Roadshow
- 5. GLADYS KNIGHT & THE PIPS—Buddah

Top New Vocal Combination

- 1. { MANHATTAN TRANSFER—Atlantic
SILVER CONVENTION—Midland Intl.
- 2. DISCO TEX & THE SEX-O-LETES—Chelsea

Most Promising Vocal Combination

- 1. ABBA—Atlantic

Top Single (Instrumental)

- 1. THE HUSTLE
Van McCoy—Avco

- 2. PICK UP THE PIECES
AWB—Atlantic

Top Instrumentalist

- 1. VAN McCOY—Avco

Top New Instrumentalist

- 1. MIKE POST—MGM

Top Instrumental Group

- 1. AWB—Atlantic

Top New Instrumental Group

- 1. RITCHIE FAMILY—20th Century

Top Orchestra

- 1. LOVE UNLIMITED ORCHESTRA—20th Century

Top Topical Record

- 1. MR. JAWS
Dickie Goodman—Private Stock

Top Producer

GUS DUDGEON

Publisher Of The Year

DON KIRSHNER

Encore Awards

GLEN CAMPBELL
BEN E. KING
B. J. THOMAS

Special Achievement

ELTON JOHN

What An Inc



**Our
Thanks
To All Our Friends,
And Congratulations To All Our Winners.**

Record World/Album Category/ Top New Female Vocalist -1975

No.1 Donna Summer

Record World/ R&B Album Category/ Top Female Vocalist -1975

No.3 Donna Summer

Record World/ R&B Album Category/ Top New Female Vocalist -1975

No.1 Donna Summer

Record World/ Most Promising Male Group -1975

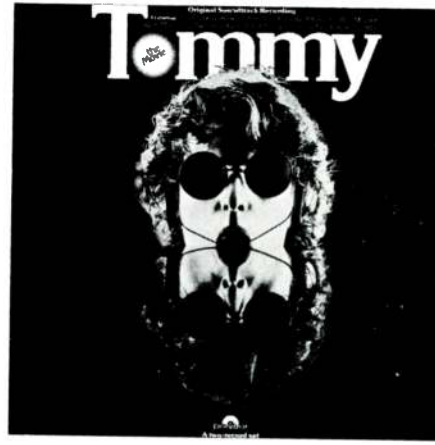
No.1 Kiss

redible Year!

Angel
John Baldry
Cameo
Einzelganger
Kiss
Hugh Masekela
Buddy Miles
Parliament
Greg Perry
Jeannie Reynolds
Larry Santos
Schloss
Margaret Singana
Sugar Cane
Donna Summer

The Image Is Getting Clearer.

Casablanca Records and Tapes/8255 Sunset Boulevard, Los Angeles, CA 90046/Telephone (213) 650-8300



1975 Record World Year

Top Album (Group)

1. **ONE OF THESE NIGHTS**
Eagles—Asylum
2. **THAT'S THE WAY OF THE WORLD**
Earth, Wind & Fire—Columbia
3. **RED OCTOPUS**
Jefferson Starship—Grunt
4. **THE HEAT IS ON**
Isley Brothers—T-Neck
4. **PHYSICAL GRAFFITI**
Led Zeppelin—Swan Song
5. **WISH YOU WERE HERE**
Pink Floyd—Columbia
6. **FIRE**
Ohio Players—Mercury
7. **NOT FRAGILE**
BTO—Mercury
8. **AWB**
AWB—Atlantic
9. **LOVE WILL KEEP US TOGETHER**
Captain & Tennille—A&M
10. **CHICAGO VIII**
Chicago—Columbia

Top Album (Single Artist)

1. **CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY**
Elton John—MCA
2. **ELTON JOHN'S GREATEST HITS**
Elton John—MCA
3. **HAVE YOU NEVER BEEN MELLOW**
Olivia Newton-John—MCA
4. **WINDSONG**
John Denver—RCA
5. **JOHN DENVER'S GREATEST HITS**
John Denver—RCA
6. **HEART LIKE A WHEEL**
Linda Ronstadt—Capitol
7. **BLOOD ON THE TRACKS**
Bob Dylan—Columbia
8. **BORN TO RUN**
Bruce Springsteen—Columbia
9. **BACK HOME AGAIN**
John Denver—RCA
10. **STILL CRAZY AFTER ALL THESE YEARS**
Paul Simon—Columbia

Top Male Vocalist

1. **ELTON JOHN**—MCA
2. **JOHN DENVER**—RCA
3. **BOB DYLAN**—Columbia
4. **BRUCE SPRINGSTEEN**—Columbia
5. **DAVID BOWIE**—RCA
6. **JOHN LENNON**—Apple
7. **GEORGE HARRISON**—Apple
8. **BARRY MANILOW**—Arista
9. **BARRY WHITE**—20th Century
10. **ALICE COOPER**—Atlantic

Top New Male Vocalist

1. **BRUCE SPRINGSTEEN**—Columbia
2. **FREDDY FENDER**—ABC Dot
3. **MORRIS ALBERT**—RCA
4. **GARY WRIGHT**—WB

Most Promising Male Vocalist

1. **BARRY MANILOW**—Arista
2. **DAN FOGELBERG**—Epic
3. **ROGER DALTRY**—MCA

Top Featured Vocalist

1. **PAUL McCARTNEY**—Capitol
2. **MARTY BALIN**—Grunt
3. **CHAKA KHAN**—ABC
4. **GLADYS KNIGHT**—Buddah
5. **THEODORE PENDERGRASS**—Phila. Intl.

Top Female Vocalist

1. **OLIVIA NEWTON-JOHN**—MCA
2. **LINDA RONSTADT**—Capitol/Asylum
3. **BARBRA STREISAND**—Columbia
4. **JONI MITCHELL**—Asylum
5. **JANIS IAN**—Columbia
6. **HELEN REDDY**—Capitol
7. **MINNIE RIPERTON**—Epic
8. **CARLY SIMON**—Elektra

9. **JUDY COLLINS**—Elektra
10. **JOAN BAEZ**—A&M

Top New Female Vocalist

1. **DONNA SUMMER**—Oasis
2. **NATALIE COLE**—Capitol
3. **PHOEBE SNOW**—Shelter

Most Promising Female Vocalist

1. **MINNIE RIPERTON**—Epic
2. **MELISSA MANCHESTER**—Arista

Top Male Group

1. **EAGLES**—Asylum
2. **BACHMAN-TURNER OVERDRIVE**—Mercury
3. **EARTH, WIND & FIRE**—Columbia
4. **CHICAGO**—Columbia
5. **ISLEY BROTHERS**—T-Neck
6. **LED ZEPPELIN**—Swan Song
7. **AWB**—Atlantic
8. **PINK FLOYD**—Columbia
9. **DOOBIE BROTHERS**—Warner Brothers
10. **AMERICA**—Warner Brothers

Top New Male Group

1. **K.C. & THE SUNSHINE BAND**—TK
2. **OUTLAWS**—Arista
3. **BAY CITY ROLLERS**—Arista
4. **KRAFTWERK**—Mercury
5. **ACE**—Anchor
6. **AMBROSIA**—20th Century

Most Promising Male Group

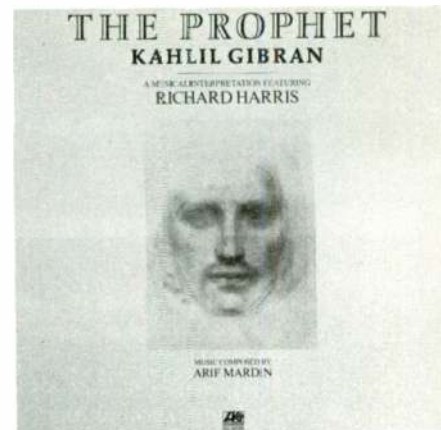
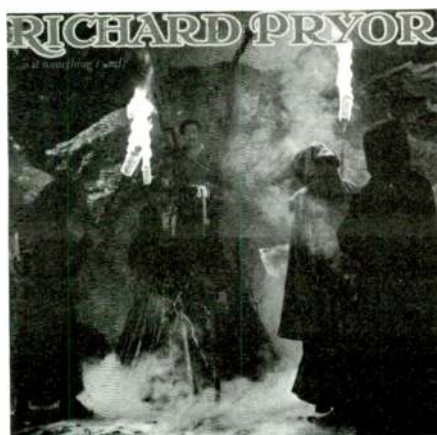
1. **KISS**—Casablanca

Top Female Group

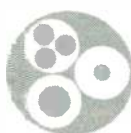
1. **LABELLE**—Epic
2. **THREE DEGREES**—Phila. Intl.

Most Promising Female Group

1. **THREE DEGREES**—Phila. Intl.



End Pop Album Awards



Top Duo

1. CAPTAIN & TENNILLE—A&M
2. CARPENTERS—A&M
3. LOGGINS & MESSINA—Columbia
4. SEALS & CROFTS—Warner Brothers

Top New Duo

1. CAPTAIN & TENNILLE—A&M
2. HAYWARD & LODGE—Threshold

Most Promising Duo

1. DARYL HALL & JOHN OATES—RCA

Top Vocal Combination

1. JEFFERSON STARSHIP—Grunt
2. WINGS—Capitol
3. FLEETWOOD MAC—Reprise
4. RUFUS—ABC
5. GLADYS KNIGHT & THE PIPS—Buddah

Top New Vocal Combination

1. SILVER CONVENTION—Midland Intl.
2. KOKOMO—Columbia

Most Promising Vocal Combination

1. RENAISSANCE—Sire

Top Instrumentalist

1. JEFF BECK—Epic
- RICK WAKEMAN—A&M

Top New Instrumentalist

1. VAN MCCOY—Avco

Most Promising Instrumentalist

1. ISAO TOMITA—Red Seal

Top Instrumental Combination

1. MFSB—Phila. Intl.

Top New Instrumental Combination

1. SUNSHINE BAND—TK

Top Orchestra

1. LOVE UNLIMITED ORCHESTRA—20th Century

Top Movie Soundtrack

1. TOMMY—Polydor
2. FUNNY LADY—Arista

Top Original Movie Soundtrack

1. MAHOGANY—Motown
2. LET'S DO IT AGAIN—Curton

Top TV Soundtrack

1. REALLY ROSIE—Ode

Top Comedy Artist

1. RICHARD PRYOR—Reprise
2. GEORGE CARLIN—Little David

Top Comedy Album

1. IS IT SOMETHING I SAID?
Richard Pryor—Reprise

Top Comedy Duo

1. CHEECH & CHONG—Ode

Top Original Cast Album

1. THE WIZ—Atlantic

Top Spoken Word Album

1. THE PROPHET
Richard Harris—Atlantic

Special Achievement

ELTON JOHN
BRUCE SPRINGSTEEN

Top Jazz Crossover

1. GROVER WASHINGTON, JR.—Kudu

Top R&B Crossover

1. EARTH, WIND & FIRE—Columbia

Top Disco Crossover

1. SILVER CONVENTION—Midland Intl.

Top Jazz Album

1. MISTER MAGIC—
GROVER WASHINGTON, JR.—Kudu

Top Male Jazz Artist

1. GROVER WASHINGTON, JR.—Kudu
2. RAMSEY LEWIS—Columbia
3. HERBIE HANCOCK—Columbia
4. STANLEY TURRENTINE—Fantasy
5. QUINCY JONES—A&M

Top New Male Jazz Artist

1. STANLEY CLARKE—Nemperor

Most Promising Male Jazz Artist

1. CHUCK MANGIONE—A&M

Top Female Jazz Artist

1. BOBBI HUMPHREY—Blue Note
2. ESTHER PHILLIPS—Kudu

Top Jazz Group

1. BLACKBYRDS—Fantasy

Top New Jazz Group

1. TONY WILLIAMS LIFETIME—Columbia

Most Promising Jazz Group

1. LONNIE LISTON-SMITH AND THE
COSMIC ECHOES—Flying Dutchman

Top Jazz Duo

1. GIL SCOTT-HERON AND
BRIAN JACKSON—Arista

Manager of the Year

IRV AZOFF
JOHN REID
JERRY WEINTRAUB

3M Revue in Casino Debut



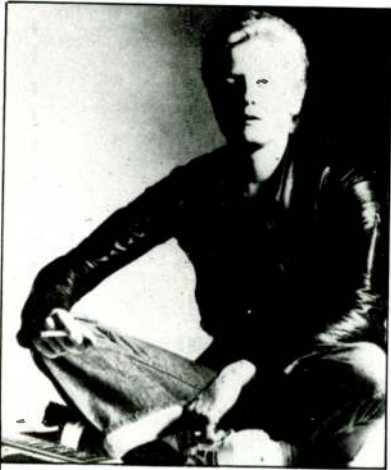
WMOT Productions and the newly-formed WMOT Records (to be distributed by Atlantic) kicked off their "3M Revue" shows starring Blue Magic, Major Harris and Margie Joseph with a night at Newark Symphony Hall, followed by a week at the Latin Casino in Cherry Hill, New Jersey. On opening night at the Latin Casino, Atlantic and WMOT executives greeted the artists backstage. Shown (from left): Atlantic Records president Jerry Greenberg and senior vice president of marketing Dave Glew, WMOT's Alan Rubens, Margie Joseph, WMOT's Steve Bernstein, and Atlantic Records vice president of national pop promotion Dick Kline.

London Sets Special Five Album Release

NEW YORK—London Records will rush release, for year-end-delivery, a special five album international release highlighted by "The Best Of The Black Watch," by the Pipes and Drums and Regimental Band of the Black Watch and "The Best Of The Royal Marines" by the Band of Her Majesty's Royal Marine Comandante Forces. The release of the "best of" albums will coincide with a joint, nine week, 44 city bicentennial tour of the U.S. by the two marching bands.

Three Others

Rounding out the release are "Flamenco!" by El Sali and his Ballet Espagnol; "Accordion On The Left Bank," by Michel Samson and his Orchestra; and "The Happy Wanderer And Other German Favorites," by The Schaumberger Marching Singers and Orchestra.



**THIS IS A
TEASER AD**

UA Announces New Album Release

LOS ANGELES—Al Teller, president of United Artists Records, has announced the company's December 29 album release, comprising product on United Artists and on Blue Note, UA's progressive soul label.

The United Artists release consists of "Beast from the East," Mandrill's second album for the label, co-produced by Stevie Wonder cohort Malcolm Cecil; "Mariah," the debut album from the Chicago rock group currently living in California; Ferrante and Teicher's "The Spirit of 1776," a bicentennial offering by the veteran piano men, and debut albums from soul-pop groups "Brass Construction" and "Hidden Strength," both pop and disco entries. Blue Note is repre-

Pirate Fined

SHREVEPORT, LA. — After pleading guilty in Federal District Court here to eight counts of copyright infringement involving the unauthorized duplication of sound recordings, Albert T. Bell, doing business as B&B Sales, was fined \$1,000 on each count. Payment of the fines on the last two counts was suspended pending satisfactory completion of a two-year probation period.

About 50,000 pirated tape recordings and a quantity of labels seized earlier this year by FBI agents were ordered by the Court to be destroyed. Bell had also been ordered to buy back the pirated tapes he had sold that were still in the inventory of his customers. Authorities indicated that such re-purchases to date totaled around \$19,000. These re-purchased tapes have also been ordered destroyed.

WFO Publishing Heads Meet in L. A.

LOS ANGELES — A series of meetings between Wes Farrell Organization publishing heads from New York, London and California are underway in Los Angeles. WFO president Steve Bedell announced plans for further expansion of the WFO's publishing interests and said that WFO's publishing arm had achieved a 500 percent growth during 1975.

Jay Warner, director of east coast operations for WFO music publishing, reported the 500 percent increase in 1975 was due to WFO published songs which were recorded by artists such as Bobby Vinton, the Four Tops, Tommy Bolin, Flash Cadillac, the James Gang, Johnny Russell, the Heywoods, Julie Budd, Tony Orlando & Dawn, Esther Phillips, Lynyrd Skynyrd, Nigel Olsson, Philly Devotions, Manhattans, Persuasions, Evie Sands and Ray Thomas. All

of the WFO songs were recorded on a variety of labels, not including Chelsea Records, WFO's independent record company.

Norman Harris, Barry Manilow, Evie Sands, Scott & Deyer, Kenny Nolan, Levine & Brown, Janssen & Hart, Brian Cadd, Adam Miller, Mitch Murray & Peter Calender and Vic Thomas are among the songwriters who provided the material for the WFO-published hits.

Bedell said that the publishing division of WFO is not content with a "wait and see" attitude, but are more concerned with direct communications on a day-to-day basis between their various offices. To better direct and guide the overall internal workings of the publishing division, Bedell has recently relocated the head office to Los Angeles.

Blaine Thompson Co. Opens L.A. Office

LOS ANGELES — The Blaine Thompson Company, an advertising agency in the entertainment field, has opened a Los Angeles office located at 6300 Wilshire Blvd.

Richard H. Debnam, a vice president with Blaine Thompson, will head up the California office with Bill Brown as art director and Betsy Gehman as administrative assistant.

The opening of the Los Angeles branch is the second phase of a major expansion program that began with the creation of the first Blaine Thompson branch outside New York City, Blaine Thompson of Boston.

People's Choice Gold

NEW YORK—TSOP recording artists People's Choice's single, "Do It Any Way You Wanna," has been certified gold by the RIAA.


Monument's New Quarters



Monument Records has recently moved into new offices on 16th Avenue S. at 21 Music Square East in Nashville. The building, which features plush offices decorated by Boyce Grindstaff Interiors, Forest City, North Carolina, and Laura Foster, wife of Monument Records president Fred Foster, now houses the entire staff and operation of Monument. With the move Monument Records joins Music Row for the first time since they moved to the Nashville area in 1960.

To all of our friends
who helped make 1975
a fine year—

Thank You.



FRANK BARSALONA, PRESIDENT

PREMIER TALENT ASSOCIATES, INC. 888 SEVENTH AVENUE, NEW YORK, N.Y. 10019 - TELEPHONE (212) 767-4300

ALBUMS RELEASED 1975

ACE • BABE RUTH • MAGGIE BELL • BLACK OAK ARKANSAS
BLACK SABBATH • BROWNSVILLE STATION • EARTH, WIND & FIRE
EMERSON, LAKE & PALMER • JOHN ENTWISTLE'S OX • FOGHAT • PETER DINKLAGE
J. GEILS BAND • GENTLE GIANT • GOLDEN EARRING • HEAD EAST
HUMBLE PIE • JAMES GANG • JETHRO TULL • LABELLE
ALVIN LEE & CO. • LITTLE FEAT • L.T.D. • DAVE MASON
MONTROSE • ROGER MOON • MOUNTAIN • MYLON
POCO • POUSETTE-DART STRING BAND
PFM (PREMIATA FORNERIA MARCONI) • PROCOL HARUM
ROXY MUSIC • SANTANA • SLADE • STAMPEDERS
RUBY STARR & GREY GHOST • STEELEYE SPAN • SUPERTRAMP
LIVINGSTON TAYLOR • 10 c.c. • TEN YEARS AFTER • THE WHO
TOOTS & THE MAYTALS • TRAFFIC • ROBIN TROWER • UFO
RICK WAKEMAN • WEATHER REPORT • LESLIE WEST BAND
EDGAR WINTER • JOHNNY WINTER
GARY WRIGHT • YES

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Stephen Diener on ABC's International Growth

By ELIOT SEKULER



Steve Diener

■ Steve Diener, named president of ABC Records' international division earlier this year, has spent the past six months thoroughly restructuring that company's foreign affiliations. Diener had spent the four years prior to joining ABC at CBS International, where he headed European marketing operations from European headquarters in Paris. Previously he was with Columbia Records in New York. In this Dialogue, Diener discusses ABC's global expansion, the firm's new approach to the international

record industry and his views on the overseas markets upon his return to the States. Diener, an American, has lived outside of the United States in South America, Europe and Canada, is fluent in six languages and widely travelled. He has spent most of his career in the international business, involved in many areas from promotion, sales, marketing to manufacturing and distribution.

Record World: ABC Records' international affiliations have been almost completely restructured in the recent months. Can you describe the concept that you've put into effect and the other changes that you hope to implement in the coming months?

Steve Diener: When I came to ABC about six months ago, we began to attack the company's objective to rapidly increase our overseas markets. In order to achieve that growth, we would be best off in getting away from the kind of one-company affiliation we had previously been involved with throughout most of the world. Because each market is unique in its own way, we looked for the best company—generally an independent firm—in each market. Some of them are giant operations and some of them are very, very small but very aggressive and very much in touch with the business in their market. Of course Anchor Records, which is wholly owned by ABC, remains our operation in the United Kingdom.

RW: What were your criteria in selecting an affiliate?

Diener: What we looked for were companies that had had success with either local repertoire or with product licensed by smaller American labels. It was important that the companies we would affiliate with had no competing catalogues because ABC's catalogue is really tremendous and is growing at a rapid pace. Any company with too much similar product is going to represent considerable duplication within their own structures. I would say that I've communicated with over 150 foreign companies and visited with about 90 of them. We finally reached agreements with what I consider an all-star team, a group of companies which enjoy a great deal of respect in their own market and are extremely enthused in dealing with ABC. There are basically two ways to handle licenses. One is to just sign a contract, receive a good deal of money up front and then wait to see if your licensee makes hit records out of your product. The other is to find a company that needs to sell your music and work very closely with them. Often these are firms whose obtaining a major U.S. label can change the entire image, profit and structure of their operation. Very often that means helping to provide concentrated promotion on your top acts and comprehensive re-packaging of your catalogue since a lot of product that does not sell in the United States can still be sold overseas. Often, you've got to change the titles and the cover art to suit local tastes but there is a continued regular demand in this area.

RW: Considering the enormity of ABC's catalogue, would it be worthwhile to have wholly owned companies overseas?

Diener: Yes. Also the way we've structured our agreements with many of our foreign affiliates, there is a good chance that, along the way, we could become partners. The first step, though, was to establish our affiliation with the foreign independents who control their own future. In the last few years, some American companies

have been very anxious to open up their own operations and have not been too successful. Therefore I think our initial objective for us to go with successful locals is logical. The companies that I'm referring to as independents are quite different in size. The largest that we've signed with are Ariola in Holland, Belgium, Austria, Switzerland and Germany and Nippon Columbia in Japan. On the other hand, we are soon concluding deals with smaller firms who, because of their association with ABC, will be among the largest companies in their markets.

RW: To what extent will the licensor-licensee relationship be reciprocal? In addition to supplying your foreign affiliates with ABC product, will you be looking for them to supply ABC with foreign product?

Diener: I would say that most of our licensees will be making material available to us. There's a lot of music out there and, unfortunately, this is one of the most overlooked areas in the U.S. industry. There are a lot of songs of foreign origin that are recently doing well as seen in the last U.S. charts and there's always a lot of material over there that could be adapted for U.S. markets, especially instrumentals. I would say that in the next six months, we'll have established offices outside the U.S.A. that will facilitate, with their first-hand knowledge, the handling of that type of activity. The most important initial step, though, is to first establish relationships with foreign firms that will give our American and British product further exposure.

RW: To what extent will the packaging of ABC product differ from market to market overseas?

Diener: I think that packaging is crucial in overseas markets. If you were to go into a men's clothing store in Italy, for example, you'd find items that simply can't be found in even the most full-line import American clothes shop. It's a matter of tastes differing, often drastically, from one market to another. In packaging you see this in logos, graphics, anything usually in print. There are many companies that don't like to involve themselves in that type of custom-tailoring of their product. When their affiliate calls to say that a certain cover won't work in a specific market, they'll say it's impossible to change it for aesthetic/contractual reasons. Realistically, on the scene personnel are usually very qualified to determine what packaging is suitable for their market; they live there. It is important to note that we are not talking about current releases, but repackaging.

The nature of the international business is such that you can move very quickly, much moreso, I think, than in the domestic business.

As to what extent packaging tastes vary, I would say that the common market countries are similar, and because of trans-shipping and the way the economy is structured over there, you've got to go with basically the same cover. Europe has similar packaging requirements and the Orient is different altogether. In the Orient, they usually demand very precise photography on their covers; you would tend to use fewer abstract illustrations. I feel the key to packaging new artists overseas lies in exposing the artist and establishing a personal identity for him. Except for the highest echelon of superstars, the opportunity for exposure is not as great outside of this country. When people buy an album, they want to know who the artist is and what he, she or they look like. They need more to relate with.

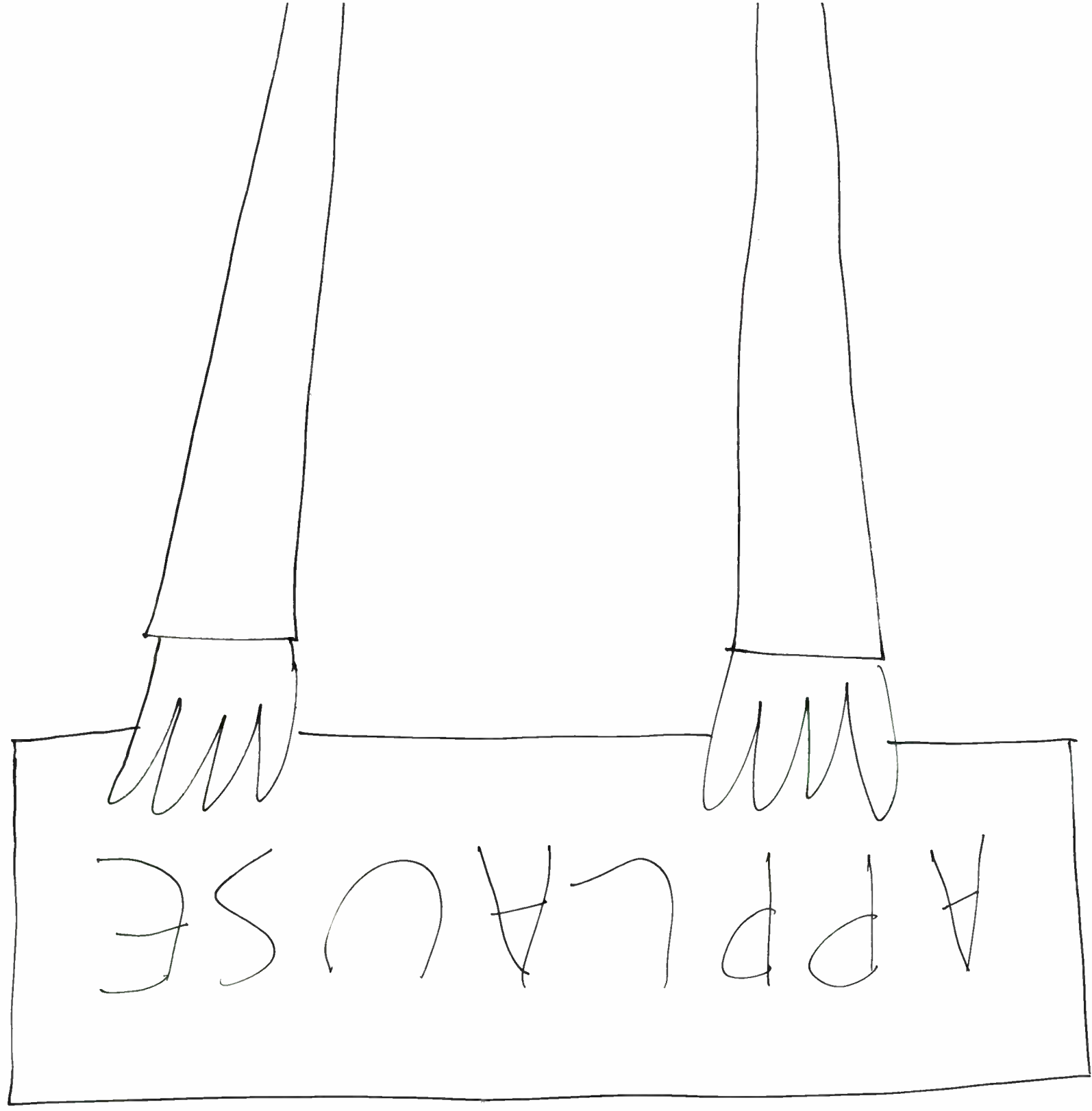
RW: How much more expensive are records overseas?

Diener: Records are generally sold for twice the price that's paid in the United States and I'm not talking about suggested list price, but what you pay. This is the key to the entire retail climate outside the U.S. and Canada. You're asking the public to buy a record by an artist who is never or rarely performing in that market, and who receives maybe one-tenth the airplay that he could possibly get in the States and as the record is \$6 to \$9 the sale becomes more selective.

(Continued on page 68)

Thanks from A&M Records
and our award-winning artists:

Gene Barry
Captain & Tennille
Carpenters
Gunnay Jones
Chuck Mangione
The O'Jays Mountain Dancers
Rick Wakeman



THE COAST

By BEN EDMONDS



■ THE FIRST ANNUAL COAST YEAR-END AWARDS COLUMN: Elsewhere in this issue you'll be dazzled by the official RW awards, based largely on sales accomplishments during the past year. The COAST awards, however, take into consideration only one factor: me. I don't claim that any of these record selections constitute the "best." I have no idea what that means. If some of the selections seem odd (David Blue makes it, for example, but the Who album doesn't, and

several of the singles never even made the charts), it's because the big boys get enough coverage everywhere else. I'd much rather that you discovered something good that might've slipped past you in the last 12 months. And besides, if you asked me for lists again tomorrow, they'd probably turn out to be completely different.

ALBUMS: 1) "Born To Run," Bruce Springsteen 2) "Fleetwood Mac" 3) "Venus & Mars," Wings 4) "Blood On The Tracks," Bob Dylan 5) "Horses," Patti Smith 6) "Daryl Hall & John Oates" 7) "Nils Lofgren" 8) "Siren," Roxy Music 9) "Desolation Boulevard," Sweet 10) "Natty Dread," Bob Marley & Wailers 11) "Eric Carmen" 12) "Fear," John Cale 13) "Country Life," Roxy Music 14) "The Tubes" 15) "Tonight's The Night," Neil Young 16) "Captain Fantastic," Elton John 17) "One Of These Nights," Eagles 18) "Illegal, Immoral & Fattening," Flo & Eddie 19) "Ian Hunter" 20) "Nighthawks At The Diner," Tom Waits 21) "Stars," Cher 22) "Com'n Back For More," David Blue 23) "Atlantic Crossing," Rod Stewart 24) "Indiscreet," Sparks 25) "Hearts," America.

SINGLES: 1) "Born To Run," Bruce Springsteen 2) "Philadelphia Freedom," Elton John 3) "Ballroom Blitz," Sweet 4) "When Will I Be Loved," Linda Ronstadt 5) "Love Is The Drug," Roxy Music 6) "How Long," Ace 7) "Fox On The Run," Sweet 8) "One Of These Nights," Eagles 9) "This Will Be," Natalie Cole 10) "No Woman No Cry," Bob Marley & Wailers 11) "Junior's Farm," Wings 12) "Over My Head," Fleetwood Mac 13) "I'm On Fire," Dwight Twilley Band 14) "Only One Woman," Nigel Olsson 15) "Listen To What The Man Said," Wings 16) "Saturday Night," Bay City Rollers 17) "Sweet Emotion," Aerosmith 18) "Camellia," Hall & Oates 19) "Nights On Broadway," Bee Gees 20) "Rebecca," Flo & Eddie 21) "Back It Up," Nils Lofgren 22) "Golden Years," David Bowie 23) "SOS," Abba 24) "Saturday Night Special," Lynyrd Skynyrd 25) "All By Myself," Eric Carmen.

DREAM BAND: Drums—Mick Fleetwood; Bass—Paul McCartney; Acoustic guitar—Freddy Tackett; electric guitar—Nils Lofgren; keyboards—Roy Bittan; male vocalist—Don Henley; female vocalist—Christine McVie; horns—Clarence Clemmons & Andy MacKay (tie); handyman—Andrew Gold.

PRODUCER OF THE YEAR: George Martin; COMEBACK OF THE YEAR: Fleetwood Mac; COMEDY ALBUM OF THE YEAR: "Is It Something I Said?" Richard Pryor, "A Star Is Bought," Albert Brooks (tie); ALBUM COVER OF THE YEAR: "Siren," Roxy Music; LIVE ATTRACTIONS: 1) Bruce Springsteen 2) The Tubes 3) Fleetwood Mac 4) Elton John 5) Patti Smith; STUDIO ATTRACTIONS: 1) Electric Light Orchestra 2) 10cc 3) Wings 4) Steely Dan 5) Beach Boys (wishful thinking); MOST PROMISING: 1) Nils Lofgren 2) Eric Carmen 3) The Tubes 4) Michael Fennelly 5) Dwight Twilley Band; MOST APPEALING FAD OF THE YEAR: Reggae; LEAST APPEALING FAD OF THE YEAR: Disco music.

WARNING: This might not be exactly what you'd expect a proper year-end review to be. It makes not the slightest attempt to be comprehensive; anything that important you can damn well remember for yourselves. I won't play executive musical chairs. There is not even a single mention of childbirth. If it seems slightly frivolous, that might be because it was intended to be slightly frivolous. You don't want to have to take 1975 seriously, do you? I didn't think so. Thank God it's over.

JANUARY: The year begins with Elton John in the No. 1 singles spot with "Lucy In The Sky With Diamonds." Apart from being a slot that Elton will spend enough time filling in 1975 to qualify for his pension, it is amazingly also the first time that a Lennon-McCartney copyright has gone to No. 1, by a performer other than The Beatles or its fragments. If you don't believe us, look it up yourself... After confirming that Mick Taylor had left the Rolling Stones, Mick Jagger was quoted as saying "No doubt we can find a brilliant 6'3" blond guitarist who can do his own makeup." Immediate speculation

(Continued on page 42)

Gold for H, JF & R



Playboy recording artists Hamilton, Joe Frank & Reynolds recently received their first—and the label's first—gold record for their single "Fallin' In Love." Playboy executive vice president Tom Takayoshi makes the presentation. Pictured are, from left (standing), Alan Dennison, Takayoshi and Dan Hamilton. Seated are Joe Frank Carello and the group's manager, Joel Cohen of Kudo III.

Jac-Blue Seas Moves

■ LOS ANGELES—The Bacharach/David catalogues, Jac Music Company, Inc. and Blue Seas Music, Inc., have moved to 6430 Sunset Boulevard, Suite 912, Hollywood, California. Jim David, formerly of Lanners Roberts will be heading up the companies. Working with him will be Kathie Carey, former assistant to Richard Perry.

ABC Promotes Friedman

■ NEW YORK—Larry Friedman has been named to the position of assistant to the director of promotion, New York area for ABC Records, and will report directly to Mickey Wallach. Friedman had previously been at ABC Records as publicity coordinator and also had been the assistant to the head of the music department at the public relations firm of Solters and Roskin, Inc.

Screen Gems—Col Pacts Melissa

■ NEW YORK—Lester Still, president of Screen Gems-Columbia Music, has announced that the company has acquired the worldwide administration rights to Melissa Manchester's publishing operation, The Rumanian Pickleworks Music Co. Under the terms of the agreement, negotiated by Irwin Z. Robinson, vice president and general manager of Screen Gems-Columbia Music, Steve Tenenbaum of Eichler, Tenenbaum & Co., and Larry Brezner, Ms. Manchester's husband and manager,

Screen Gems' involvement will begin with the songs contained in Ms. Manchester's upcoming Arista album as well as four songs from her most recent album, "Melissa."

In addition to the domestic and foreign administration rights, Screen Gems has also acquired print rights to the catalogue as well as the exclusive rights to reproduce Ms. Manchester's name and likeness in connection with personality folios that will be produced and distributed by Columbia Pictures Publications.



Pictured with Melissa Manchester are (standing from left) Larry Brezner, her husband and manager; Danny Davis, vice president-national promotion, Screen Gems-Columbia/Colgems Music, and (foreground, from left) Lester Still, president of Screen Gems-Columbia and Irwin Z. Robinson, vice president and general manager.

MCA Proudly Congratulates All Of Our "Talented" 1975 Award Winners.

MCA
RECORDS

Elton John

Olivia Newton-John

MCA
RECORDS

Gus Dudgeon

Neil Sedaka

Conway Twitty

Lynyrd Skynyrd

Jaws

MCA
RECORDS

Roger Daltrey

Cal Smith

Tanya Tucker

Loretta Lynn & Conway Twitty

MCA
RECORDS

John Reid

Art Garfunkel: Musical Warmth and Depth

■ NEW YORK—Who would have thought that an association begun at P.S. 164 in Forest Hills would have led to the emergence of two full-fledged superstars? Start from that premise; jump ahead to 1957 and the formation of Tom & Jerry (lest we forget "Hey Schoolgirl!"); take one giant step forward to one of the most influential duos of the '60s—Simon & Garfunkel—both of whom have now firmly established themselves as potent musical forces on solo levels as well. With Art Garfunkel currently out with his second solo album, "Breakaway" having followed "Angel Clare" chronologically, he has made it clear to all that his singing and interpretive techniques rate him a special spot among the vocal talents of our time.

But back to the beginning for a bit. In reference to the early musical union of the two, Garfunkel stated in a recent interview: "Paul always had a wierd sense of humor. One particularly nasty joke he cracked disrupted the entire class, and got us both on detention. Paul brought his guitar to school and we would sing every day." Later on, after college days, the two gained a certain amount of recognition in England, where they lived for awhile. Then, in 1965, "Sounds of Silence" was released in the US, and paved the way for countless hits to come. As a matter of fact, as a duo they now have seven gold albums to their credit. During those days many felt that Garfunkel's ability to interpret experiences on such a personal yet universal level is what drove those songs ahead of being mere sentimental expressions into the classic category. His rendition of "Bridge Over Troubled Water" can best be described as breathtaking. It may also be noted that the aforementioned album won the duo six Grammy Awards.

The film world took Garfunkel's attention for a bit, with two com-

PELLING performances in "Catch-22" and "Carnal Knowledge," among others. As a solo artist, Garfunkel's renditions of songs the likes of "Traveling Boy" (by Roger Nichols and Paul Williams) and "All I Know" (by Jimmy Webb) sparkled his "Angel Clare" set. His "Second Avenue" single (which has not as yet been included on any album collection) showed how he, as a solo artist, delves into a song and strikes an emotive yet mass-appealing pose. And now, with the release of "Breakaway," Garfunkel has displayed his ability to add yet further dimension to already established nuggets—"I Believe (When I Fall In Love It Will Be Forever)," the Beach Boys' "Disney Girls" and "I Only Have Eyes for You" among those cited examples. The warmth and depth that Garfunkel alone can add to a song has proven to an ever-growing phenomenon.

Roberta Skopp

Gordon Joins Spooone & Cooga

■ LOS ANGELES—Sonny Gordon has joined Spooone and Cooga Music Corporation as professional manager, it was announced by the heads of the company, Pat Boone and Jack Spina. Gordon, who was previously with Quincy Jones and Bobby Scott's firm, Josco Music, will now represent Spooone (ASCAP) and Cooga Music (BMI) in publishing.

WNJR Gospel Show

■ NEWARK, N.J.—Radio station WNJR is having its first annual All-Star Christmas show of inspirational music on Friday, December 26 at Symphony Hall in Newark.

On the bill for the show are the Gospel Keynotes, Rev. Cleophus Robinson, Rev. Isaac Douglas, the Supreme Angels and the 21st Century Singers, all on the Nashboro/Creed labels.

WXLO's 'Silver' Gold



Radio station WXLO presented its own gold record to "Fly, Robin, Fly" by Silver Convention when the Midland International Records single, distributed by RCA, hit the number one play spot at the station. Shown at the presentation scene are, from left: Steve Greenberg, RCA Records New York promotion manager; Harry Spero, Midland's promotion manager, who accepted the plaque; WXLO promotion director Lee Douglas; Gloria Ehrenfeld, music director WXLO; DJ Steve Weed; DJ Paulie; Dennis Reidy, assistant music director; and DJ Cary Pall.

Paul Simon:

A Continuous Musical Maturation

■ NEW YORK — "Bridge Over Troubled Water" having epitomized the sound and emotional intensity that spoke for a generation, Paul Simon and Art Garfunkel set out to pursue solo careers. Simon, the writer/musician/singer/guitarist, was able to draw on new sources for musical expression without losing what became, over nearly a decade, a highly characteristic identity.

Breadth Expanded

With his first solo Columbia album, "Paul Simon," any doubt as to his ability to go it alone was dispelled. Opting for a broad spectrum of vocal, instrumental and rhythmic styles, "Paul Simon" included the talents of noted jazz violinist Stephane Grappelli, a Jamaican reggae ensemble and Los Incas, the latter a Chilean instrumental group that has recorded under the name Urubamba. On the second solo effort, "There Goes Rhymin' Simon," this breadth was further expanded through the inclusion of gospel group the Dixie Hummingbirds, a Muscle Shoals rhythm section and arranger / instrumentalist Quincy Jones.

It was from "Rhymin' Simon" that Paul's first solo single success was drawn, "Kodachrome," a song whose hook and chorus placed Simon back at the center of popdom's radio stage. Perhaps even more potent, however, in terms of personal statement, was another track from that album, "American Tune."

Live Set

There followed a live album, recorded during Simon's cross-country tour in 1973. Performing with Urubamba and the Jessy Dixon Singers (another gospel group), the lp captures the spirited enthusiasm that marked that tour. Included are songs spanning Simon's career (with

Garfunkel and as a soloist) as well as some previously unrecorded material. And, among the other major single successes during the "Rhymin'"/"Live" period were "Me and Julio Down By the Schoolyard" and "Loves Me Like A Rock."

Most recently, Simon came forth with "Still Crazy After All These Years," a collection of all new songs that bespeaks a continued maturing process in all phases of his creative talents. Perhaps most special is the inclusion of a new Simon & Garfunkel offering, "My Little Town," a song the two performed together when Simon hosted NBC-TV's "Saturday Night Live," and during some surprise visits from Garfunkel during Simon's recent North American tour. There was also the Simon/Phoebe Snow/Jessy Dixon Singers combined effort on "Gone At Last." "Fifty Ways To Leave Your Lover" is his latest single, bulleted at 60 on this week's Singles Chart while "Still Crazy" continues a healthy Album Chart-life in the number 12 position in its ninth week on the chart.

Ira Mayer

MCA Sets Release

■ LOS ANGELES—Rick Frio, MCA vice president of marketing, has announced the albums set for release in December, 1975.

Kenny Starr leads the list with the lp "The Blind Man In The Bleachers." This is Kenny Starr's debut MCA lp and it features the title song, his smash hit single, "The Blind Man In The Bleachers" (by Sterling Whipple). Singer / songwriter / guitarist Kenny Starr began performing with Loretta Lynn and Conway Twitty after winning a talent contest and Kenny now travels as part of Loretta's show. Starr's lp was produced by Snuffy Miller.

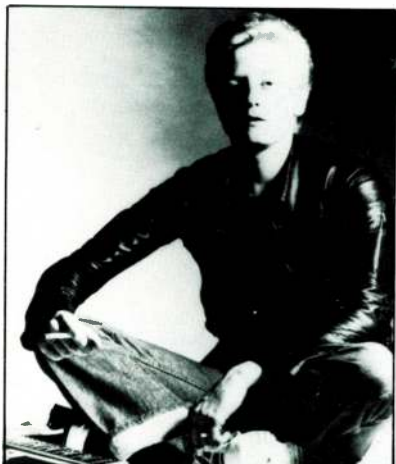
Conway Twitty also has an lp, titled "Twitty," set for December release. This album features the single releases "This Time I've Hurt Her More Than She Loves Me" (by Earl Conley and Mary Larkin) and "Jason's Farm" (by John Adrian). "Twitty" was produced by Owen Bradley.

The third album to be released by MCA this month is "Music From The Original Motion Picture Soundtrack 'The Hindenburg.'"

The albums will be backed with full marketing, promotion and sales campaigns.

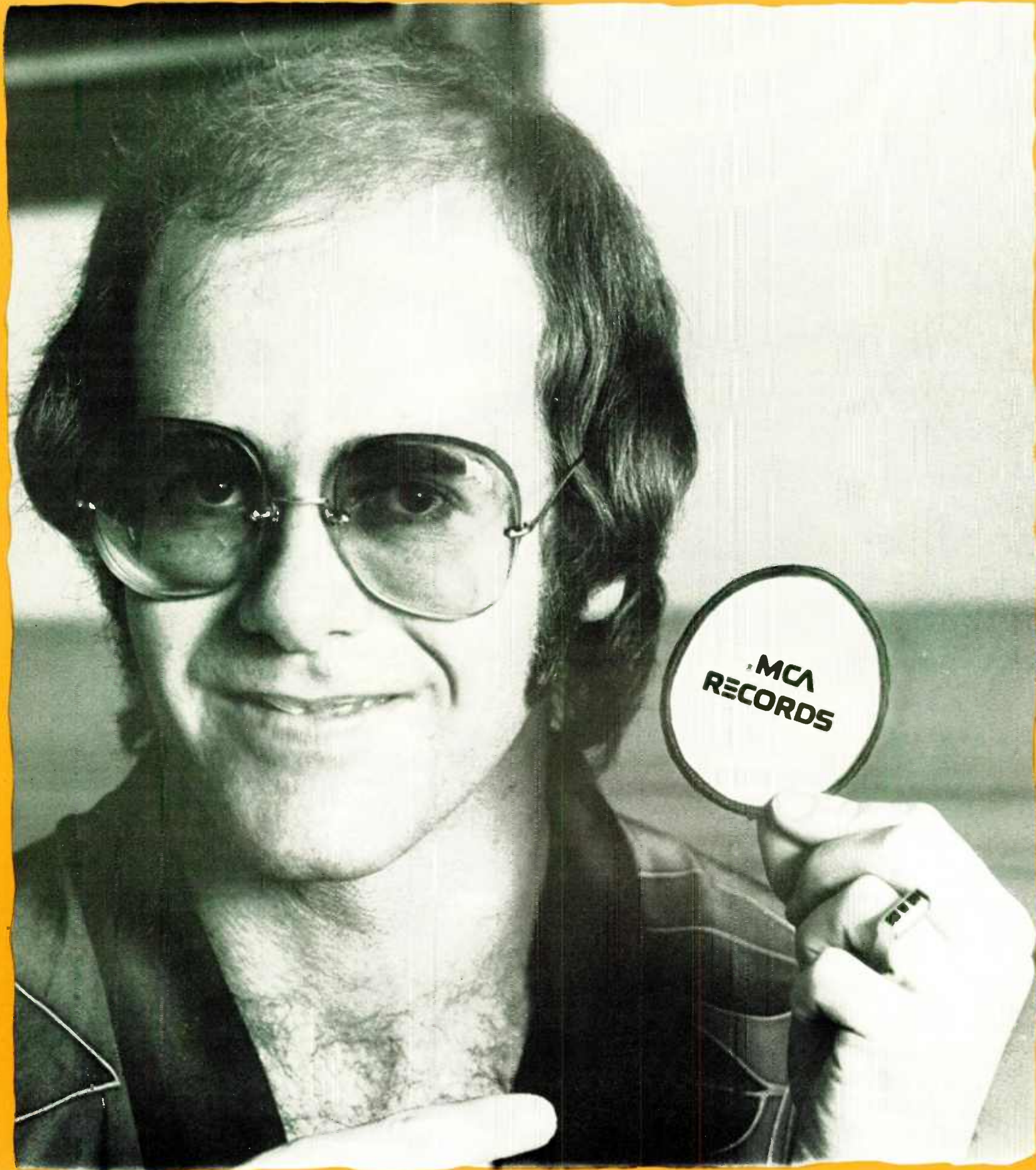
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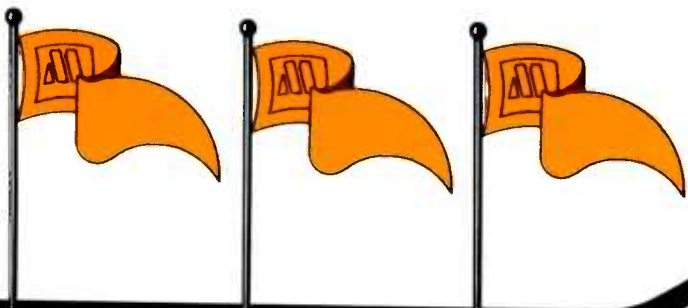


**THIS IS A
TEASER AD**

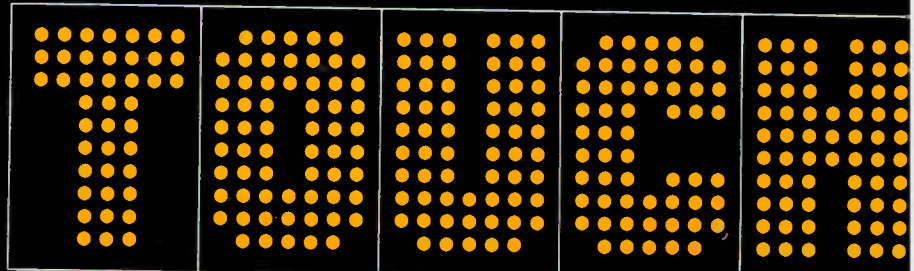
To MCA Records (U.S. & Canada)
Thank you for being the best.



Love
E. Howard



THE MOTOWN MEAN SCORE



Albums:



MAHOGANY
Original Motion Picture Soundtrack
By: Diana Ross
M6-858S1



WHO I AM
By: David Ruffin
M6-849S1



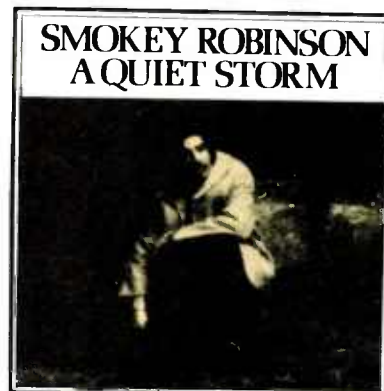
CITY OF ANGELS
By: The Miracles
T6-339S1



MOVIN' ON
By: The Commodores
M6-848S1



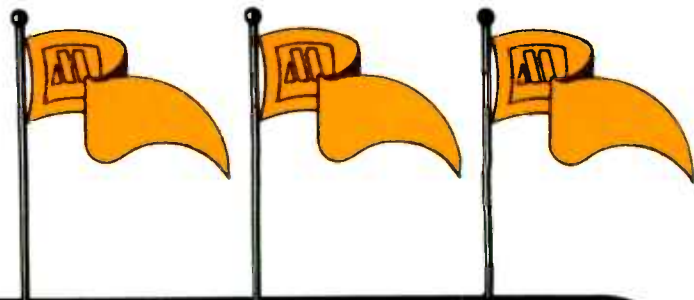
HOUSE PARTY
By: The Temptations
G6-973S1



QUIET STORM
By: Smokey Robinson
T6-337S1

Motown's 1975 4th Quarter Was Its Best In History. Watch Out For 1976!

MACHINE-4th QUARTER BOARD



Singles:



"Theme From Mahogany
(Do You Know Where You're Going To)"
By: Diana Ross
M-1377



"Walk Away From Love"
By: David Ruffin
M-1376



"Love Machine"
By: The Miracles
T-54262



"Sweet Love"
By: The Commodores
M-1381



"Quiet Storm"
By: Smokey Robinson
T-54265



"Happy"
By: Eddie Kendricks
T-54263

MOTOWN IS DEDICATED.



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THE SUNSHINE BAND — TK 1018

ROCK YOUR BABY (prod. by H. W. Casey & R. Finch) (Sherlyn, BMI)

The prolific pens of H.W. Casey and R. Finch had one of the biggest disco hits of last year with this song which could also score well in its instrumental version.

OZARK MOUNTAIN DAREDEVILS — A&M 1772

IF I ONLY KNEW (prod. by David Anderle) (Lost Cabin, BMI)

Group with a knack for combining country and rock stylings offers a bouyant track that could prove to be their biggest hit since "Jackie Blue."

B. T. EXPRESS — Roadshow RD 7005 (Scepter)

CLOSE TO YOU (prod. by Jeff Lane) (U.S. Songs/Blue Seas/Jac, BMI)

A deviation from their stomping, high energy express sound, this group takes the Bacharach-David tune and does well by this soft, genteel arrangement.

JESSI COLTER — Capitol P 4200

IT'S MORNING (AND I STILL LOVE YOU) (prod. by K. Mansfield & W. Jennings) (Baron, BMI)

The lady who scored with "I'm Not Lisa" takes a basic country sound and accents it with pop overtones to give her an easily programmable pop single.

HEAVEN & EARTH — GEC GE 1000 (20th)

I CAN'T SEEM TO FORGET YOU (prod. by Clarence Johnson) (20th Century/Jason Sean, ASCAP)

First record on the new 20th Century custom label offers a fine mix of vocals over an electrified pulse of guitars. A song that won't be easy to forget.

CHICAGO GANGSTERS — Gold Plate G 1949

I CHOOSE YOU (prod. by Mac Prod.) (Jobete, ASCAP)

This Willie Hutch tune proves the perfect vehicle to give this group disco play. Spoken word intro leads into the heart of this standout ballad.

JIMMY JAMES & THE VAGABONDS —

I AM SOMEBODY (prod. by Biddu) (Chappell, ASCAP)

"You don't stand a chance if you can't dance," the group proclaims, and with sounds like this, you just won't be able to sit still. A beautiful Biddu production.

STEVE HARLEY AND COCKNEY REBEL — EMI P 4201 (Capitol)

MAKE ME SMILE (prod. by S. Harley & A. Parsons) (Buddah, ASCAP)

While the English singer has thus far failed to make any kind of substantial impact here, this Ian Hunter sounding tune could be his ticket.

WILLIE NELSON — Columbia 3 10275

REMEMBER ME (prod. by Willie Nelson) (4 Star, BMI)

Willie's "Blue Eyes Crying In The Rain" finally broke the pop barriers. Here he follows his hit with this shuffling, accessible for pop play tune from his lp.

PAPA JOHN CREACH & THE MIDNIGHT SUN — Buddah BDA 509

I'M THE FIDDLE MAN (prod. by Eddie Martinez) (Pearly Shell/Slyvakian, BMI)

Papa John's new energized band lays down a funky foundation as he takes off on a whirling fiddle excursion. Song is this fiddle man's theme music.

JOE THOMAS — Groove Merchant GM 1035

MASADA (prod. by Sonny Lester) (Music of the Times, ASCAP)

A shimmering disco polish is applied to this brisk, percussive offering. Crisp guitars and a tasty tenor break provide the bounce. Should get some r&b play.

CHARLEY PRIDE — RCA PB 10455

THE HAPPINESS OF HAVING YOU (prod. not listed) (Contention, SESAC)

Charley's latest, which is streaking its way up the country charts, also warrants some pop consideration. This premier artist has put it all together once again.

PHILLIP & LLOYD (THE BLUES BUSTERS) — Scepter S 1243

BABY I'M SORRY (prod. by Hinds/James) (Sheila, BMI)

This veteran reggae vocal group from Jamaica flexes its muscles with this r&b sizzler which was produced under the direction of local reggae hero Byron Lee.

JEAN-CLAUDE BORELLE & HIS ORCHESTRA — London 5N 228

DOLANNES MELODIE (prod. not listed) (Burlington, ASCAP)

A song where simplicity and delicacy combine to grab your attention, this instrumental from France sounds not unlike the recent Bolling/Rampal set.

ROGER WHITTAKER — RCA PB 10447

DURHAM TOWN (THE LEAVIN') (prod. by Dennis Preston) (Arcola, BMI)

Tune from Roger's "New World In The Morning" set is an exquisitely arranged ballad. Roger, sounding like Gordon Lightfoot, delivers a sincere vocal.

ALL POINTS BULLETIN BAND — LCR 10102

SEXY WAYS-PRETTY LEGS PT. 1 (prod. by Leon E. Stewart Sr.) (Soul Sound, BMI)

A brassy arrangement reverberates over percolating percussion and this Washington band takes off with a disco-type tune reminiscent of Kool and the Gang.

OHIO PLAYERS — Mercury 73753

HAPPY HOLIDAYS PT. 1 (prod. by Ohio Players) (Ohio Players/Unichappell, BMI)

"Hi — the Ohio Players would like to wish you the happiest of holidays" and with that intro, the group works into a seasonal sound like no other you'll hear.

BUNNY SIGLER — Phila. Intl. ZS8 3582 (Col.)

JINGLE BELLS (PT. 1) (prod. by Bunny Sigler) (Mighty Three, BMI)

Sigler does it all here as the sound of Philadelphia meets the sound of Christmas and the result should bring joy to the world over the holiday season.

HOMEMADE THEATRE — A&M 1776

SANTA JAWS (PT. 1) (prod. by Fred Mollin & Andrew Hermant) (Almo, ASCAP; Horsefeathers, CAPAC)

Undoubtedly the *weirdest* single of the year is this seasonal/topical number. A Vincent Price-like voice narrates this reindeer-eating shark tale.

WALTER MURPHY ORCHESTRA — Major DISCO BELLS (prod. not listed) (R.F.T., BMI)

"Jingle Bells" rings in a new sound as it gets a disco treatment. Double sided Christmas sounds abound with a danceable instrumental of "Deck The Halls."

GILBERT O'SULLIVAN — MAM 5N 3645 (London)

CHRISTMAS SONG (prod. by Gordon Mills) (M.A.M., ASCAP)

Gilbert had a hit with this seasonal song in the U.K. last year. Its release in this country has been already met with much favorable reaction and you can hear why.

THE LITTLE JINGLE SINGERS FEATURING SAMUEL E. WRIGHT — Thimble TS 010

MERRY CHRISTMAS (prod. by Edison Youngblood) (Seven Oaks, BMI)

A children's Christmas song that evokes all the tastes and smells of the holiday. Sleighbells and voices help to create a warm, robust sound.

KRYSTAL GENERATION — CMC 301

WONDERFUL WORLD (prod. by A. Morell & S. Simmons) (Kegs, BMI)

Sam Cooke's 1960 smash which hit again five years later for Herman's Hermits could crystallize into a hit again via this smoothly crafted r&b/reggae treatment.

HOKIS POKIS — Shield 610 (TK)

NOWHERE (prod. not listed) (Sherlyn/Tippy, BMI)

After spending much time on the disco charts, this hot property has been picked up by TK distribution. The label could pull a hit out of its hat with this one.

*Atlantic/Atco Records
Big Tree Records
Little David Records
Nemperor Records
RSO Records
Swan Song Records
would like to congratulate*

*Abba
Average White Band
Blue Magic
Alice Cooper
Roberta Flack
Aretha Franklin
Major Harris
Margie Joseph
Ben E. King
Manhattan Transfer
The Prophet
The Spinners
The Wiz
David Geddes
Hot Chocolate
George Carlin
Stanley Clarke
Bee Gees
Led Zeppelin*

*on being winners in the
Record World year end poll.*

RATTLESNAKE

OHIO PLAYERS—Westbound W-211 (6.98)
Vintage Ohio Players material recorded around 1972 and 1973 and packaged right in style with the group's latest chartbusters. "What It Is," "Hustle Bird" and "Hollywood Hump" are choice cuts that foretold of future directions. This "Rattlesnake" is one you might wanna get wrapped up in—for Christmas.



THE BEAT GOES ON

SONNY & CHER—Atco SD 11000 (4.98)
Inaugurating a budget line from the Atlantic/Atco vaults, this collection spotlights Sonny and Cher's best known material as well as some standards recorded in their prime. "The Beat Goes On," "I Got You Babe" and "Baby Don't Go" are in the former category; "What Now My Love" in the latter.



PICK UP

BRIAN PROTHEROE—Chrysalis CHR 1090 (WB) (6.98)
Protheroe's first Chrysalis album, "Pinball," established an FM following for the English keyboardist/guitarist/percussionist/writer/singer. "Pick Up" finds Protheroe playing a broad spectrum of styles, the most successful the simplest—"Enjoy It" and "Gertrude's Garden Hospital."



ENCORE—THE CHUCK MANGIONE CONCERTS

MERCURY SRM-1-1050 (6.98)
As Mangione gains recognition, Mercury has gathered a collection of some of his better known works from its vaults. The quartet is augmented by the Rochester and Hamilton Philharmonics, giving full vent to Mangione's talents. "Land of Make Believe" is a classic.



DON CORNELIUS PRESENTS THE SOUL TRAIN GANG

SOUL TRAIN BVL1-1287 (RCA) (6.98)
Cornelius has met success for the quality of r&b and disco talent he presents. The TV program's full-time ensemble is presented here with the "Soul Train" theme in an elongated version and additional highlights in "Garbage Can" and "Baby Open the Door."



TRIDENT

MCCOY TYNER—Milestone M-9063 (Fantasy) (6.98)
Pianist Tyner is joined by bassist Ron Carter and drummer Elvin Jones, a deceptively simple setting leading to intricate interaction and full-bodied arrangements. Antonio Carlos Jobim's "Once I Loved" is the centerpiece, with Tyner exploring all angles. Tyner's tribute to Jones, "Elvin (Sir) Jones," is also a standout.



SUPERBOW

VASSAR CLEMENTS—Mercury SRM-1-1058 (6.98)
There is no more apt title for an album by Vassar Clements, probably the nation's most versatile fiddler, equally at home with the Nashville and progressive rock superstars. This is one of his more straight country sets ("Orange Blossom Special," "Black Mountain Rag," "King of the Road"), the bow flying high and mightily.



ROY C. SOMETHING NICE

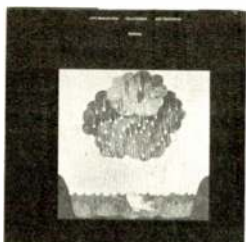


SOMETHING NICE

ROY C.—Mercury SRM-1-1056 (6.98)
The "Shotgun Wedding" man takes one part reggae, one part standard rhythm & blues and re-arrives with a fine blend of styles. Half is a basic r&b set of originals and other material ("Your Song," "I Can't Stop Loving You"). The rest was recorded in Jamaica and rings authentic throughout, with strong r&b and pop potential.

GATEWAY

JOHN ABERCROMBIE, DAVE HOLLAND, JACK DEJOHNETTE—ECM 1061 (Polydor) (6.98)
Abercrombie is a guitarist evidently weaned on Wes Montgomery but who has taken this influence and expanded upon it in a highly personal way. "Waiting" is a quick glimpse programmable in a variety of formats, "Back-Woods Song" and "Sorcery I" for the more specialized fans.



IMAGINATION QUOTA

DAVID WERNER—RCA APL1-0922 (6.98)
Werner's second outing for RCA will add to his already strong midwest following, radio exposure to bring sales on its heels. The title track, "Thoughts of You," "When Starlight's Gone" and "Body and Soul" are examples of Werner's hard-driving American brand of British rock. Actually, imagination plus.



TROPEA

JOHN TROPEA—Marlin 2200 (TK) (6.98)
Guitarist Tropea gathered some of New York's finest studio men at the House of Music in West Orange, New Jersey for an r&b/disco session ala Tony Camillo's Bazuka. Among the participants: Don Grolinck, Will Lee, Dave Sanborn, David Spinozza. Among the choice cuts: "Tambourine," "Cisco Disco" and "The Bratt."



LET THIS MELODY RING ON

CARLOS GARNETT—Muse MR 5079 (6.98)
Garnett, a Panamanian reedman, is one of the up-and-comers in the progressive jazz field, a disciple of John Coltrane (listen to "Senor Trane") and a melodist of special talent ("Good Shepherd"—an open-ended jazz composition with a disco backbeat). "Panama Roots" has a nice rambling feel.



THE BUTTERFLY BALL AND THE GRASSHOPPER'S FEAST

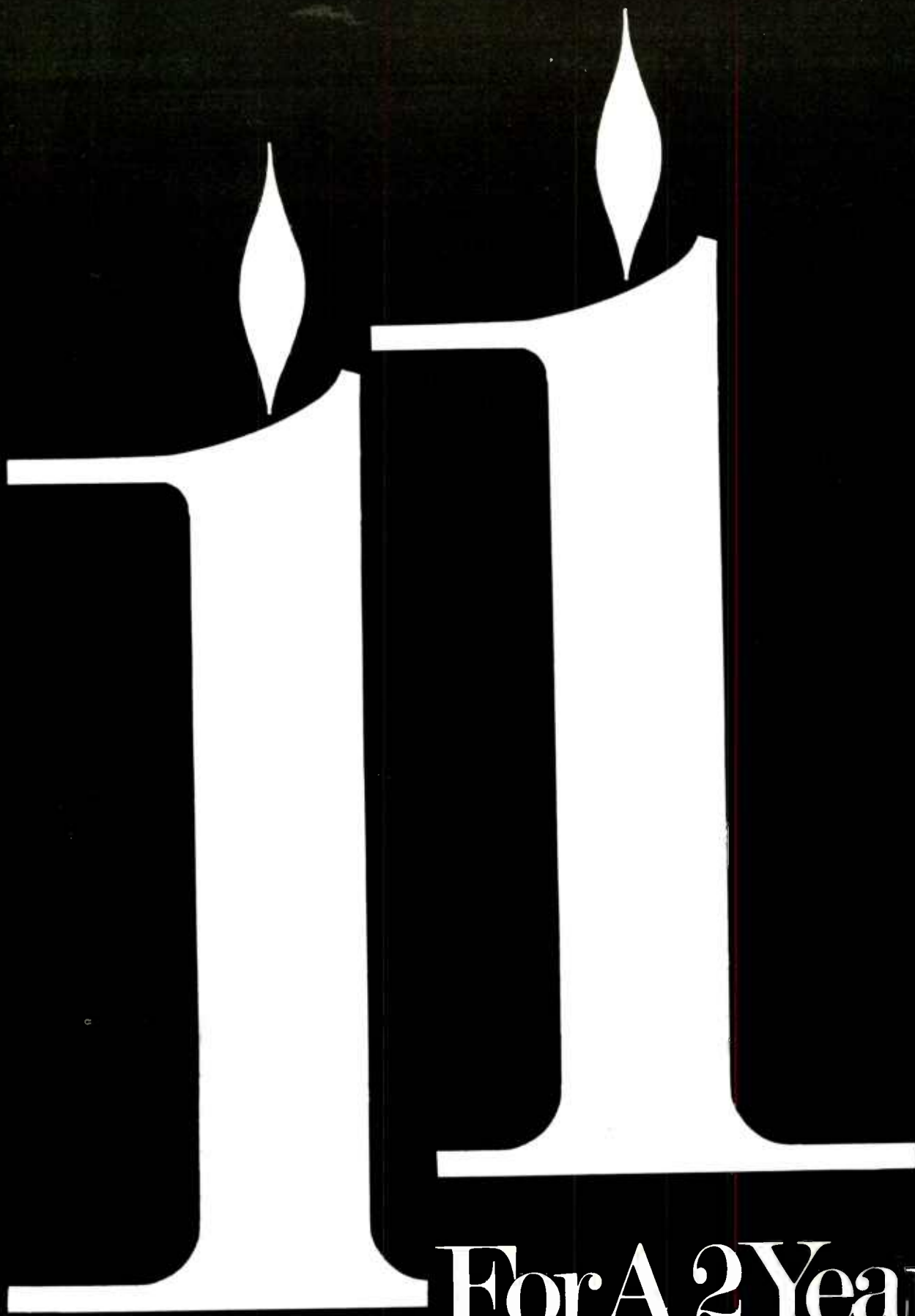
VARIOUS ARTISTS—Argo ZSW 557/8 (London)
A vocal interpretation based on verse from the original William Plomer book, with music and additional lyrics by Rod Edwards and Roger Hand. A four-sided effort that should aid in gaining "Butterfly Ball . . ." "Alice In Wonderland" status in the rock world.



MONDO DISCO

EL COCO—AVI 1039 (6.98)
The title song is currently the most accepted of El Coco's disco offerings, though the group's remake of the Jerry Leiber/Mike Stoller standard "Yakety Yak" is an equally strong dance selection. Other originals include "A Brighter Shade of Blue," "The Count of Monte Disco" and "Happy."





For A 2 Year Old
We Sure Get Around!

 The New York Times Music Corporation

655 Madison Ave., New York 10021/Tel: (212) 593-8200
Irv Lichtman, professional manager, east coast
Johnny Davies, national promotion director

Murray Deutch, President & Chief Executive Officer
6255 Sunset Blvd., Hollywood, Calif. 90028/Tel: (213) 469-8101
Ed Mathews, professional manager, west coast
Randy Myers, professional department

The Coast (Continued from page 32)

is that the replacement will be **Brian Jones** in elevator shoes . . . Mick Taylor teams up with **Jack Bruce** and **Carla Bley** in a much-heralded band that produces a grand total of one single before he decides to kiss that one off as well . . . **Bill Yaryan** still "an ace publicist" . . . **David Bowie** reportedly recording a couple of songs written by some newspaper hero named **Bruce Springsteen** . . . **Phil Spector** set to release "The Law, Language and **Lenny Bruce**" as the first on the Warner/Spector label. It sells less than most in the spate of Bruce albums issued to cash in on Lennymania, which is too bad because not only was it probably the best, but its royalties were earmarked for Lenny's daughter **Kitty**. The Spector pact with Warners proves to be the source of much puzzlement and rumor as the year grinds on . . . **Alice Cooper** is pictured in **RW** with **Dick Smothers**, **Redd Foxx**, **Johnny Carson**, **George Burns** and **Tommy Smothers**. By December he's playing the Sahara Tahoe. He's one of the few in '75 to score points for continuity . . . **Gary Glitter** is mentioned in the January 11 installment of **THE COAST**. It is the last time that this name is invoked by the column all year . . . Ditto for **Jay Gruska** . . . There is still such a thing as **Rodney Bingenheimer's** English Disco . . . **Pete Bennett** is pictured in **RW** with his close friend **Princess Grace** of Monaco . . . **Gregg Allman** joins the **Etta James** band for her stint at the Troubadour. In the audience one night is **Cher Bono**. "Who was that blond boy playing the piano?" she asks somebody in the ladies room line. She shouldn't have asked . . . **RW** reports that **Paul McCartney & Wings** will record the follow-up to "Band On The Run" at Sea-Saint Studios in New Orleans. We are proved partially correct . . . Will **Mick Ronson** be the new guitarist in the Rolling Stones? . . . **Alice Cooper** the band becomes **Alice Cooper** the solo artist as he shifts to Atlantic for the soundtrack to his proposed "Welcome To My Nightmare" show. Nobody sees it having much of a comparative chance, except Atlantic and **Shep Gordon** . . . **Harry Nilsson** announces "God's Greatest Hits" as the working title of his next lp. RCA is not overly thrilled.

FEBRUARY: The new **Bob Dylan** album, "Blood On The Tracks," gets so much immediate airplay and sales action that people actually begin using the word "comeback" to describe its success. Just how far Dylan was willing to come back won't fully unfold until later in the year . . . **Humble Pie** reveals plans to open a resort for run-down rock stars in the Bahamas. Little did they suspect that the first reservation would be their own . . . Will **Shuggie Otis** be the new guitarist in the **Rolling Stones**? **Ron Wood** of the **Faces** is reported to have notified the Stones that he doesn't want to be even considered for the job . . . **Pete Bennett** is pictured in **RW** with his close friend **Bobby Vinton** . . . **Three Dog Night** announces "Dogstyle" as the working title of their next lp. ABC is not overly thrilled . . . Warners

recalls all of their posthumous **Jimi Hendrix** albums in deference to a projected series of Hendrix works to be coordinated by **Alan Douglas** from the nearly 1000 hours of tape he rediscovered . . . Will **Peter Frampton** be the new guitarist in the Rolling Stones? . . . On a Warners package tour of Europe, **Little Feat** emerges as the popular favorite, foreshadowing the success they'll enjoy (finally!) in America upon their return . . . On February 22nd, **THE COAST** takes on a new look; trade journalism set back five years . . . Will **Jeff Beck** be the new guitarist in the Rolling Stones? . . . **Gregg Allman** and **Cher** seen jamming with a club band in Macon, Georgia. She shouldn't have asked . . . **Pete Bennett** pictured in **RW** with his close friend **Muhammad Ali** . . . **Bob Marley & the Wailers'** "Natty Dread" album is "rush-released" by Island. At this point in time, very few people have the slightest idea why any Bob Marley & the Wailers album would ever be rush-released. They'll all eventually find out . . . **Linda Ronstadt** hits #1 with her single, "You're No Good," and "Heart Like A Wheel" album. The line of people who immediately step up to say "I told you so" is so long that if each of them had been in her corner as long as they claimed, then her very first album would probably have shipped platinum . . . A direct quote from the very first column under the new **COAST** regime: "If the as-yet unreleased 'Born To Run' (single) is an accurate indication of the nature of **Bruce Springsteen's** next album, then 1975 is the year that he'll become everything everybody's been saying he would" . . . **John Grimaldi**, the new lead guitarist of **Argent**, claimed to be the rightful heir to the throne of Monaco. And said he could prove it. He never did . . . Will **Harvey Mandel** be the new guitarist in the Rolling Stones? . . . **John Lennon**, declaring that "our separation was a failure," is once again snugasabuginarug with **Yoko** . . . The American Music Awards once again proved to be as predictable as that to which it was intended to be an alternative . . . **Paul McCartney** holds a press conference in New Orleans and talks vaguely about a **Wings** tour of the USA . . . There is no longer any such thing as **Gibson & Stromberg** (or anything even remotely like it) . . . Rumor has it that **Elton John** was the recipient of the largest royalty check ever issued. In 1975 Elton would set several such records . . . **Nico** is married and unmarried in the same week. In the audience is **Cher Bono** . . . **THE COAST** is the first to report on an English sensation called **Dr. Feelgood**, a band that will surely justify this column's faith when they tour here in 1976. Will **Wilko Johnson** of **Dr. Feelgood** be the new guitarist in the Rolling Stones? . . . **David Bowie** drops the Bruce Springsteen songs from his upcoming lp to make room for a throwaway track that he recorded with John Lennon called "Fame." But the **Hollies** pick up Bruce's "Sandy," and make the charts with it . . . There is no longer any such thing as **Rodney Bingenheimer's** English Disco (or anything even remotely like it) . . . **RW** typo identifies last **Bill Withers** Sussex album as "The Rest Of Bill Withers." Soon

(Continued on page 44)

**ASCAP Writers
Take 8 of 9
Top Solo Albums
With Elton John's*
"Captain Fantastick
and the Brown Dirt
Cowboy"
in No. 1**

ASCAP
We've Always Had The Greats

*PRS, licensing through ASCAP in USA

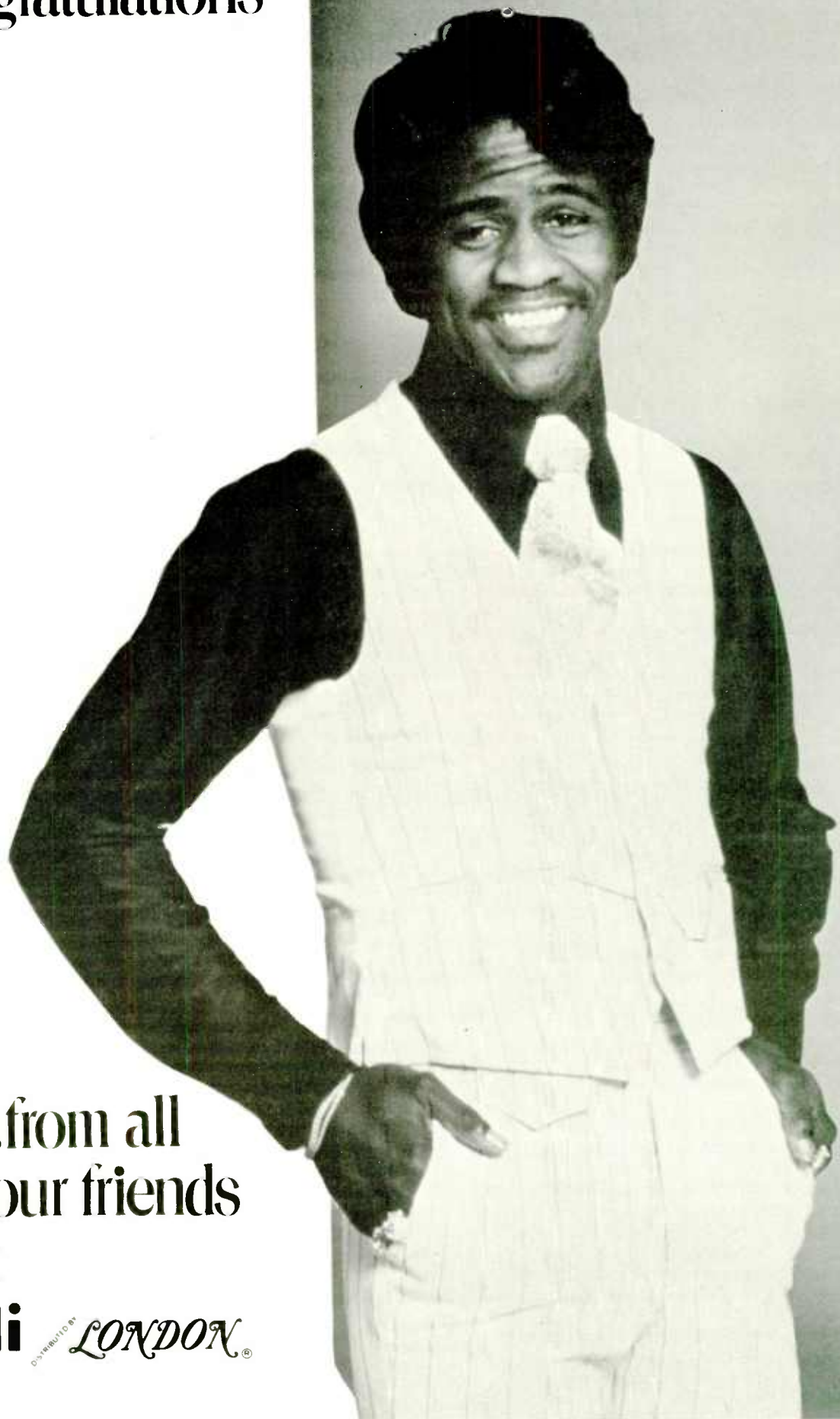
The Mott Lot



While in New York recently for an Avery Fisher Hall engagement, Columbia recording act Mott visited Record World to talk about their musical direction (which they feel is more extroverted and lyrically accessible) and their album, "Drive On." Pictured above, from left, are Sunny Schrier of Fred Heller Management, Mott-ers Morgan Fisher and Overend Watts, RW's Roberta Skopp, and Mott members Ray Major, Nigel Benjamin, and, in front, Dale Griffin.

#

Congratulations
Al



...from all
your friends
at

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The Coast (Continued from page 42)

thereafter, the rest of Bill Withers goes to Columbia . . . Epic pacts the Salsoul label, but nobody quite knows what that means. They'll all find out as the year progresses . . . COAST suggests the possibility of a joint **Chicago/Beach Boys** tour and nobody really listens.

MARCH: ABC signs **Isaac Hayes** and his Hot Buttered Soul Records. Many industry observers opine that with **Barry White** around, who needs Isaac Hayes? Enough people so that his first ABC album, "Chocolate Chip," will go gold with remarkable speed, that's who . . . The NARM convention soars to new heights in record business color and excitement. Among our favorite seminars were "Returns: A New Viewpoint," "The Training Of In-Store Personnel" and "How To Give A Great Party" . . . In an address at the same convention, **Stan Cornyn** dares suggest that the recording industry should stop pandering to artists, teenagers and disc jockeys . . . THE COAST reveals **Irving Azoff's** fiendish Full Moon Records plot . . . **Elton John** reportedly miffed at the omission of his mug in "Rock Dreams" We concur . . . As an investment, the **Doobie Brothers** purchased the 12-story Bank of America Building in San Francisco. The Doobies blazed new trails in hippie capitalism in 1975. Among their other holdings are the Pacific Telephone Building in San Rafael, a shopping center near Sonoma, two jets (one of which is used exclusively to cart around their equipment on tour) and eight key acres of Oakland's industrial waterfront . . . **Telly Savalas'** version of "If" sees little action at home, but goes to #1 in Great Britain as "Kojak" grabs Europe by the throat . . . **Neil Sedaka** dedicates his single, "The Immigrant," to the plight of **John Lennon**, who refuses to take no for an answer from the Immigration and Naturalization Service . . . Will **Wayne Perkins** be the new guitarist in the **Rolling Stones? Who?** . . . Bearsville tastes its first gold with **Todd Rundgren's** "Something/Anything" and **Foghat's** "Energized" . . . **Alex North** collects his 12th Academy Award nomination for filmscore music, and loses for the 12th consecutive time. This immediately qualifies him for a place in the COAST Hall Of Fame and, hopefully, some better luck next year . . . **Monty Python** signs with Arista. By the end of the year, they'll see their British TV program ("Monty Python's Flying Circus") syndicated in most major markets, a hit movie ("Monty Python & The Holy Grail"), albums on the charts, and the kind of attention in general that their Stateside cult had always insisted was due them . . . Even though we were afforded the opportunity of seeing **Simon & Garfunkel**, **David Bowie** and **John Lennon** almost in the flesh, this year's Grammys might as well've been a rerun of 1958's. The same goes for the Academy Of Country Music Awards. The cry for a more reflective awards presentation grows noticeably stronger . . . **David Bowie** sues **Tony Defries** and MainMan. **Tony Defries** places an injunction on Bowie's new "Young Americans" album and then lifts it. Nobody is quite sure what's going on . . . The **Sweet** sign with Capitol. Nobody expects their brand of European metalflash to have any serious impact in the States. I mean, all those English hits just don't apply to the

Record World's
Top New
Male Vocalist
Bruce Springsteen
At ASCAP

ASCAP
We've Always Had The Greats

ZZ Tops San Antonio



ZZ Top has just completed its first return to indoor dates in its home state of Texas in over three years, attracting great crowds to the largest halls in five of Texas' most important cities. After their San Antonio appearance, ZZ greeted over 300 radio, TV and press representatives. Pictured from left are Charlie Brown (DJ, KTSA-AM); Robert Lopez (DJ, KTSA-AM); ZZ Top's Billy Gibbons; Bruce Hathaway (DJ, KTSA-AM); ZZ Top's Dusty Hill; John Wagner (DJ, KTSA-AM); ZZ Top's Frank Beard; and Denny O'Dell (DJ, KTSA-AM).

American AM consciousness, right? Right? . . . **Frankie Valli's** "My Eyes Adored You" becomes the first #1 for **Larry Uffal's** Private Stock . . . Cops 'N' Rockers #1: **Roxy Music**, a band certainly more closely associated with champagne than dope, was nonetheless given a rude Toronto reception by the Royal Canadian Mounted Police. All six members' hotel rooms were ransacked, the Mounties making incoherent allegations regarding heroin. After smashing down the door of guitarist **Phil Manzanera's** room, they warned him not to attempt to "pass" any of the British pound notes in his wallet. They then accused **Andy MacKay** of running a gambling operation with his backgammon set. The search, of course, turned up only empty wine glasses and a sweaty tuxedo . . . When asked at a "Tommy" press conference what his future film plans might be, **Keith Moon** replied "To work with **Sam Peckinpah** in India on 'Gunga Din '75.'" That movie never materializes, but Moon proceeds throughout the year to spontaneously act out battle scenes from the project in all sorts of blatantly public places . . . The monstrous party thrown to kick off "Tommy" in LA proves to be one of the season's most grandiose failures. **Paul & Linda McCartney**, **Peter Townshend** and **Elton John** can't save it from the clutches of irrelevant TV and movie "personalities" who turned what should've been a rock & roll celebration into silicone somnolence. "You naughty boy," chides EJ when he spots your columnist, "You reported that I was at the **Faces** party here in LA; I was in England at that time." Just trying to keep your name from being forgotten, Elton . . . THE COAST tips off the world to the Rolling Stones Tour Of The Americas; we call it as commencing in early June in Baton Rouge . . . Cops 'N' Rockers #2: Hollywood police raid a **Kim Fowley** party. The loud music all his neighbors objected to turns out to be the **Cowsills** playing **Bobby Womack** songs . . . **Harry Nilsson**, playing disc jockey on KMET, mistakenly identifies a **Toots & The Maytals** song as being by **Jimmy Cliff**. By the end of the year, Harry and everybody else will understand the difference.

APRIL: We proclaim the **Paul & Linda McCartney** "Venus & Mars" party thrown onboard the Queen Mary to be THE COAST Party Of The Year. No less than 43 human bodies were flown in from New Orleans to act as living props for the Mardi Gras spirit of the affair, but what distinguished it from almost every other party thrown during the year was that nobody had to lie when they told their hosts that they were having a good time. The atmosphere was so relaxed that one of the tables could sport the likes of **Paul & Linda**, **Bob Dylan**, **Joni Mitchell**, **Jimmy Webb**, **Cher** and **George Harrison**, and not be immediately beset by local losers demanding opinions and advice . . . After all but confirming **Wayne "Who?" Perkins** as the new guitarist with the **Rolling Stones**, we unconfirm him the very next week. This column's personal selection of **Nils Lofgren** as the man best suited for the job (an opinion we still hold) goes unheeded; Keith never returns our phone call . . . **Elton John** lives out one of his most cherished fantasies and tapes an appearance on "Soul Train" . . . **Tatum O'Neal** takes over from **Alice Cooper** as the requisite Holly-

(Continued on page 48)

**THE MAN BEHIND
THE MUSIC**

*Congratulations
Perry Weintraub*

**RECORD WORLD'S
MANAGER OF THE YEAR
FROM ALL
YOUR FRIENDS AT**

**RCA
Records**

RADIO WORLD

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Ho, Ho Ho—the Christmas Season is upon us and broadcasters around the country are smiling smiles brought about by generally good billing. In many instances it's not up to the ghost of Christmas past, but 'tis good in the season to be jolly . . . A correction please: I inadvertently listed the line-up of **Jim Kern, Pappy Stone, Charlie Brown, Mike Weber and Freddie Weller** as that of KPEP—it should have been KPIK in Colorado Springs. Sorry 'bout that.

Larry Scott won't be resting on his laurels after all. Instead he'll be PD'ing at KFDI (Wichita). Larry left his long-time slot on the all-night show at KLAC and headed east. Joining him as KFDI-FM PD will be **Terry Jones**, ex-KBUY (Forth Worth, Tex.). There are rumors and rumbles that KBUY will be changing to an all-news format around the middle of February of '76.

Hiram Higsby, a classic name for a country personality, was a radio pro for 51 years. He started in Milford, Kansas at KFBI. Among the many milestones he passed in a long and interesting career was that of being an original member of the National Barn Dance when it started in 1928, and in 1934 Hiram introduced an 11 year old to the entertainment industry. The youngster went on to world fame and the name **George Gobel** became a household word. Sadly, Hiram Higsby died at 66 of self-inflicted gunshot wound. Higsby spent the last 10 years at KDHL (Faribault, Minn.). **Jan Waltman** of KYSM (Mankato, Minn.) aired a special tribute to Hiram Higsby on Dec. 6. One wonders who the pioneers will be when ours have all passed.

KTTS (Springfield, Mo.) has turned the ground for new facilities, due for completion in '76. The artist's rendering shows some pretty fancy facilities for the aggressive station in the Ozarks . . . Things certainly change dept.: remember when all the radio folk were cussin' Columbia for the four minute plus "El Paso" hit by **Marty Robbins**? The hottest thing around today is a seven minute plus thing called "The White Knight" by **Cledus Maggard and the Citizens Band**. Many stations report clearing enough time for the long version as opposed to the "short version" which is three minutes plus.

The dates shown in the last column of March 13-14 for the Country Radio Seminar were incorrect. It'll be on the 19th & 20th, same place, same town. Got that part right anyway. The agenda chairman is **Bob Mitchell** of KCKC (San Bernardino). **Jack Cresse** of KVOO (Tulsa) is

(Continued on page 121)

AM ACTION

(Compiled by the Record World research department)

■ **Electric Light Orchestra** (United Artists). One of the biggest breaking white records around today picks up some more strong support this week with the additions of WFIL, 13Q and KXOK to its roster of stations. Significant moves include 22-13 KLIF, HB-28 WQXI, 17-12 Y100, 21-17 WIXY, 24-20 KDWB, HB-21 KHJ, 24-22 KFRC, HB-28 WRKO, 29-24 WOL, 22-17 KJR, 31-22 KTLK, 30-25 WMAK, 27-22 WPGC, 19-15 WQAM and 25-24 WHBQ. Looks good.

Earth, Wind & Fire (Columbia). Another solid week of great adds (WRKO, WCFL, WQAM, WMPS and WGCL, among others) and healthy jumps: 20-12 KHJ, 22-16 WQXI, HB-20 CKLW, 27-19 WCOL, 35-30 WIXY, HB-24 KFRC, 14-12 WHBQ, 22-20 KSLQ, 19-16 KXOK, HB-39 KILT, 15-13 WPGC, 22-20 WFIL, plus others.

Paul Simon (Columbia). Spreading like crazy with a ton of new major airplay and some super jumps reported: 26-16 WSAI, 22-16 KJOY, as well as 19-15 KSTP, HB-26 KFRC and HB-29 KTLK. Also on KLIF, KJR, WIXY (lp), WOKY, WIBG and KEEL. Newies include WQXI, WRKO, WCOL, 13Q and WMAK. Also #1 KCBQ.

Donna Summer (Oasis). Definitely one of the most explosive items on the street. The activity, both r&b and pop, continues to be terrific. New call letters include WABC, KHJ, WQXI, KFRC, WCFL, WIXY and WQAM. Jumps include HB-22 WRKO, 30-15 CKLW and 38-31 KILT. (Note: This week's Powerhouse Pick.)

C. W. McCall (MGM). Completing the scoreboard this week with WABC, WNOE, KSLW and 99X. Already #1 in Chicago (4-1 WLS), Dallas (2-1 KLIF), Columbus (5-1 WCOL), Seattle (4-1 KJR), St. Louis (17-1 KXOK) and Houston (3-1 KILT). Other info: 18-2 WIXY, 28-16 Y100, 13-10 WSAI, 25-10 KDWB, 15-5 KHJ, HB-25 KFRC, 28-7 WRKO, 6-2 CKLW, 26-11 WQAM, 14-2 KTLK, 9-5 WMAK, HB-15 WFIL and 18-6 WPGC.

Hamilton, Joe Frank & Reynolds (Playboy). The follow-up to their #1 monster of this past year has been slow in building, but in the past few weeks has broken through with some powerhouse adds. New this week on KHJ and KFRC and moves 15-11 WLS, 30-22 WIXY, 24-21 WCOL, extra-30 WMAK, HB-39 KTLK, extra WSAI and HB KILT.

Rhythm Heritage (ABC). Another disc which has been steadily growing, this one broke on the east coast off disco sales and into major airplay. An outstanding week of adds, among them: KFRC, WQAM, KJR, WMPS, WSAI (extra), U100 and WBBQ. Also on WFIL, WIXY (lp), WCOL and WIBG. R&B action is developing with equal zest.

CROSSOVER

Isley Brothers (T-Neck). This huge r&b record, which is already top 15 black, receives the first major top 40 breakthrough with the adds this week of WTIK and WMAK. Also on several secondaries of interest (KJOY, KEEL, WHHY, WVBF, KFJZ, WLEE, etc.). Note: Progressive airplay on this shows very posi-

(Continued on page 121)

Record World's Top 4 Male Vocalists' All ASCAP

1. Elton John*
2. John Denver
3. Bob Dylan
4. Bruce Springsteen

ASCAP

We've Always Had The Greats

*PRS, licensing through ASCAP in USA

THANK YOU

and Season's Greetings to everyone for making 1975 such a good year.



*Olivia
Newton-
John*

The Coast (Continued from page 44)

wood rock & roll party fixture . . . Having been the first to report on **Rod Stewart's** plans to cut new solo material here in the States, we're the first to confirm **Tom Dowd** as the producer of that material . . . Our own personal friend **Barry White** is inked to play the lead in the film "The **Fats Waller** Story;" we make no uncalled-for remarks that could result in damage to our physical well-being . . . Forthcoming **Eagles** album, described by **Glenn Frey** as "the Eagles meet **Al Green**," is in search of a title. Among those rejected: "Black In The Saddle" (Asylum was not overly thrilled) . . . **Derek Taylor**, one of THE COAST'S favorite People, named managing director of Warner Bros. Records in the UK . . . "Philadelphia Freedom" becomes Elton John's second #1 single of 1975 . . . **Ronnie Van Zant** of **Lynyrd Skynyrd** is advised by his doctor that it would be extremely intelligent of him to lay off the sauce. But if you know anything about the thirst quotient of this band, you realize that this is not the easiest task in the world. So to enhance his desire to give it up, the rest of the band wagers Van Zant \$4,000 that he can't abstain for six months. In a matter of weeks, Van Zant is four grand in the hole . . . We break the news that **Patti Smith** has been signed by Arista. Though most of the excitement generated by this revelation came out of New York, the rest of the country learns to share our enthusiasm by November . . . We confirm **Brooks Arthur** as **Neil Diamond's** new producer, one of many statements we'll regret making in the course of the year . . . **Lawrence Welk** announces that he will not seek the Presidency in 1976; THE COAST swiftly applauds the wisdom of this decision . . . **Blue Oyster Cult** is contracted to play the Sahara Hotel in Vegas. It looks like the Sahara is building up to something, but we won't find out exactly what it is until December . . . We are the first to leak the possibility of a **Don Kirshner**-masterminded music awards show that looks like it could be the progressive presentation that all the other awards shows make obvious the need for . . . **Nigel Olsson** and **Dee Murray** depart the Elton John Band . . . **David Blue's** recording dates at Elektra turn into one of the year's most impressive supersessions, drawing active participation from Bob Dylan, Joni Mitchell, **Dave Mason**, **Don Felder** and all of **America**. And Dylan shows up at a **Santana** concert and jams in the dressing room; what's he building up to? . . . Caribou Management announces a joint **Chicago/Beach Boys** tour. Ha! . . . 20th Century Records releases "The Funky Gibbon" by English record and TV attraction **The Goodies**, hot on the heels of the death of an avid British fan. The victim collapsed after viewing, with 25 minutes of uncontrollable merriment, a segment of the group's variety program. The unfortunate man's wife is then reported to have written the show's creators, thanking them for making her husband's last minutes so enjoyable. That's how precious a commodity enjoyment was in 1975 . . . After being the first to confirm Wayne Perkins as the new guitarist with the Rolling Stones, we're the first to confirm **Ron Wood** as the maybe-not-so permanent replacement for **Mick Taylor**. This time we get it

(Continued on page 50)

Gonzos Grow from Texas Roots

■ NEW YORK — The Lost Gonzo Band (MCA) has been known around the Austin "Cosmic Cowboy" scene as Jerry Jeff Walker's back-up band. Although the Gonzos still work with Jerry Jeff and appear on his latest MCA album, "Ridin' High," they are making their own mark as a distinctive country rock band. On a recent tour of the eastern states that included important dates in New York and Washington, D.C., the Gonzo Band opened the show for Walker and were greeted by appreciative audiences. They perform a wide variety of music from their first album, "The Lost Gonzo Band," from the hard rocking "Desparado" to the beautiful ballad "Railroad Man" to a more traditional bluegrass number called "Take Advantage of Your Chances."

The Gonzo's were given the opportunity to build their repertoire in the exciting club scene of Austin, Texas. Guitarist Robert Livingston told RW, "We started in Austin about five or six years ago. It's still relatively provincial there, but immigration to Austin caused the scene to get too big. The whole thing developed around Willie Nelson, who became the essence of Austin. He was out there playing every other night, and there's still plenty of clubs to play in. The clubs charge reasonable fees in Austin. We can go in on a weeknight and play to a good sized crowd that way. This way the audience is satisfied with what they get." Livingston also credits the strong support of local radio stations for keeping the Austin artists in the public eye. Much of the Gonzo's music

comes from personal experience, and their references to a local Texas phenomenon like the jackalope might puzzle some folks. Gonzo Gary Nunn explains away this problem. "You see," says Nunn, "Texas jackrabbits grow so big, they get up there and mate with the antelopes." If you find this a little bit difficult to swallow, his other explanation was, "it's a cross between a jack knife and a cantaloupe."

Nunn's answers are an example of the spirit of the Gonzo Band. He says, "Gonzo is recognizing the insanity of everything by not pretending that things aren't weird." John Inmon further explains: "We don't do heavy pre-show rehearsals because its Gonzo. If things work out right we can get great intensity and spontaneity. That's what we're into. We've got to break down the preconceptions of what concerts are about because the concert business can become boring."

The free-living attitude of the Austin Cosmic Cowboy pervades the music of the Gonzos, making both their live performances and their record album exciting listening experiences. Besides Livingston, Nunn and Inmon, the Lost Gonzo Band consists of Donny Dolan on drums, Kelly Dunn on keyboards and Tomas Ramirez on sax and clarinet. All the Gonzos are from the wide open spaces of the Lone Star State, except for Nunn who's from the equally wide open spaces of Oklahoma. As can be expected, their music is full of wide open western sounds.

Howard Newman

Record World's
Top Male Group
Singles and Albums
Eagles
At ASCAP

ASCAP
We've Always Had The Greats

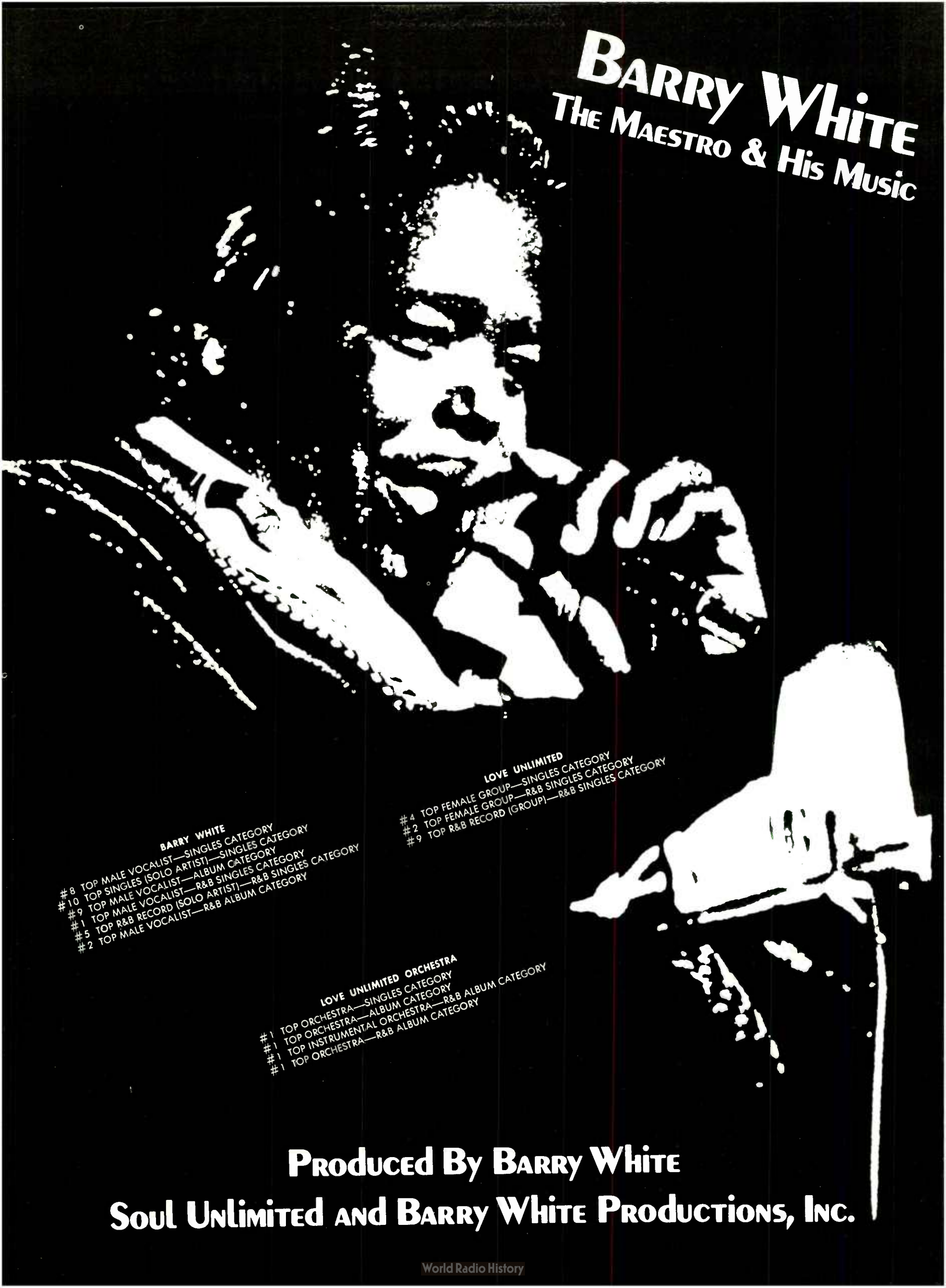
Shooting Sparks



A visit last week from Sparks' Mael brothers served as inspiration for this expression of open affection between KMET air personalities Raechael Donahue and B. Mitchell Reed. Sparks was in Los Angeles for two SRO appearances at the Santa Monica Civic Auditorium, the triumphant end to a three-month international tour. They are currently represented by the Island album, "Indiscreet." From left: Russell Mael, Ron Mael, B. Mitchell Reed, Raechael Donahue, Barry Goldberg, west coast promotion manager for Island Records.

BARRY WHITE

THE MAESTRO & His Music



BARRY WHITE
8 TOP MALE VOCALIST—SINGLES CATEGORY
10 TOP SINGLES (SOLO ARTIST)—SINGLES CATEGORY
9 TOP MALE VOCALIST—ALBUM CATEGORY
1 TOP MALE VOCALIST—R&B SINGLES CATEGORY
5 TOP R&B RECORD (SOLO ARTIST)—R&B SINGLES CATEGORY
2 TOP MALE VOCALIST—R&B ALBUM CATEGORY

LOVE UNLIMITED
4 TOP FEMALE GROUP—SINGLES CATEGORY
2 TOP FEMALE GROUP—R&B SINGLES CATEGORY
9 TOP R&B RECORD (GROUP)—R&B SINGLES CATEGORY

LOVE UNLIMITED ORCHESTRA
1 TOP ORCHESTRA—SINGLES CATEGORY
1 TOP ORCHESTRA—ALBUM CATEGORY
1 TOP INSTRUMENTAL ORCHESTRA—R&B ALBUM CATEGORY
1 TOP ORCHESTRA—R&B ALBUM CATEGORY

Produced By BARRY WHITE
Soul Unlimited AND BARRY WHITE PRODUCTIONS, INC.

Spring/Event Labels Map Winter Campaign

■ NEW YORK—Completing the biggest year in their five year history, Roy and Julie Rifkind and Bill Spitalsky, principals of the Spring/Event Records group, are mapping strategies for their winter, 1976 release campaign which will include new records from seven artists.

The '76 releases will be led by Joe Simon's Spring single "I Need You, You Need Me," feature cut from his forthcoming lp. Simon will also undertake a major concert and club tour early in the year.

Spring artist Millie ("Caught Up") Jackson, just back from a successful tour of Japan, is now in the studio co-producing with

Brad Shapiro a new album from which a single will soon be slated.

"Let's Do the Bus Stop," by the Fatback Band highlights the group's new "Raising Hell" lp from Event Records. Currently a hit on the English pop charts, the single is gathering radio airplay and disco momentum across the U.S.

Event Records is also moving up the release date for the new Jay & the Techniques single "Your Number Onederful."

Spring's Daltry Martin has a new single, "Everybody Dance."

Spring/Event artists Victor Tavares and Jorge Dalto will also soon have new records ready for release in the New Year.

Sweet Blindness Debuts In U.S.



Canadian group Sweet Blindness' first single release in the U.S., "Cowboys to Girls," is a result of the distribution agreement pacted between Canada's Quality label and Private Stock Records in the U.S. Seen at a reception held for the group in Toronto are (top from left) Bob Morten, a&r and international operation for Quality, Curtis Lee and Bobby Dupont of Sweet Blindness, Larry Uttal, president of Private Stock Records, George Struth, president of Quality Records and Phil Smith of the group. In the bottom row are group members Al Marnie and Sonny Milne.

Jans at Other End



Columbia recording artist Tom Jans, whose first album for the label is "The Eyes of An Only Child," recently completed a successful four-night engagement at Paul Colby's Other End in New York. Shown backstage at the club are (standing, from left): Joe Casey, associate director, sales and promotion, Columbia Records; Marianne Schmitt; Tom Jans; Ed Hynes, northeast regional promotion marketing manager, Columbia Records; Stan Monteiro, vice president, national promotion, Columbia Records; Ron Piccolo, northeast regional director, Columbia Records; (seated) Debbie Newman, manager, CBS Records college program; Chuck Thagard, promotion marketing manager, western region, national MOR, Columbia Records.

The Coast (Continued from page 48)

right . . . THE COAST Press Release Of The Year reads as follows: "Farley Parkenfarker, leader of the Fantastic Farley Parkenfarker Band, who changed his name from Okie Duke, but whose real name is Frank Kish, has just been signed by Univox to endorse their musical products. Farley, who plays the medium-sized hotels throughout the country, is now the proud possessor of three keyboards which he's using in his act" . . . Todd Rundgren is set to release the longest single album in rock history, "Initiation," which clocks in at a bulbous 65 minutes . . . Validating a pet COAST theory that promoters will be forced to package marginal headline acts in bunches to compensate for the economic crunch, plans are announced for Frank Sinatra and John Denver to appear together at Harrah's Lake Tahoe later in the summer.

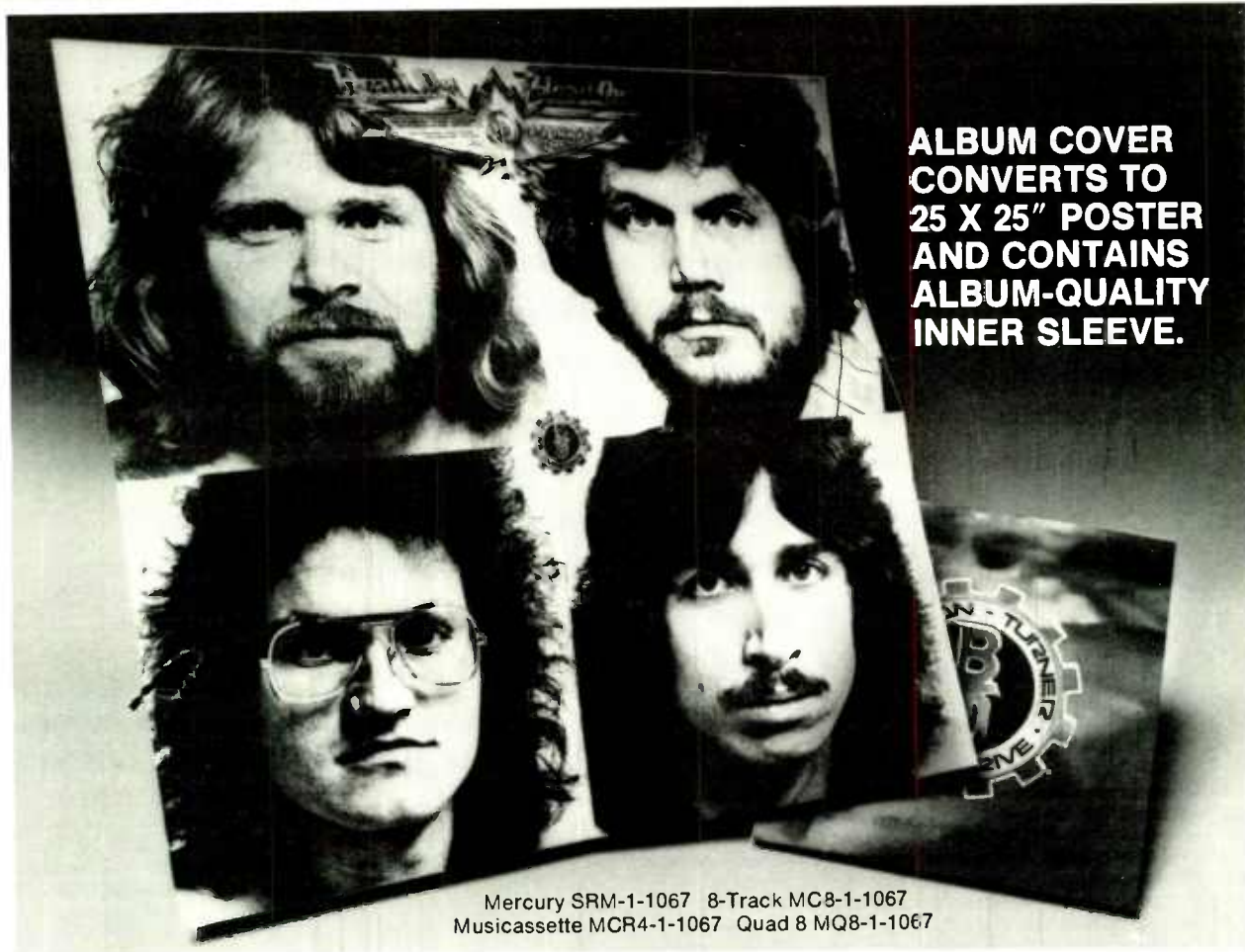
MAY: We disclose that Neil Young has finally made up his mind to release the legendary "Tonight's The Night" album that he'd recorded live and in rehearsal studios with Nils Lofgren and Crazy Horse. The album is extremely loose, raw and amateurishly recorded, but its dark inspiration and stark power focus enough critical attention on Neil to re-establish his career . . . Writer Jon Landau set to co-produce the Bruce Springsteen album that we keep insisting will be worth every bit of your anticipation . . . The Raspberries disband, much to the dismay of their undeservedly small following, but leader Eric Carmen begins plotting a solo career that we also deem worthy of your anticipation . . . The Rolling Stones confirm privileged COAST information by announcing a 42 concert Tour Of The Americas. To celebrate the announcement in New York, the Stones ride down Fifth Avenue on a flatbed truck playing "Brown Sugar." In LA, Rodney Bingenheimer is tied to the rear bumper of a Volkswagen bus driven by Kim Fowley and dragged down Sunset Boulevard screaming "Guess what's happening" . . . Cops 'N' Rockers #3: Los Angeles Police Chief Ed Davis institutes a one-man campaign against the alleged evils of rock & roll. During Pink Floyd's five night stand at the Sports Arena, no less than 511 arrests were made, most of them for possession of marijuana. Davis deployed an extra 75 officers per evening to aid in the dragnet, a figure made even more contemptible when you consider his speech of a week previous in which he advised citizens to arm themselves because he contended that the police don't have the manpower to guarantee their safety. This incident is the culmination of a harassment policy instituted by Davis in February, and it earns him undiluted criticism from, among others, the manager of the Sports Arena and the LA Times . . . Guitarist Jeff Baxter of the Doobie Brothers accepts Elton John's invitation to join his band for the monster show at London's Wembley venue (which also features

(Continued on page 52)

Record World's
Top Jazz Duo
Gil Scott-Heron
and
Brian Jackson
At ASCAP

ASCAP
We've Always Had The Greats

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Mercury SRM-1-1067 8-Track MC8-1-1067
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BTO SING AND PLAY THEIR HEAD OFF IN "HEAD ON"



products of phonogram, inc., one IBM plaza, chicago, ill. a polygram company

The Coast (Continued from page 50)

the **Beach Boys**, **Eagles**, **Rufus and Joe Walsh**), but declines the invitation to make the stay permanent. A week later we reveal the man Elton finally got to say yes: **Caleb Quaye** . . . Conquering the country on a quietly methodical market-to-market basis, Boston's **Aerosmith** begins surprising people with their sales figures and concert drawing power. By the end of the year, they'll have three gold albums. A similar pattern is evidenced by **Kiss** and, though neither really gets headlines to that effect, they emerge as the two most popular hard rock bands in America in 1975 . . . **Alice Cooper's** sensitive ballad, "Only Women Bleed," enters the top 10, his "Welcome To My Nightmare" tour is going extremely well, and Alice is having a nice last laugh at the expense of those who wrote him off as being washed up . . . Proving that the **Osmond Brothers** are still a family that believes in doing things together, the wives of both **Alan** and **Merrill Osmond** are pregnant . . . The injunction preventing **Phoebe Snow** from moving from Shelter to Columbia is lifted . . . **Elton John's** "Captain Fantastic & The Brown Dirt Cowboy" becomes both the first album ever to ship platinum and the first album to debut on the charts at #1. Not bad for a pudgy piano player with glasses . . . **Pete Bennett** pictured in **RW** with his close friend Polish consul general **Zbigniew Dembowski** . . . **Jack Ford** sets the record straight. His favorite group is not **The Beatles**, it's **Fleetwood Mac** . . . "Tommy" tastlessness hits the outer limits with the announcement of a "Tommy On Ice" capades-style extravaganza.

JUNE: Cops 'N' Rockers #4: The Beach Boys/Chicago concert at Anaheim was devoid of the gendarme rampage that's plagued so many recent local shows, thanks to the intelligent strategy of **James Guercio**. He resourcefully stationed his security people well in advance of police checkpoints, where they stopped incoming cars and warned the occupants to relieve themselves of whatever illegal substances they might've been holding. Arrest was consequently minimal . . . We report that **The Who** are committed to touring the States in the fall, and that they'll release an album to coincide which, for the first time in God knows how long, will be simply a collection of songs. Guess all this "Tommy" business got to **Peter Townshend** too . . . **Ron Rakow** flatly denies that the **Grateful Dead** are backing off the independent distribution of their product to re-join a major label, but we go ahead and print the rumor anyway. We're eventually vindicated by **Al Teller** . . . **Cops 'N' Rockers #5: Ronnie Van Zant** and **Gary Rossington** of **Lynyrd Skynyrd** punch out a bartender at a Holiday Inn in Ann Arbor, Michigan, and wind up in the tank. Manager **Peter Rudge's** reaction? "Next time it better happen in a top 40 town" . . . Columbia is promising the **Bruce Springsteen** album in August; we're hanging on every word . . . We predict that, following European dates, **Paul McCartney & Wings** will tour the States. It still might come true . . . The **Doobie Brothers** look like they're about to score their first #1 album with "Stampede," until Elton bursts rudely into that slot with "Captain Fantastic." The Doobies send him a telegram saying

"Thanks for keeping us humble" . . . **Doug Weston** announces that he's closing the Troubadour; tears are shed in profusion. But before the mourners are finished crying at the graveside, it's open again . . . **Elton John** announces a five show benefit for the Jules Stein eye clinic at the Troubadour, to commemorate the five year anniversary of his US debut at the club . . . The **Eagles** are joined onstage by **Joe Walsh** on the dates they open for the **Stones**, and everybody seems extremely pleased by the results. Hmmm. Are there possibilities to be explored here? . . . We report on the possibility that **Led Zeppelin** will undertake a tour of open-air stadiums in late summer . . . **Robbie Robertson** of **The Band** will produce **Neil Diamond's** next album, but by the end of the year people are still wondering when . . . **Grand Funk** chugs from Capitol to MCA, with plenty of green fuel to get them there . . . Though it lacked the outrageousness of his "coming out party" of a few years ago, **Alice Cooper's** Bicentennial celebration at the Palladium nonetheless ranks as the #2 Party Of The Year by the sheer weight of its numbers: over 2000 in attendance, over 40 Gs spent . . . The showcase opportunities for new bands has locally reached an all-time low, but **Kim Fowley** has a solution for the dilemma. His approach to breaking a new band in 1975 is to have it play a circuit consisting of exclusive parties in the cavernous living rooms of the unbelievably wealthy. "It will be just like it was the last time things got this economically rough," he conceptualized. "Elegant men and women playing for elegant men and women while all the dogs look on and drool. It takes their minds off welfare and foodstamps. This is the first post-disco trend; it'll be like the early days of the Fillmore on a Bel Air level" . . . **Pete Bennett** is pictured in **RW** with his close friends **Mick Jagger** and **Keith Richard** . . . Who does **Lou Reed** think he's kidding with "Metal Machine Music"? . . . We alert the public to the possibility that the new **Fleetwood Mac**, with new members **Lindsey Buckingham** and **Stevie Nicks**, is the best group yet to assemble under that banner. By the end of the year, the Mac has racked up two gold albums (for "Bare Trees" and the new one, simply called "Fleetwood Mac") and their first major hit single ("Over My Head"). Right again! . . . **David Bowie** will put his charisma on the line when he stars in **Nicholas Roeg's** film version of "The Man Who Fell To Earth" . . . Your humble columnist is pictured in **16 Magazine** with his close friends **Paul & Linda McCartney**, **Cher** and **Tatum O'Neal**. Near riots ensue during subsequent shopping trips and restaurant visits, causing him to curtail his public appearances.

JULY: Capitol seeks to block **Grand Funk's** getaway, contending that the double live set delivered to the label by the band, because it contains material previously issued in studio version, fails to satisfactorily conclude the Funk's obligation to the Tower . . . **Jay Lasker** unveils his Ariola America label . . . **Alice Cooper**, 15 minutes into his Vancouver show, falls off a toybox prop and suffers six cracked ribs and a gash that will require 12 stitches. But Alice, ever the showbiz trooper, refused to be taken to the hospital until he'd completed the show. This gesture reportedly didn't impress the audience half as much as the fact that they finally got to see some genuine gore in an Alice Cooper show . . . **THE COAST** reveals negotiations for a fall **Paul Simon** tour . . . **Cops 'N' Rockers #6: "Lynyrd Skynyrd,"**

(Continued on page 54)

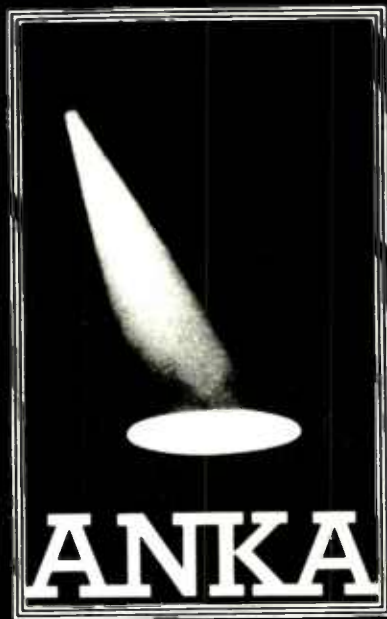
**Record World's
Top New
Male Vocalist
Morris Albert
At ASCAP**

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Backstage Action



Pictured above is an assortment of characters found backstage at the Exit/In after Blue Jug (Capricorn) performed there recently. Those who failed to elude the roving photographer's flash of the time are (front, from left) Bill Little, Mac Walkley, Deil Bryant and Ed Ratzeloff; (second row) Diamond Jim, Jerry Womack, Mark Pucci, RW's Don Cusic, and Roger Sovine; (back row) Frank Turner and Nancy Franklin.



THANKS FOR A BEAUTIFUL YEAR.
PAUL

The Coast (Continued from page 52)

manager **Peter Rudge** took a breather from the Stones tour to inform us, "is no longer being booked into hotels, but into jails to save the police the trouble of putting them in, as they have spent four of the last seven nights in jail" . . . MCA gets to **Black Oak Arkansas** with lots more of that green fuel . . . After reading about her in THE COAST, **Bob Dylan** checks out **Patti Smith** for himself and decides we're right . . . **Elton John**, in retaliation for not having been asked by the Dodgers to sing the national anthem, books himself into Dodger Stadium for two days; he'll be the first rock act to play that venue since **The Beatles** in 1966. It's part of a "Rock Of The Westies" tour designed to introduce his new band to select audiences west of the Rockies . . . When **Barbra Streisand** inquires as to what the **Rolling Stones** intentions might be regarding her security when she came to see them perform at the Forum, one tour official is reported to have offered to surround her with 12 hairdressers in bikinis . . . **Pete Bennett** is pictured in **RW** with his close friends the **Jackson 4** . . . Finally realizing that she shouldn't have asked, **Cher** files for a dissolution of her eight-day-old marriage to **Gregg Allman**. Gregg asks for a second chance. Later in the year, Gregg will finally realize that he shouldn't have asked, and this time he filed for the divorce . . . The Rolling Stones shows at the Forum featured a Mariachi band and a Chinese dragon parading through the audience to intro the world's greatest rock & roll band. "What's all this?" asked **Shirley Watts** when she beheld all this weirdness on opening night. "Oh," replied **Tony King**, "they're just showing Bianca to her seat" . . . One local Honolulu TV station's coverage of the Diamond Head Crater Festival featured an on-the-scene reporter describing the wonderfulness of the event, with a portion of **Flo & Eddie's** set providing the backdrop to the footage. What the station failed to notice, however, was the line the guys were singing while their reporter droned on: "This whole concert is a great big hunk of shit!" The journalistic booboo far exceeds any of the considerable atrocities committed by THE COAST during 1975 . . . A recent study on the effect of music on plantlife revealed that plants responded to a wide variety of musics. But, according to the report, the greenery tested was unanimous on one decision: they all hated the **Electric Light Orchestra** . . . A member of **Black Oak Arkansas** gives Southern California a taste of Arkansas Soul when he moons tourists on an MCA Studio tour . . . **Ringo Starr** is being sued for divorce by his wife **Maureen**. Assuming that the divorce goes through, that leaves **Paul McCartney** as the only ex-Beatle still happily tied to his first wife.

AUGUST: When it was announced that presenters for the "progressive" Rock Music Awards show would include the likes of **Ann-Margret**, **Michael Douglas**, **Brenda Vaccaro**, **Raquel Welch** and **Mike Douglas**, that should've been a tipoff as to what to expect . . . Capitol settles with **Grand Funk** for the live set and a studio album to follow

that . . . **Pete Bennett** is pictured in **RW** with his close friend **Bobby Vinton** (again) . . . Motown announces that, following negotiations that had the rumormongers foaming at the mouth, they've re-signed **Stevie Wonder** to a \$13 million pact. Even as this year-end review is being written, however, the formal papers have yet to be passed . . . The extension of the **Rolling Stones** tour, which utilizes the services of **Faces** guitarist **Ron Wood**, forces **Faces** manager **Billy Gaff** to cancel the first three dates of their tour, incurring a possible monetary loss that he estimates at about \$200 thousand. To voice his displeasure, Gaff issues a press release to that effect. Once **Ronnie** does get back into the swing, however, the **Faces** tour does substantially better than expected . . . **Cops 'N' Robbers #7: Fee Trenchmouth**, lead singer of the **Tubes**, is arrested in Tijuana for attempting to carry a quarter of a stick of dynamite back across the border. He got off with a fine of \$7.50 (court costs inclusive), but what the bozo intended to do with a quarter of a stick of dynamite was never clearly established . . . The manifold problems with the Rock Music Awards presentation are outlined to **Don Kirshner** in a terse letter from **Bill Graham**. Our only comment: Thank God for **Keith Moon's** gorilla theatre . . . The **Monkees** reform, sort of. Original members **Mickey Dolenz** and **Davy Jones** team with **Tommy Boyce** and **Bobby Hart** (the duo that wrote several of their hits) and begin pulling in big crowds with a presentation called "The Golden Great Hits Of The Monkees Show." To resort to an archaic term, the Monkees are now officially "camp" . . . **Elton John** scores his third 1975 #1 single with "Someone Saved My Life Tonight." There seems to be a pattern emerging . . . **Led Zeppelin's** tour is cancelled when **Robert Plant** is involved in a car crash on the small Greek island of Rhodos. He's sidelined for the rest of the season . . . **Playboy Records** sees the top of the charts for the first time with "Fallin' In Love" by **Hamilton, Joe Frank & Reynolds**, a master that virtually every other label had taken a pass on . . . **Paul McCartney** announces the **Wings** tour of Europe; America is tentatively pencilled in for the Spring of '76 . . . **Pete Bennett** is pictured in **RW** with his close friend **Ann-Margret** . . . **Alice** and **Al Kooper/Kooper** are actually reported to have been in the same place at the same time, but nobody gets a picture to prove it . . . **David Bowie** forms **Bewley Bros.** production company to handle his personal projects. He's got two film properties immediately in mind. One is a film treatment of his "The Rise And Fall Of Ziggy Stardust & The Spiders From Mars" concept. The other is a film treatment of "Young Americans," a story set in 1952 about the first non-American astronaut to join the United States space probe . . . THE COAST devotes a full column to **Bruce Springsteen**. The effects of this bold move will be felt very shortly.

SEPTEMBER: This was the year in which white performers finally began making consistent and sustained noise on the r&b charts. **Elton John**, **The Average White Band**, **David Bowie**, **Frankie Valli** and **Pete Wingfield** are spearheading the honkey assault . . . After proclaiming that **Tom Dowd** would produce **Patti Smith's** first album, we're forced to report, and not unhappily at that, that the task has fallen into the sympathetic hands of **John Cale** . . . The Miss America pageant wanted to use **Dennis Tracy's** song, "Show Biz," as this year's (Continued on page 106)

**Record World's
Top 2 Singles
Rhythm and Blues
Vocal Combinations
At ASCAP**
1. Gladys Knight
and The Pips
2. Rufus

ASCAP
We've Always Had The Greats

Splinter at KWST



Dark Horse recording artists **Splinter** dropped by the **KWST** studios recently during their promotion tour to publicize their new Dark Horse album, "Harder to Live." Pictured from left are: **Jim McKeon**, **KWST**; **Cheryl Dahl**, **KWST**; **Bob Purvis**, **Splinter**; **Bill Elliot**, **Splinter**; **Tree**, **KWST**; **David Perry**, **KWST**; and **Jan Basham**, **A&M's** southern California promotion person.

ASCAP STARS TAKE NO.1 SPOT IN 20 RECORD WORLD AWARDS CATEGORIES

Record World's
Top New
Male Vocalist
Bruce Springsteen
At ASCAP

ASCAP
We've Always Had The Greats

ASCAP Writers
Take 8 of 9
Top Solo Albums
With Elton John's*
"Captain Fantastick
and the Brown Dirt
Cowboy"
in No. 1

ASCAP
We've Always Had The Greats

Record World's
Top 4
Male Vocalists
All ASCAP

1. Elton John*
2. John Denver
3. Bob Dylan
4. Bruce Springsteen

ASCAP
We've Always Had The Greats

Record World's
Top Male Group
(Singles)
Eagles
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Top 2 Singles
Rhythm and Blues
Vocal Combinations
At ASCAP

1. Gladys Knight
and The Pips
2. Rufus

ASCAP
We've Always Had The Greats

Record World's
Top Jazz Duo
Gil Scott-Heron
and
Brian Jackson
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Top New
Male Vocalist
Morris Albert
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Top Singles
Solo Artist
Elton John*
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Top 2 Albums
Vocal Combinations
R&B
Both ASCAP

1. Rufus
2. Gladys Knight
and The Pips

ASCAP
We've Always Had The Greats

Record World's
Top 2
Male Vocalists
Both ASCAP

1. Elton John*
2. John Denver

ASCAP
We've Always Had The Greats

Record World's
Top TV Sound Track
"Really Rosie"
By ASCAP Members
Carole King
and
Maurice Sendak

ASCAP
We've Always Had The Greats

Record World's
Top Group Album
"One of These Nights"
By ASCAP Members
Eagles

ASCAP
We've Always Had The Greats

Record World's
Top New
Instrumentalist
Mike Post
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Special Achievement
Awards To
ASCAP Writers
Elton John*
and
Bruce Springsteen

ASCAP
We've Always Had The Greats

Record World's
Top Jazz Crossover
into R&B
Grover Washington
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Top Male Group
(Albums)
Eagles
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Special Achievement
Award (Singles)
To
ASCAP Writer
Elton John*

ASCAP
We've Always Had The Greats

Record World's
Top R&B
Album Solo Artist
Grover Washington
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Top Album
Instrumentalist
Grover Washington
At ASCAP

ASCAP
We've Always Had The Greats

Record World's
Top Comedy Duo
Cheech and Chong
At ASCAP

ASCAP
We've Always Had The Greats

*PRS, licensing through ASCAP in USA



OHIO PLAYERS

Billboard

- #1—Top Soul—Album Artists
- #2—Top Soul—Albums
- #2—Top Soul Singles—"Fire"
- #5—Top Soul—Single Artists
- #10—Top Pop Albums—Duos/Groups

Record World

- #1—Top Male Vocal Group—R&B Albums
- #3—Top Group—R&B Albums—"Fire"
- #3—Top Male Vocal Group—R&B Singles
- #4—Top Group—R&B Albums—"Honey"
- #6—Top Group—Pop Albums—"Fire"
- #7—Top Group—Pop Singles—"Fire"
- #8—Top Male Group—Pop Singles
- #10—Top Group—R&B Single—"Fire"

Cashbox

- #2—Top Group—R&B Singles
- #2—Top Pop Group—Albums
- #7—Top R&B Single of the Year—"Fire"

FOR AWARDS, IT WAS A MERCURY RECORD YEAR

thanks to the brilliant recording artists who accounted for
31 Record World, Billboard and Cash Box awards.



BACHMAN-TURNER OVERDRIVE

Billboard

#5—Top Pop Albums—Duos Groups
#7—Top Pop Album Artists

Record World

#2—Top Male Group—Pop Albums
#7—Top Group—Pop Albums—
"Not Fragile"

Cashbox

#1—Pop Group—Albums
#9—Pop Album of the Year
—"Not Fragile"



THE STATLER BROTHERS

Cashbox

#1—Country Group—Singles



10cc

Record World

#2—Most Promising Male Group—Pop
#10—Top group-pop singles—"I'm Not In Love"



JOHNNY RODRIGUEZ

Cashbox

#2—Male Vocalist—Country Singles
#9—Top Country Album of the Year
—"Songs About Ladies And Love"



TOM T. HALL

Billboard

#10—Top Country Albums—"Songs Of Fox Hollow"
#10—Top Country—Singles Artists

Cashbox

#9—Male Vocalist—Country Singles
#10—Top Country Album of the Year—"Songs Of Fox Hollow"



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a polygram company

KMET's Moorhead on the State of FM Radio

By MARTIN CERF



L. David Moorhead

■ L. David Moorhead is perhaps one of the most important individuals and prime movers of the progressive FM format as it's known today. He grew up in Chicago and prior to his entering radio, Moorhead was a "professional student" for a time, having attended college in Chicago, Cleveland, Heidelberg and Denver. He's a veteran announcer, PD, MD and GM, having commanded such positions over the years at stations in Cleveland, Chicago, Indianapolis, Omaha,

Denver, Dallas, Tucson, San Diego, New York, Philadelphia and Phoenix. He came to L.A. in 1969 as program director for Metromedia's then infant KMET-FM.

After successfully establishing the KMET 'progressive,' or 'underground' format as it was known in those days, Metromedia moved Moorhead to Cleveland in late 1970 where he did likewise for WMMS through late 1971 as general manager for the station. When Malrite Broadcasting bought MMS, Moorhead returned to Los Angeles, to KMET, this time as vice president and general manager of the station.

Over the years, David Moorhead has seen KMET through a number of major rating declines and increases. Currently, the station is fast rallying back to the dominant position in the market which it held up through early 1975. There's been a near complete air schedule shift over the last couple of months and KMET now seems secure with the current line-up, which includes: B. Mitchell Reed (6-10 a.m.), Rachael Donahue (10-2 p.m.), Tom O'Hair (2-5 p.m.), Mary Turner (6-10 p.m.), Jim Ladd (10-2 a.m.) and Doyle (2-6 a.m.).

Record World: About two months ago, you instituted various changes at KMET with regard to format, personalities, etc. Would you outline those changes?

L. David Moorhead: I don't think it was so much a change as a change back. The station was doing well a year ago. It was doing very well last summer ('74), and we had made some changes in the spring and summer of '74 which were very effective for us. But around Jan./Feb./Mar. of 1975, the station got a little away from the target, away from the mark. We became a bit too esoteric, too into fantasyland. There were too many special things on the air. There were too many things that were experimental. In progressive radio, we experiment and try things, I would rather try things than not. We were trying too many things at once and that was really the basic problem. We got away from our basics.

From the time we started this station back in the days when I was program director here in '69 & '70, we were one kind of station and kept that thread of continuity, thread of familiarity on the air. We got away from that in the middle of '71 and early '72, and it hurt the station terribly. We started bringing it back in '73 and by early '74 KMET was dominant in the market again. But again, late last year and earlier this year, we all became a little cock-sure of what we were doing, and got into too many things that were nice to try. Too many things at once. Violating an old radio basic: 'try 'em one at a time.' Now we are back and we are basically a music station. And those changes that I had to make were to get the best music personalities I could back on the air, people who know their music. I don't think there's anyone who would argue that the line-up we have now constitutes the strongest rock personalities in town. They're familiar with the material and they're professional broadcasters, even though some of them are of the new genre.

RW: What do you feel were some of the factors initiated just over a year ago which led up to the station's tremendous rating increase in the market at that time?

Moorhead: We had a good April/May '74. We were \pm 1 18-34, and we suddenly went number one 18-45. To a large degree, again, I think it was the personalities that did it. They were working within a discipline of sorts. Working with a strict discipline for progressive radio. Not in that tight a format though, because we are not KLOS, and we don't want to be KLOS. Which is why Jim Ladd came over from KLOS, because he wants that freedom to express his personality musically. Which I think is very important, the people get to know the personality by what he or she plays, and the way they play it. But

“Outside programming and too much syndication can take away from the overall image and identity that a station is trying to project in a given market.”

you can get beyond that though. That's when you get into esoteric radio. You become so progressive that you lose touch with the audience. What it really became here was self-indulgent, everybody was making themselves happy and nobody else. So we did have to change a couple of personalities. A good radio station is nothing but a mirror. It's a mirror of the audience it serves. You reflect their tastes, manners, mores, prejudices and give them what information they need to survive in a society.

RW: Do you see any difference in the potential audience of KLOS and KMET?

Moorhead: Yes. Our audience is basically male. In the book it comes out strong 18-24. Our target audience is the male 20-30. So if we're doing it, we'll come out strong 18-34, we'll have enough women so we should come out #1 18-34. KLOS is a much broader music mix, they have a highly restrictive format, they play the hits and as a result if you play the hits, you're going to get a great number of women and a great number of teenagers. The same way as KNX-FM. It's very successful, and is basically a women's radio station.

RW: Is it true that a station like KMET by definition of the way the rating services are conducted is in a limited position as relates to the ratings accurately reflecting the true number of listeners it has?

Moorhead: Yes. ARB is very prejudiced toward women. When the diary is sent out and the first contact is made in the home, they usually talk to the oldest female member of the household. The diaries come in the house, she gets the money they send with the diaries to keep them, and she automatically feels guilty if they're not completed. She passes them out and when it's time to pick up the diaries, she collects them. If somebody hasn't filled one out, then she's going to fill it out. If you go back to Beltsville, Md., you'll be amazed at the number of diaries you see filled out in the same handwriting.

RW: Is there a limit to the commercials you allow per hour?

Moorhead: Nine minutes per hour, which could be 10 units. One of those minutes could be broken into 2/30s, but never more than 10 units. We never exceed nine minutes. Howard Bloom, our sales manager, has cried in this office many times because he had an important client he wanted to get on the air when the station was sold out, and there's just no way to do it. If you want to put something on the air, you have to take something off.

There's been a tradition that we started back in '68 at WNEW when George Duncan started running Christmas Day commercial-free; and we believe in that at KMET. For a long time we gave Christmas Day to some charity, some organization for which we ran PSAs all day. But we are a very expensive radio station to run, and Christmas Day costs us more than the normal. So, I got the idea that it would be the greatest PR in the world if we could just sell a sponsor on presenting Christmas Day commercial free, underwriting it, and the sponsor could have it for expenses. Everytime we have to break for a legal ID we mention 'Christmas Day is brought to you, commercial free, compliments of', whoever the particular sponsor is. Last year, the Warehouse record chain was the sole sponsor. They reported to us and got more reaction off that project than any single advertising campaign they've ever done. This year we have people standing in line to run the program. We gave the Warehouse first option on the show since they were the first ones to go along with it. We also sell New Year's morning the same way. We split it this year, two sponsors, Pacific Stereo and The Warehouse.

RW: Recently, many stations have combined dial frequency with call letters. For instance, KTFM in San Antonio is now IDed as KT-103 on the air. Do you think this is effective?

Moorhead: To an extent it is: call letters are the most important thing you have. Or whatever it is that ARB is going to ID your station by, because you promote in two different ways. You promote on the air for the people who really listen to your radio station. In other words promote to acquire new listeners for your radio station. In other words to maintain what you've got, and hopefully try and build. You promote in other ways outside for people who may never listen to your radio station, and may never turn on the radio, but they get ARB

(Continued on page 98)

RW Hosts Series of Trade/Radio Seminars In Major Markets Throughout the Country

By HOWARD LEVITT

■ NEW YORK—Record World, in continuing its efforts to meet the needs of the music/record industry on all levels over the course of the past year, began a series of market-by-market trade/radio seminars. Designed to provide a means for the exchange of ideas and information between the magazine's staff and members of the radio/retail community on a more personal level, these seminars have evolved into highly acclaimed, widely sought after forums whereby members of the radio and retail communities are able to air their complaints, criticisms, suggestions and strategies in reference to their own particular market areas.

Cleveland

The seminar series kicked off in Cleveland on March 15 and met with immediate, enthusiastic response, as industryites turned out in significant numbers, establishing a success standard to strive for in other market areas. Beginning with a detailed explanation of RW chart methodology and analysis thereof, the floor was then opened to general discussion about the Cleveland-Pittsburgh region, with conversation centering around bettering the information flow to and from the Record World research department.

As was the case in the seminars that followed, certain key issues were raised, providing reference points from which to work:

1. FM stations are now involved with more sophisticated research

techniques and expressed a desire to report on their work in this area while checking on the research of others. (Note: This directly led RW to restructure and expand the content of its FM Airplay Report, providing an even more valuable tool for those working in appropriate formats.)

2. Secondary markets desire and deserve more credit for breaking records.

3. Cleveland and Pittsburgh have established a solid base as national breakout markets.

4. Radio stations must not only win ratings, but must also achieve a closer working relationship with retailers in regards to stocking product and reporting on its growth.

San Francisco

Buoyed by the reaction and general enthusiastic response to the Cleveland meeting, Record World hosted its second seminar on April 26 in San Francisco. Attracting another large turnout of key industry representatives, the meeting was highlighted by discussions of the uniqueness of the San Francisco market, new trends in the area's radio programming techniques and Record World's research philosophy of moving more and more towards accounts using inventory management.

Once again, several key points were raised that bear repeating:

1. The San Francisco market continues to be a leader in developing radio formats.

2. Future ratings periods would test the viability of the disco

sound in the area.

3. San Francisco has established itself as a unique region in reference to sales; jazz and r&b influences continue to dominate sales excitement.

4. Retailers in the area are both aware and proud of the marketable potential of the San Francisco sound; they expressed a desire to take a larger part in spreading it to other areas.

5. Campus sales continue to be a major factor in the area.

Boston

The next stop for the seminar series was the city of Boston on August 8. Drawing a crowd with a wide range of experience in varied radio formats, the seminar not only afforded Record World the opportunity to present an in-depth explanation of its chart research methodology, but also provided a forum for those present to express their views on the state of the Boston-area market. The entire session was marked by an air of interest and enthusiasm on the part of those in attendance, many of whom commented on the unfortunate lack of opportunities such as this in which they can air their views in an open, uninhibited setting.

Some of the key topics of conversation which arose during the session were:

1. The Boston area is becoming an important breakout region for both progressive and top 40 records, having given birth to the careers of Orleans, Queen, Aerosmith and Pilot.

2. Members of area stations are quite serious about their research, not only in respect to determining hits but in respect to the exact demographic appeal of specific records.

3. Boston and surrounding areas are interested more in regional than national action on records.

4. Boston radio is best known for having RKO flagship station WRKO and FM powerhouse WBCN; however, important secondary top 40, r&b and FM stations contribute to establishing a market radio balance open to all categories of music.

Atlanta

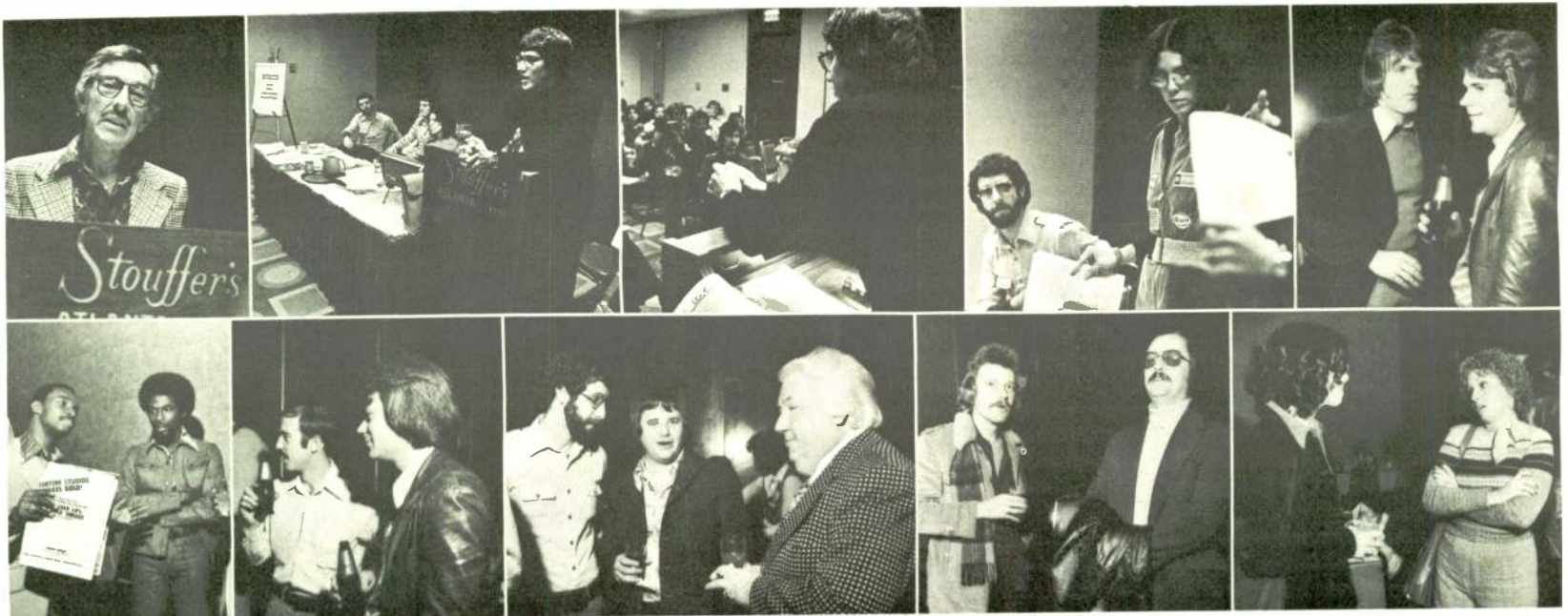
Record World's fourth seminar took place in Atlanta on November 15. The most successful meeting to date in terms of attendance, the session drew on the experience of the more than 70 industry notables present, some of whom traveled from as far away as Nashville, the Carolinas and Alabama. The large turnout and enthusiastic response were significant in that they pointed out the ever-growing acceptance of and need for this type of presentation on a market-by-market basis.

Again, several key points were raised during the course of the seminar:

1. Atlanta and surrounding markets have become increasingly important in breaking singles.

2. Increased sales of black album product can be attributed to the increasing importance of

(Continued on page 108)



Pictured here at the Record World Trade/Radio Seminar held at Stouffer's in Atlanta recently are (from top left): RW publisher Bob Austin delivering the opening address and introducing (second photo, from left) Howard Levitt, associate editor; Mike Vallone, assistant research editor; Toni Profera, research editor and Lenny Beer, VP, marketing; Beer is seen here addressing the gathering; while Profera explains the components of the RW charts. Seen at the reception held just prior to the seminar are

(top right): Scott Shannon, program director, WQXI, and Bob Wilcox of Franklin Music; (bottom from left): Tommy Lester, music director WEAS-FM and Ron Dobbins of WAOK; Pete Smolen, national buyer for Record Bar with Wilcox; Levitt discussing some of the finer points of music publishing with John Sturdivant, RW's VP, southeastern manager, and Bill Lowery of Lowery Music; Eddie Biscoe of Bang Records with Jimmy Davenport of WFOM; and Profera talking to Nancy Solinsky, MD of WMAK.

Keeping Ahead of the Trends With George David Weiss

By HOWARD NEWMAN

NEW YORK—Versatility is the key word in explaining the musical career of Brooklyn born songwriter - producer - performer George David Weiss. Weiss started in the music business as an arranger with the Stan Kenton band in the early 50's, but quickly branched out, establishing his reputation as a songwriter with "Oh What It Seemed To Be," recorded by Frank Sinatra.



George David Weiss

long association with Hugo and Luigi, Weiss has learned the art of the production side of the record business. He has applied these skills to a group called Flight for Capitol Records. Weiss called Flight "a progressive jazz/contemporary rock group."

Another aspect of George David Weiss' expanding career is his role as a performer. Weiss notes, "I started at a time when the songwriter was in the background. By personality I was content with this situation. When the singer/songwriter took over about 10 years ago, it opened up things in many ways in the music business." Now Weiss, who previously did not perform publicly and had to be yanked to the piano at parties, is getting a cabaret type act together to present the songs that other artists made famous.

You will undoubtedly be hearing the tunes of George David Weiss in the future, be it the next hit by the Stylistics or the theme song from a new movie called "Squirm." However the next time you hear a Weiss tune it could be the author himself performing because of his desire to "be where the excitement is," and his creative ability to make that excitement happen.

Weiss' list of hits is long and impressive. He told RW, "Wheel of Fortune" which was a number one hit back in 1953 for Kay Starr, helped start the trend towards beat oriented records in the pop music field." After that smash came, in what seems like the archetypical of the "and then I wrote stories," "Lullaby of Birdland," "Mr. Wonderful," "That Sunday, That Summer," "The Lion Sleeps Tonight," "I Can't Help Falling In Love With You," "A Walking Miracle" and a whole string of recent hits with the Stylistics.

The diversification of styles and artists reflected in the titles of these songs is a strong indication of Weiss' ability to remain current. He says, "Before rock and roll was the thing it is today, I was tuned into what was then called race records, I felt it was going to happen." Obviously Weiss was right. He defines his trend-seeing and setting talent as "the ability to adapt my musical skills to what's happening." He continues, "It requires listening, listening and more listening to do this."

Two people that Weiss have been listening to rather intently since the early 1960s have been Avco co-presidents Hugo and Luigi. In his more than a decade

Back in The U.S.A.



Recently signed to ABC Records, singer-songwriter Tom Sullivan was welcomed to the label and back from a recent 6-week tour of Japan by Jerry Rubinstein, chairman of the board of ABC Records. In Japan, Tom played at the Yamaha International Music Festival and received an award for the Most Outstanding Performance with his own composition "Beauty Is In The Eye Of The Beholder." Sullivan will immediately begin recording his ABC debut. Pictured above from left are: Ken Reits, representing Mike Curb Productions; Tom Sullivan; and Jerry Rubinstein.

Rockin' In The New Year



Dick Clark's New Year's bash, "New Year's Rockin' Eve," taped recently for New Year's Eve broadcast on ABC-TV, turned into a real pre-Holiday fiesta. Freddy Fender (center), ABC/Dot recording artist, toasted the Bicentennial Year with fellow songsmiths Neil Sedaka, host of the proceedings, and Melissa Manchester. The show will be shared nationally at 11:30 p.m. (EST) on New Year's Eve.

CLUB REVIEW

James Cotton Band: High Energy Action

NASHVILLE — "High Energy" is the title of the latest James Cotton Band lp (Buddah), and it is the perfect description of what came down at the performances given at the Exit/In recently.

The show began with a couple of jazz-blues type instrumentals, proving the superb talent of all the musicians. The sax player, George Gregory, who has only been with the band for a little over a month and a half, and lead guitarist Matt Murphy had the audience on its feet by the end of the second song.

But the set really started sparking when Mr. High Energy himself, James Cotton, joined the group on the third song. He strutted, danced, and sweated his way across the stage, blowing his soul into his harmonica.

"Keep Cooking Mama" and "Hot 'n Cold," both selections from the new album, were two of the highlights of the evening.

"Boogie Thang," from the "100% Cotton" album, brought loud cheers and applause from the crowd as the lead guitarist backed off against the "Super Harp" and laid down some of the best blues riffs ever to be heard in the Exit/In.

Terrell Miller

Smith Debuts Firm

(Continued from page 4)

Overdrive to RPM and has been responsible for booking them.

In announcing the formation of the agency, Smith stressed that World Wide will seek to involve itself in "the creative aspect" of his clients' careers. Also, he said, the agency will operate from one office, to facilitate communication between agents and management. Smith will announce the first artists to be signed to his roster after the new year.



Paul Smith

Other agents recently appointed to join Smith at World Wide Artists are Bill McPherson, who will head the college department; Ron Hughes, who will be in charge of the jazz and the discotheque department; Mitchell Kanner and Michael Foto. Further appointments will be announced later. World Wide Artists will be located at 9229 Sunset Blvd., Suite 812, Los Angeles 90069; (213) 550-7484.

London Meetings

(Continued from page 4)

promotion and merchandising staff of the company, will be present.

The highlight of the conference will be London's announcement of their tape distribution plans for 1976. Others include the introduction of London's February/March album release, with backing sales and promotional aids, and an artist showcase Monday evening, January 26, held at Reno Sweeney's in Greenwich Village, for attending conferees. The meeting will also include two special seminars. An eight person panel will discuss promotion, 1976 style, during the first session, while the second will be an open rap session between all London department heads and distributors of London product.

Congratulations Award Winners...

Paul McCartney & Wings

Sweet

John Lennon

Ringo Starr

George Harrison

Kraftwerk

Helen Reddy

Anne Murray

Linda Ronstadt

Grand Funk

Evie Sands

Pilot

The Beach Boys

Glen Campbell

Jessi Colter

Merle Haggard

Freddie Hart

Gene Watson

Buck Owens

Susan Raye

La Costa

Natalie Cole

Tavares

Nancy Wilson

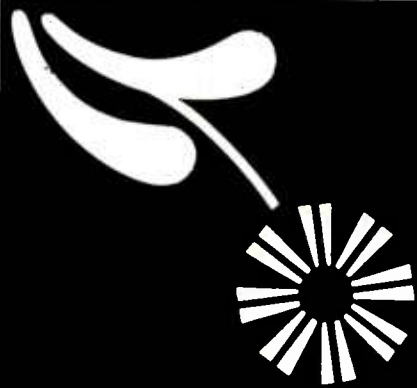
Reflections

Pink Floyd

Al Martino

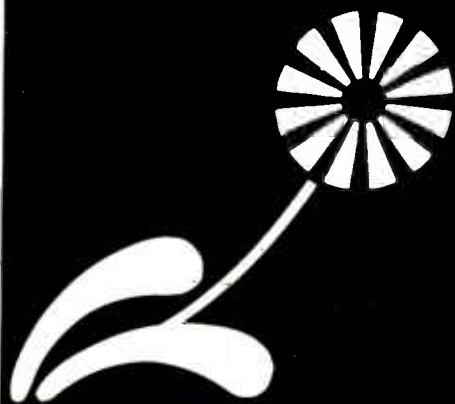
*...and thank you for making
this an incredible year at Capitol!*





**THANK YOU
IN 1975 WAYS**

...AND MORE



POP SINGLES

NEW INSTRUMENTAL GROUP

1-THE RITCHIE FAMILY

TOP ORCHESTRA

#1-LOVE UNLIMITED ORCHESTRA

TOP FEMALE GROUP

#4-LOVE UNLIMITED

TOP MALE VOCAL-R&B

#1-BARRY WHITE

R&B LP'S

TOP ORCHESTRA

#1-LOVE UNLIMITED ORCHESTRA

TOP MALE VOCAL

#2-BARRY WHITE

POP LP'S

TOP ORCHESTRA

#1-LOVE UNLIMITED ORCHESTRA

R&B SINGLES

TOP R&B SINGLE-MALE VOCAL

#5-YOU'RE THE FIRST, MY LAST, MY EVERYTHING-BARRY WHITE

TOP MALE VOCALIST

#1-BARRY WHITE

TOP ORCHESTRA

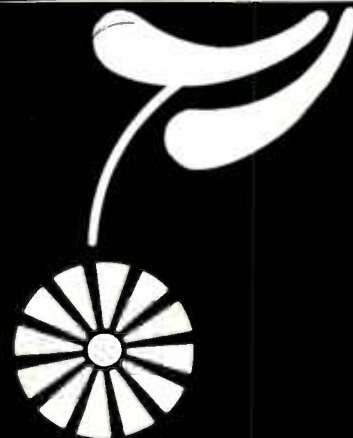
#1-LOVE UNLIMITED ORCHESTRA

TOP FEMALE GROUP

#2-LOVE UNLIMITED

THANK YOU ALL FOR A GREAT YEAR

**20TH
CENTURY
RECORDS**
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION



New York, N. Y.

By IRA MAYER
JANUARY

■ WE MADE IT TO THE OFFICE DESPITE THE HANGOVER: Oldies rang in the new year—15 of 'em on The Singles Chart with **Elton John's** version of "Lucy In the Sky With Diamonds" the first non-Beatle number one hit of a Beatle song . . . Meanwhile, the economy showed continued signs of deterioration as record companies continued to report strongest-years-ever. Epic's **Ron Alexenburg** said it was important to maintain a positive outlook in the face of recession. And he did . . . **Phoebe Snow's** "Poetry Man" was a sleeper, as were the **Blackbyrds'** "Walking In Rhythm" and **Pilot's** "Magic" . . . "The Wiz," black version of "The Wizard of Oz," took Broadway audiences by storm once past initial mixed reaction from daily reviewers . . . Salute to MIDEM.

COVER SMILES: **Ohio Players, Barry Manilow, John Denver, Barry White.**

DIALOGUES: **Sid Seidenberg, Gerald Taylor, Don Kirshner.**
FEBRUARY

THE BUMP WAS NO BOO-BOO: As dancing continued to repopularize . . . **Bob Dylan** returned to Columbia Records with "Blood On the Tracks," an lp that found all the critical and commercial acceptance it deserved, debuting on The Album Chart at a bulleted 17 and making only a stop at #2 before taking the top position. It was also the first album to go gold under the new RIAA standard: 500,000 units shipped (as compared to \$1 million sales) . . . **Clive Davis** urged realistic success barometers to keep the industry pace in perspective . . . The Bottom Line celebrated its first anniversary with **David Bromberg** and his friends in a rousing four hour-plus show . . . Warners recalled all posthumous **Jimi Hendrix** recordings, making way for a new series of material from **Alan Douglas**—the first of which was the highly successful "Crash Landing" . . . The never ending battle between the Parks Administration and **Ron Delsener** (on behalf of the summer Schaefer Festival in Central Park) raged on, then Parks Commissioner **Edwin Weisel** vowing 1975 would be the tenth and last year for the festival. (Weisel is no longer Parks Commissioner, and the festival appears set for '76) . . . The first RW classical awards party coincided with a yearly overview of the classical scene . . . **Paul Anka** was subject of a special RW tribute.

FACES: **Joe Walsh, Eagles, Labelle, Paul Anka.**

DIALOGUES: **Herb Belkin, Jack Craig, Ed Rosenblatt.**
MARCH

BLAZING ELECTRODES: The "Young Frankenstein" soundtrack was Album of the Month for Monster Magazine . . . **Stevie Wonder** and **Marvin Hamlisch** led the award winners for this year's Grammys, cornering four each . . . Instrumental soul singles pick up steam for dancing and airplay . . . Live radio concerts also gain momentum in major and secondary markets . . . **Justin Hayward** and **John Lodge's** "Bluejays" album was debuted at a 3 p.m. "hearing" at Carnegie Hall with just a slide on a screen in the otherwise darkened auditorium . . . Baseball jerseys gained in popularity as promotional items . . . RW announced its first Trade/Radio Seminar . . . Emergency phone numbers were set up by various industryites as phone service on the east side of lower Manhattan blacked out following a fire at one of the central phone company terminals . . . **Monty Python's Flying Circus** signed to Arista, celebrating the occasion with parties at Sardi's and the Relaxation Plus Health Spa . . . Videodiscs were demonstrated by MCA/Philips and RCA, boding a new and different future for home entertainment . . . **Melissa Manchester's** "Midnight Blue" a cover sleeper . . . The Philly Sound of **Gamble, Huff & Bell** the subject of a special section in RW.

FRONT BUT NOT ALWAYS CENTER: **Roy Clark; Doobie Brothers; B. T. Express; Gamble, Huff & Bell; Alice Cooper.**

DIALOGUES: **Peter Asher, Ira Heilicher, Jimmy Ienner, Stanley Snadowsky & Allan Pepper, Jerry Lieber & Mike Stoller.**
APRIL

NOT THE SAME TUBES: As the film "Tommy" splashed its way onto the screen amid ballyhoo of all sorts, firstnighters (excluding the rock press) attended a reception on the mezzanine of the 57th Street IND subway platform in good old New York City . . . The Hustle followed on the heels of "The Hustle," the former a dance, the latter a record by **Van McCoy**, adding further cooking pressure to the disco scene . . . Speaking of splashing (we did somewhere up there), **Bette Midler** made waves of her own opening her "Clams on the Half Shell Revue" at Broadway's Minskoff Theater. From the opening strains of "Oklahoma" to her "Ole Man River" entrance right on through

(Continued on page 94)

CONCERT REVIEW

Harvey Macabre at Roxy

■ LOS ANGELES — The Sensational Alex Harvey Band (Atlantic) from Scotland was on display recently at the Roxy. Sensational in the way a Hearst headline reads. Eyecatching, lurid and an appeal to the baser senses in an appealing way.

Alex strolled in behind an introduction of klieg lights and C. B. DeMille music in an 18th Century British officer's hat and coat, seaman's shirt, dungarees and high rise shoes as if he had just led the Mutiny on the Bounty. The other members ambled on: **Zal Cleminson**, lithe guitar player; a jester in mime painted face gracefully counterpointing Alex along with bassist **Chris Glen** replete in middle period Planet of the Apes hairdo and royal blue wetsuit; kimona-clad keyboardist **Hugh McKenna**, composer of much of the material; and **Ted McKenna** the drummer followed, the latter in a tux like he had just missed connections with a dixieland gig. What ensued was theatre of the macabre, described by some as a "Clockwork Orange" genre set to music.

It is difficult to consider music and the other things that happen on stage simultaneously. The rock sound is broad, epicly ominous, often burlesque in its mock heaviness, providing a vehicle for

Alex's amusing, revolting, intimidating theatrics.

Alex Harvey makes an engaging if somewhat odd 40 year old juvenile delinquent. Leeringly serenading front row women with one time hit single "Delilah," climbing to the balcony gently and humping the rail pouring beer down on the audience; they loved it.

Several sociopathic classics were dispensed. An audience favorite, "Vambo Rools," includes a folklore lecture on graffiti in Glasgow, after which he drops the professorial pose, climbs to the brick backdrop and spray paints the song title. In the encore, "Frameda," a "Cell Block #9" type number from an unreleased in America album, he appears as the last of the teenage idols with slicked back hair, along with a coterie of groupies and a couple of bagpipers in kilts. The very antithesis of Lawrence Welk.

Larry Beazer, comedian, was the opening act, billed as the man with the electric mouth. Beazer is the Rich Little of special effect sound, recreating helicopters, halftime shows and sports cars slightly out of tune in third gear with amazing fidelity, but his basic stand-up material was lacking.

Michael Wineland

Steppin' Out



Making an in-store appearance at Discount Records in Boston before a recent concert date, RCA Records' Aztec Two-Step posed outside the store for the cameras. Seen here (from left) are: **Larry Palmacci** of RCA's Boston sales branch; **Steve Harris** of Aztec's management firm; **Neal Shulman** of Aztec; **Don Delacy**, RCA's Boston promotion manager; and **Rex Fowler** of Aztec.

Dear Record World—
Thank you for recognizing
our work in 1975.
You've helped make
our first year of recording
a beautiful one!
Toni & Darryl



CAPTAIN & TENNILLE

Top Singles: Group
#1 "Love Will Keep Us Together"

Top Duo: Singles
#1 Captain & Tennille

Top New Duo: Singles
#1 Captain & Tennille

Top Duo: Albums
#1 Captain & Tennille

Top New Duo: Albums
#1 Captain & Tennille

World Radio History



Four Potential Stars for 1976

By BARRY TAYLOR

■ 1975 could not really be considered a remarkable year for new kinds of music or new artists. Elton John and John Denver were once again the year's big winners as they dominated the charts and personality polls.

Disco music proved to be a major force on the r&b listings, in some cases crossing over to pop via KC & the Sunshine Band or Earth, Wind & Fire, but with the exception of Bruce Springsteen no new or significant personalities emerged to capture large portions of the record buying public like Bad Company and BTO in 1974.

On the bright side, the year 1975 did see the groundswell of some unique new talent that could very well blossom into prominence by 1976. Among these artists are Dr. Feelgood, Andy Fairweather-Low, Robert Palmer and Tommy Bolin.

Dr. Feelgood

They come bounding out on stage like four cons who have just eluded the cops in an old forgotten movie. The singer wears a pencil thin tie and a narrow lapelled suit that looks like it once belonged to his brother. The guitarist is all in black with boyish features, and surveys the audience through glazed eyes. Both sport short cropped hair that seems to be growing in patches like they're fresh from serving time at the Big House.

Asked by an inquisitive reporter once if their conspicuous lack of style is their idea of camp, Lee Brilleaux, the singer, puffed on his cigarette and frowned through his smoke ring, "I've always looked like this . . . since I was at school. We didn't set out to look like deranged bank clerks."

Wilko Johnson

Wilko Johnson backs him up: "These are the clothes I used to be a teacher in. When I joined the band, I just ripped the lining out of the jacket to make it cooler. There's *nuffink* deliberate in wearing them," the guitarist retorts.

On stage, Dr. Feelgood plays rock and roll like they invented it. Johnson hits grating chords like he's engraving his name on the strings with glass. Brilleaux's knuckles turn white under the grasp of the microphone and he threatens through clenched teeth as much as he sings. Johnson will suddenly leap across the length of the stage, land stiff-legged and plunge into devastating two note solo while Brilleaux spits and snarls into his harp. The air is



Dr. Feelgood

thick with sweat and Vox-amplified sound. Dr. Feelgood plays maximum r&b and it's a menacing prescription.

Their repertoire is based around pre-1966 blues classics like "Route 66," "I'm A Man," "Riot In Cellblock Number Nine," "Boom Boom," "I Can Tell," and the group's own material which shows that they have absorbed the feel of the originals and in some instances, write material that is better than the songs from which it is derived. The songs are played reverently and the effect is downright sinister.

Two years ago, Lee Brilleaux was working in a solicitor's office and Wilko Johnson, who picked up a BA in English Literature, was teaching at a comprehensive school in Essex. The group, rounded out by John B. Sparks on bass and a drummer who goes under the monicker The Big Figure, entered the unfolding English pub rock scene at the time along with bands like Ducks Deluxe, Bees Make Honey and Kilburn and the High Roads. The money wasn't good enough to meet their expenses, so they remained semi-pro.

It wasn't until they landed a recording contract with UA in England, three years after the group was formed, that they were able to go professional. The big break came a little over a year later when they comprised one third of a package tour with Kokomo and Chilli Willi and the Red Hot Peppers, subsidized by the groups' respective record labels. Following the tour, Kokomo took off to America, Chilli Willi disbanded because of the pressures incurred and Dr. Feelgood, full of new self-confidence, went on to headline their first major U.K. tour. The group from Canvey Island is currently hot property

in England and their reactionary brand of music will be introduced to the American market in January when Columbia releases their latest album, "Malpractice."

As can happen with any group whose appeal is basically physical, Dr. Feelgood came off sounding two dimensional on their first lp, "Down By the Jetty." The album was a noble attempt purposely recorded in mono with no overdubs. Still being their first experience inside a studio, the group came off sounding cold and somewhat frazzled.

"You listen to a lot of Rolling Stones . . . a lot of their things are very close to mono 'cos it's a great way of recording rock," Wilko explained. "I mean, if you're listening to 'St. Dominic's Preview' in stereo on headphones it's great but rock and roll—I'd just rather listen to it all hammering outta the speakers."

UA passed on it here. So did Atlantic. Columbia moved in for a closer look and liked what they saw.

'Malpractice'

Dr. Feelgood's second album, "Malpractice," succeeds unequivocally. The group is more animated and the sound is fuller. The group produced seven of

eleven tracks themselves and the result is a blistering pace and focus that "Down By the Jetty" lacked, yet the recording technique has changed only slightly.

"Most of the tracks were done in one take and a lot with the vocals at the same time. It wasn't as straight as the last album. A lot is largely mono again. In fact, one track is completely mono."

The album contains potent doses of non-original material like the Coasters' "Riot In Cellblock Number Nine," Bobby Parker's "Watch Your Step," and Skip James' "Rolling and Tumbling" along with originals like "Back In The Night," "Going Home" (co-written with Wilko's guitar idol, Mick Green), and what should become their signature tune, "You Shouldn't Call The Doctor (If You Can't Afford The Bills)." "We did go in to make an album this time," Wilko offers. "Songs were selected and fitted in with one another."

"Malpractice" is not without its flaws, but Dr. Feelgood is irrepressible and there's no one else like 'em.

Andy Fairweather-Low

Andy Fairweather-Low's "Spider Jiving" album (A&M) was probably one of the most overlooked albums of 1974. His follow-up, "La Booga Rooga," released over the summer, has apparently already suffered the same fate, which goes to show that if nothing else, he's consistent.

Low has made the transition from focal point of teen adulation leading '60s pop group, the Amen Corner to a position of respected singer/songwriter. The years linking his "tops of the pops" hey-days with his present comfortable and undemanding position were quiet, marked only by an album released on RCA titled "Beginning From An End" which was recorded with the help of fellow Welshman, Dave Edmunds.

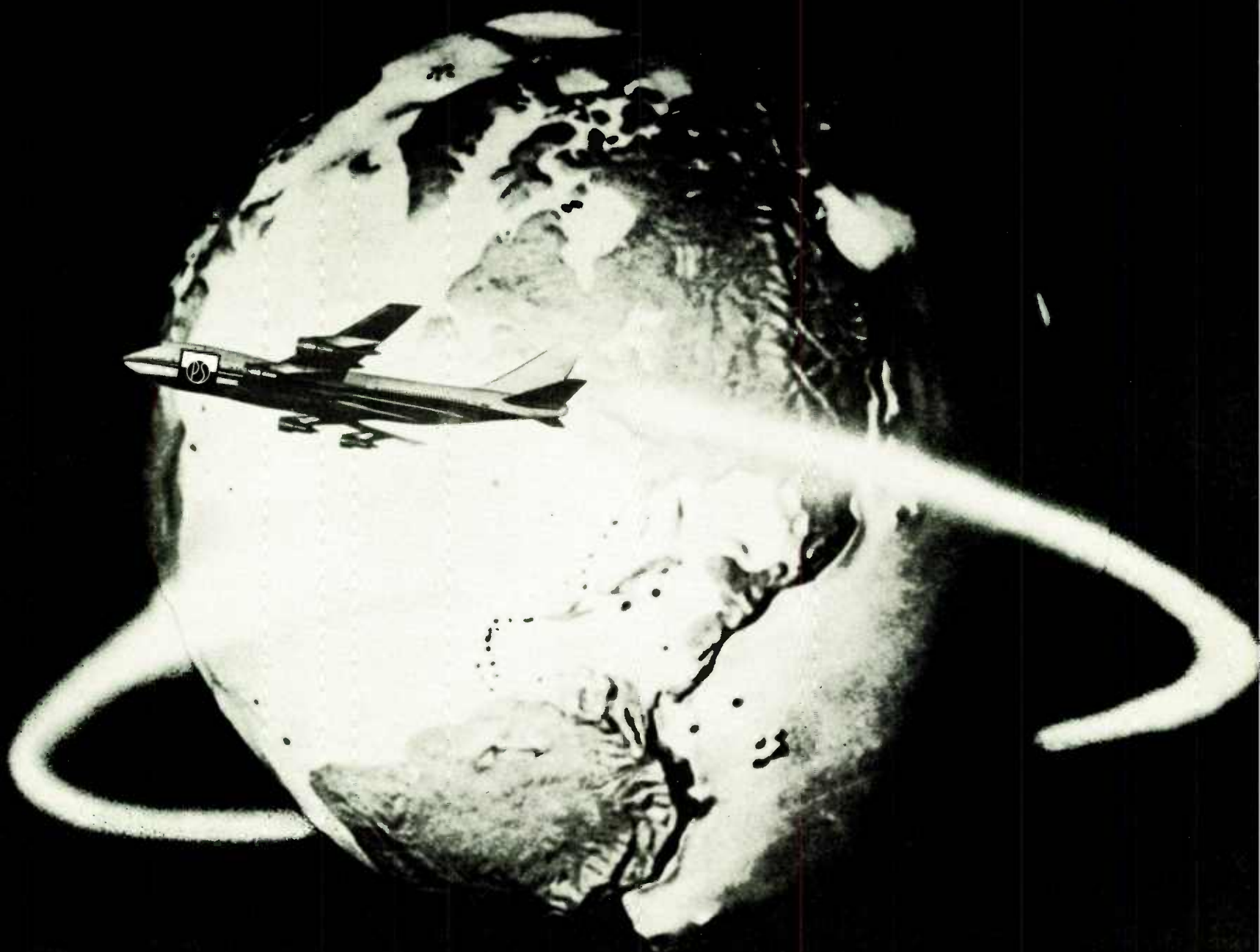
If he has maintained a low profile in England, having had one top ten single last year ("Reggae Tune") and doing a brief tour to promote "La Booga Rooga," in this country, Low is completely unknown outside of a small circle who have picked up on his two albums.

As a recording artist, he has emerged on "La Booga Rooga" as a confident craftsman with a subtle blend of ideas and influences working within an environment of total relaxation. Producer Glyn Johns has tempered Low's latest effort with a sensitive but

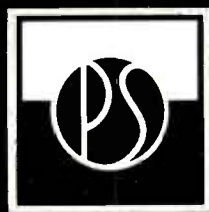
(Continued on page 96)



Andy Fairweather-Low



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New York, N.Y. 10019

32 Old Burlington Street
London W1X-1LB

World Radio History

Dialogue (Continued from page 30)

RW: Let's suppose ABC Records signs Group X, releases an album or two and meets with reasonable success in the United States. If we exclude the possibility of the group touring overseas, what can you do to expose them in overseas markets?

Diener: Viewing the type of music is essential. If there is by the characteristic of the music or group, no runaway single material, I would build an entire marketing project around the group. We'd furnish biographies and press information to make the group extremely visible to our affiliates in that market, and, by making the commercial publicity material as accessible as possible, I'd concentrate on promotional films and television spots, even though that area has become very, very competitive overseas in the last few years. It is vital. Television is a must overseas; I feel it's even more important than it is over here. Television programs reach a very large audience overseas because the number of broadcasts are far more limited. Also, the artist who you may be able to present on television may not be seen personally in that country for a long time, if at all. When you think that exposure has made a great deal of difference, the final way to obtain local contact is still to bring the artist over for a tour. I've found that if you intelligently explain to an artist why they ought to come over, he usually does it, but that has to be done in the right way and at the right time. Often it is done too soon.

RW: Recently, one American company arranged for several of its acts to tour as a package through major European cities. Do you think it was successful and if not, what would you have done differently?

Diener: First of all, I wouldn't have brought many new acts over at the same time because you're placing them in competition with each other for the public's attention. If this could not be avoided, I wouldn't have packaged one well-known act with five unknowns, but instead, I would have tried to have two giant acts working with two fairly well-known ones. I also would have spaced the tours a week or two apart to avoid bombarding the people with more than you can reasonably expect them to digest. Arranging for concerts by unknown acts overseas can be lethal because in the end, the local record company spends more money than they wanted to, becomes disenchanted and hold the American affiliate responsible for bad timing if they have no say in the matter. The best thing to do with a couple of times, test out singles and promote the act as much as a relatively unknown group or artist would be to test out television a possible for months before they ever set foot in the market. The concert appearance should be the final element or as close to it as possible, instead of the beginning.

RW: How much ABC product would you expect your foreign affiliates to work with?

Diener: That's dependent on the suitability of each piece of product for each specific market. We wouldn't expect an affiliate to blindly work a record unless they believe it can be properly promoted and successful in that firm's market. That's where we have to work together on evaluating new material intelligently. In regards to catalogue, we have our Impulse jazz line that enjoys tremendous international renown. Our Westminster line can be very strong when creatively packaged and it fills the need for an off-price classical line of exceptional quality. Also, it's important to realize that a mid-priced line overseas retails at about five or six dollars. Our country/western material, soundtracks and our early pop material will be given a lot of flexibility overseas.

RW: Will your budget lines be sold at budget prices overseas?

Diener: Off-price product lines outside of the United States are sold at the same price, approximately, as the full-priced lines are sold at over here. The economics of the music business overseas is less known here than it should be, which is unfortunate because that knowledge might clear up a number of problems we encounter with artists or management, who are fearful that older material being placed on a mid-priced line would hurt their image. A mid-priced line in Germany for example sells at about \$4.75 to \$5.50. Companies, too, can disregard their budget and mid-priced lines overseas because they don't recognize the profitability of that area abroad. As a result, many foreign companies with American licensees feel that they aren't getting the opportunity to use catalogue creatively or effectively. They find themselves having to sell an album by an unknown artist for \$8.00 in the store. That's a tough sale, especially when you consider that people are crying here in the States that prices are getting too expensive even on artists that are well-known. Our prices are much lower than anything overseas.

RW: What types of product do you expect to be most successful overseas? I've heard you mention elsewhere that r&b is becoming more important internationally.

Diener: Black music is staying very, very important, but I think that country music is going to grow in importance as well.

RW: Why do you think that might happen?

Diener: There are a lot of markets around the world where tastes lean towards very simple, straightforward music, which isn't as popular in America as it was ten years ago. In places like England and Australia, there's a large audience for a stand-up singer. And in most markets around the world, there aren't as many groups as we have here in the States. Groups are basically a rock phenomenon except in South America where trios and quartets are traditionally part of their musical culture. If you look at the international charts, most of the major stars are single artists. There are exceptions, of course, and most notably in Germany and Holland where there's been a rock explosion in recent years. Elsewhere, I'd say that 90 percent of all non-American recording contracts are held by single artists. I think that may be one reason why country music may be filling a void. Overseas, many people don't even refer to country music as such, they've begun to use the term "Nashville" or "Western" over there, and I repeat that there's a tremendous shot at breaking it abroad.

RW: Years ago, when an artist had a hit here in the States, especially with a very lyrically-oriented song, it would probably be released with a German, French, Italian or Spanish set of lyrics in those markets, and sung by either the original artist or a local singer . . . That doesn't seem to be as prevalent a practice nowadays. Why is that?

Diener: I'm basically against having a U.S. or British artist sing in another language.

RW: Why?

Diener: Part of an American artist's mystique overseas lies in that fact . . . he's a foreigner. There are exceptions to this, of course, but in building an artist's career, I would prefer to have him stay away from singing in another language.

RW: Yet there are artists whose songs are almost always successful in translation overseas. In Italy, for example, there was a time when you'd hear two or three Italian versions of Neil Diamond songs within a matter of hours on the radio.

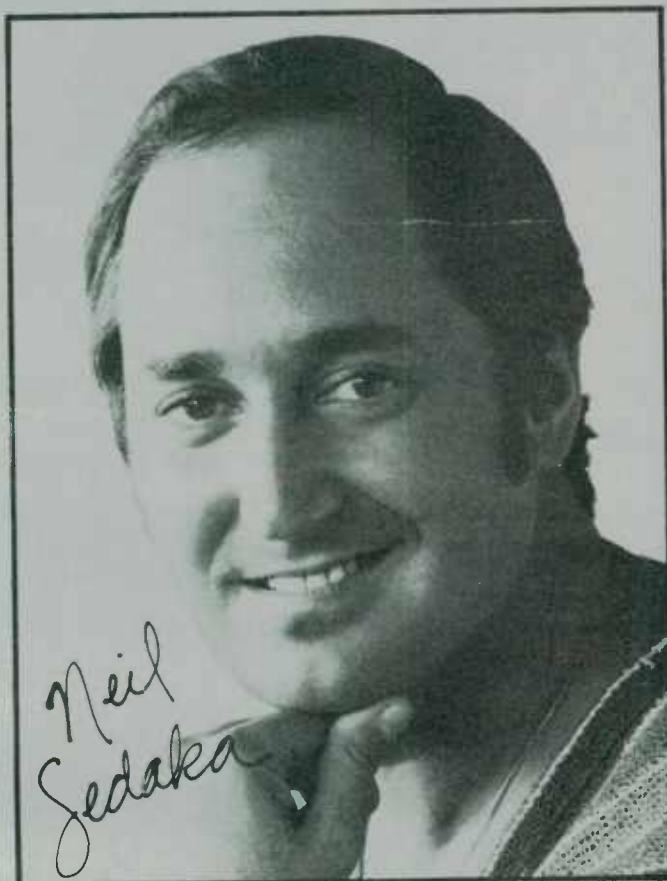
Diener: That's true, but to my knowledge, they were never sung by him. In some ways, American pop is apart from the international music scene. The average successful Italian, French or Spanish artist

(Continued on page 102)

Why Does This Mouse Read RW?



THE ROCKET RECORD COMPANY



SONGWRITER OF THE YEAR
NUMBER FIVE-TOP SINGLES (SOLO ARTIST),
"LAUGHTER IN THE RAIN"
NUMBER FIVE-TOP MALE VOCALIST OF THE YEAR

"THAT'S WHERE THE MUSIC TAKES YOU!"
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World Radio History

Wonderland Issues Bicentennial Album

■ NEW YORK — Jerry Massler, president of Wonderland Records, has announced the release of a special Bicentennial \$4.98 album "Eddie Albert Sings and Narrates Americana" that will be the subject of "the most intensive promotional, advertising and publicity campaign in our history.

"This is an album," Massler stated, "that has total demographics. It is entertaining, educational and basic to our heritage. The combination — going into 1976—makes 'Eddie Albert Sings And Narrates Americana' potentially the most important lp Wonderland has ever issued. We are offering a year-long co-op advertising effort in both radio and print to our distributors and to national retailers. In addition, we are planning our own campaign that will reach both adults and children."

Intrinsic to the label's efforts on behalf of their Bicentennial package are a series of television appearances scheduled by Eddie Albert to promote the lp. Additionally, Albert will schedule a limited number of publicity appearances as his schedule permits. The TV campaign, which is now being finalized, includes many of the top rated shows on television.



Al Massler, Eddie Albert

Massler indicated that the company's long established access to schools and libraries as well as to toy stores and other specialty retailers through their reps in these fields gives them access to customers "not ordinarily available to the average record company."

Entertainment II Bows

■ MEMPHIS — Marty Lacker and Chuck Browning announced the formation of Entertainment II, a firm specializing in promotion and public relations for record companies, publishers and entertainers. Entertainment II is located at 3139 Stonebrow Circle, Suite 107, Memphis, Tenn. 38116. Phone (901) 396-7021.

ABC Record & Tape Ups Herbert Fischer

■ FAIRFIELD, N.J.—The appointment of Herbert M. Fischer as national sales manager, ABC Record and Tape Sales Corp., has been announced by Herbert J. Mendelsohn, president of the company.

Fischer joined Record and Tape Sales in June as a national account executive. Prior to that, he was associated with Thrifty Drugstores, Value Fair and as vice president of sales for Dyn Electronics, all in Los Angeles.

Lavsky Adds Shuman

■ NEW YORK — Leslie Shuman has joined Dick Lavsky's Music House as a producer/salesperson, announced president Dick Lavsky.

Ms. Shuman has been active in both recording and producing, working most recently with Rising Sun Music.

Harris Records 'Little Women'

■ NEW YORK—A new Caedmon recording features actress Julie Harris reading Louisa May Alcott's "Little Women."

Baby Faces



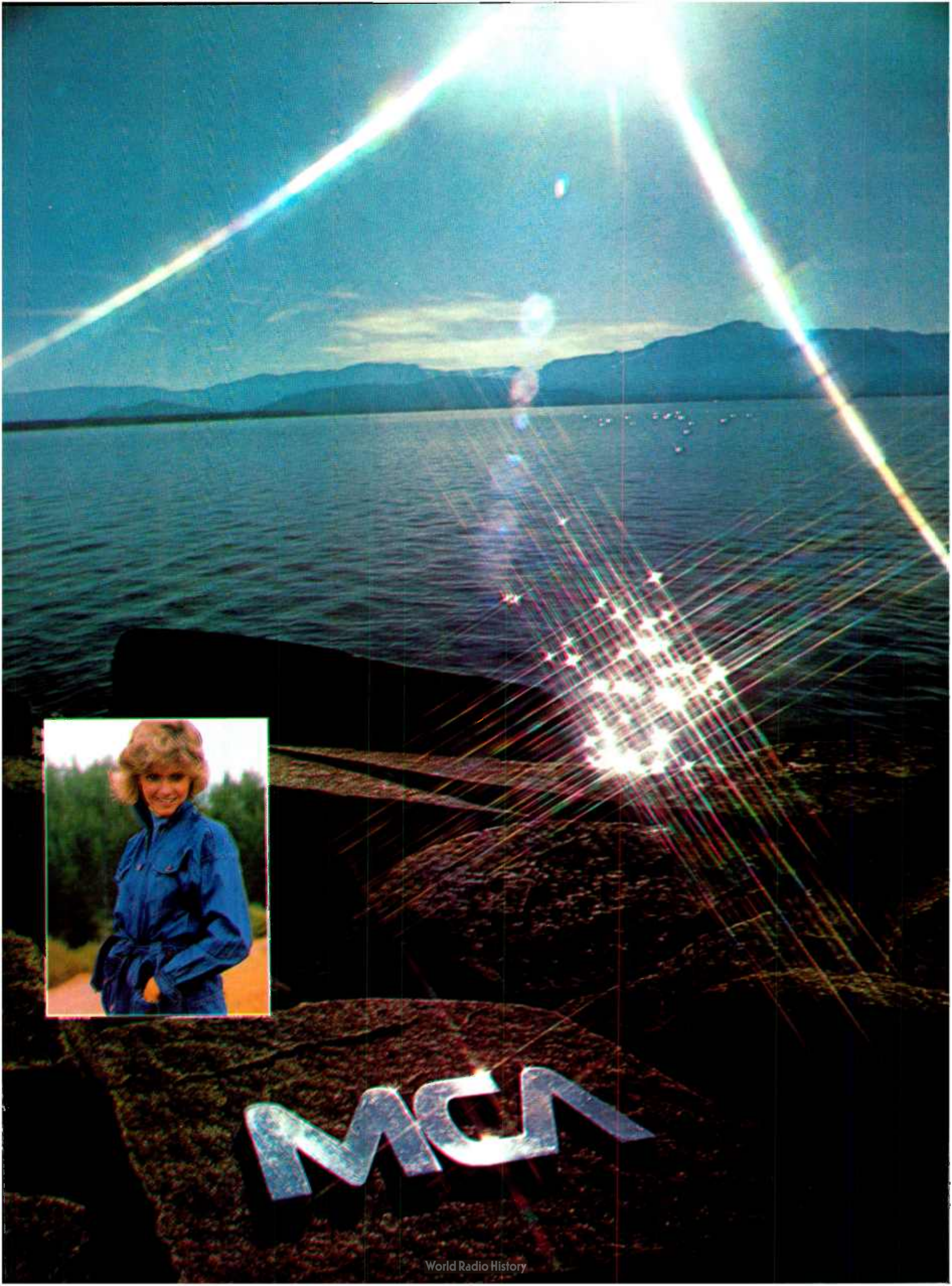
Texas boogie band Baby stopped by Record World to discuss their new Phonogram/Mercury album, "Baby." Shown, from left: standing, Baby member Mark Camp; Susanna Rogers, west coast publicity director for Phonogram; Baby members Woodie Putnam and Johnny Schell; RW's Eliot Sekuler and Ben Edmonds; Baby road manager Reed Scott; sitting, Baby member Steve Crane; RW's Lenny Beer.

Joel Cohen - **KUDO III** Management, Inc.

Three Dog Night
Hamilton, Joe Frank & Reynolds
Bob Monaco.



*Wish the World a
Joyous Holiday Season and
a Healthy, Prosperous '76*



MCA

1975 Charts in Review: No. 1 Singles

DATE	RECORD & PUBLISHER	ARTIST & PRODUCER	LABEL
1/4	LUCY IN THE SKY WITH DIAMONDS (Maclen, BMI)	Elton John (Gus Dudgeon)	MCA
1/11	LUCY IN THE SKY WITH DIAMONDS (Maclen, BMI)	Elton John (Gus Dudgeon)	MCA
1/18	MANDY (Screen Gems-Columbia/Wren, BMI)	Barry Manilow (B. Manilow & R. Dante)	Arista
1/25	PLEASE MR. POSTMAN (Stone Agate, BMI/Jobete, ASCAP)	Carpenters (R&K Carpenter)	A&M
2/1	LAUGHTER IN THE RAIN (Don Kirshner, BMI/KEC, ASCAP)	Neil Sedaka (Sedaka & Appere)	Rocket
2/8	BOOGIE ON REGGAE WOMAN (Jobete/Black Bull, ASCAP)	Stevie Wonder (Stevie Wonder)	Tamla
2/15	FIRE (Ohio Players/Unichappell, BMI)	Ohio Players (Ohio Players)	Mercury
2/22	YOU'RE NO GOOD (E. H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	Linda Ronstadt (Peter Asher)	Asylum
3/1	PICK UP THE PIECES (AWB, BMI)	Average White Band (Arif Mardin)	Atlantic
3/8	BLACK WATER (Lansdowne/WB, ASCAP)	Doobie Brothers (Ted Templeman)	Warner Bros.
3/15	HAVE YOU NEVER BEEN MELLOW (ATV, BMI)	Olivia Newton-John (John Farrar)	MCA
3/22	MY EYES ADORED YOU (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)	Frankie Valli (Bob Crewe)	Private Stock
3/29	LADY MARMALADE (Stone Diamond, BMI; Tanny Boy/Kenny Nolan, ASCAP)	Labelle (A. Toussaint & V. Wickham)	Epic
4/5	LOVIN' YOU (Dickie Bird, BMI)	Minnie Riperton (Scorbu Prod.)	Epic
4/12	PHILADELPHIA FREEDOM (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
4/19	PHILADELPHIA FREEDOM (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
4/26	PHILADELPHIA FREEDOM (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
5/3	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG (Press/Tree, BMI)	B. J. Thomas (Chips Moman)	ABC
5/10	HE DON'T LOVE YOU (LIKE I LOVE YOU) (Conrad, BMI)	Tony Orlando & Dawn (Hank Medress & Dave Appell)	Elektra
5/17	JACKIE BLUE (Lost Cabin, BMI)	The Ozark Mountain Daredevils (Glyn Johns & David Anderle)	A&M
5/24	SHINING STAR (Saggiflame, ASCAP)	Earth, Wind & Fire (Maurice White & Charles Stepney)	Columbia
5/31	BEFORE THE NEXT TEARDROP FALLS (Shelby Singleton, BMI)	Freddy Fender (Huey Meaux)	ABC Dot
6/7	THANK GOD I'M A COUNTRY BOY (Cherry Lane, ASCAP)	John Denver (Milt Okun w. Kris O'Connor)	RCA
6/14	SISTER GOLDEN HAIR (WB, ASCAP)	America (George Martin)	Warner Bros.
6/21	LOVE WILL KEEP US TOGETHER (Don Kirshner, BMI)	Captain & Tennille (Captain w. Toni Tennille)	A&M
6/28	LOVE WILL KEEP US TOGETHER (Don Kirshner, BMI)	Captain & Tennille (Captain w. Toni Tennille)	A&M
7/5	LOVE WILL KEEP US TOGETHER (Don Kirshner, BMI)	Captain & Tennille (Captain w. Toni Tennille)	A&M
7/12	THE HUSTLE (Van McCoy/Warner-Tamerlane, BMI)	Van McCoy & The Soul City Symphony (Hugo & Luigi)	Avco
7/19	LISTEN TO WHAT THE MAN SAID (McCartney/ATV, BMI)	Wings (Paul McCartney)	Capitol
7/26	LISTEN TO WHAT THE MAN SAID (McCartney/ATV, BMI)	Wings (Paul McCartney)	Capitol
8/2	ONE OF THESE NIGHTS (Benchmark/Kicking Bear, ASCAP)	Eagles (Bill Szymczyk)	Asylum
8/9	JIVE TALKIN' (Casserole, BMI)	Bee Gees (Arif Mardin)	RSO
8/16	JIVE TALKIN' (Casserole, BMI)	Bee Gees (Arif Mardin)	RSO
8/23	SOMEONE SAVED MY LIFE TONIGHT (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
8/30	FALLIN' IN LOVE (J.C., BMI)	Hamilton, Joe Frank & Reynolds (Jim Price)	Playboy
9/6	GET DOWN TONIGHT (Sherlyn, BMI)	KC & The Sunshine Band (H. W. Casey, R. Finch)	TK
9/13	GET DOWN TONIGHT (Sherlyn, BMI)	KC & The Sunshine Band (H. W. Casey, R. Finch)	TK
9/20	RHINESTONE COWBOY (20th Century/House of Weiss, ASCAP)	Glen Campbell (Dennis Lambert & Brian Potter)	Capitol
9/27	FAME (Main Man/John Lennon/Ceilidh, ASCAP)	David Bowie (David Bowie & Harry Maslin)	RCA
10/4	FAME (Main Man/John Lennon/Ceilidh, ASCAP)	David Bowie (David Bowie & Harry Maslin)	RCA
10/11	I'M SORRY/CALYPSO (Cherry Lane, ASCAP)	John Denver (Milt Okun)	RCA
10/18	MR. JAWS (Unichappell, BMI)	Dickie Goodman (Bill Ramal & Dickie Goodman)	Cash
10/25	BAD BLOOD (Don Kirshner, BMI/Kirshner Songs, ASCAP)	Neil Sedaka (Neil Sedaka & Robert Appere)	Rocket
11/1	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) (Mighty Three, BMI)	Spinners (Thom Bell)	Atlantic
11/8	ISLAND GIRL (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
11/15	ISLAND GIRL (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
11/22	ISLAND GIRL (Big Pig/Leeds, ASCAP)	Elton John (Gus Dudgeon)	MCA
11/29	THAT'S THE WAY (I LIKE IT) (Sherlyn, BMI)	KC & The Sunshine Band (H. W. Casey & Richard Finch)	TK
12/6	FLY, ROBIN, FLY (Mid Song, ASCAP)	Silver Convention (Butterfly Prod./by Michael Kunze)	Midland Intl.
12/13	THAT'S THE WAY (I LIKE IT) (Sherlyn, BMI)	KC & The Sunshine Band (H. W. Casey & Richard Finch)	TK
12/20	THAT'S THE WAY (I LIKE IT) (Sherlyn, BMI)	KC & The Sunshine Band (H. W. Casey & Richard Finch)	TK
12/27	SATURDAY NIGHT (Welback, ASCAP)	Bay City Rollers (Bill Martine & Phil Couler)	Arista

Manager
of the Year!

John Reid



Love

E.H.


ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	61	LOVE IS A DRUG Chris Thomas (TRO-Cheshire, BMI)	85
ALMOST SATURDAY NIGHT John Fogerty (Greasy King, ASCAP)	84	LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	20
BABY FACE Stephen Schaeffer & Harold Wheeler (Warner Bros., ASCAP)	54	LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe Americana, ASCAP)	29
BAD BLOOD Neil Sedaka & Robert Appere Don Kirshner, BMI/Kirshner Songs, (ASCAP)	64	LOVE MACHINE PART I Freddie Perren (Jobets/Grimora, ASCAP)	32
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	48	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	4
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems- Columbia, BMI)	35	LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP)	18
CARIBBEAN FESTIVAL Kool & The Gang (Delightful/Gang, BMI)	96	LYIN' EYES Bill Szymczyk (Long Run, ASCAP)	50
CHRISTMAS FOR COWBOYS Milton Okun (Cherry Lane, ASCAP)	98	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	39
CHRISTMAS SONG Gordon Mills (MAM, ASCAP)	64	MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI)	65
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	10	MY LITTLE TOWN Paul Simon, Ari Garfunkel and Phil Ramone (Paul Simon, BMI)	15
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	31	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI)	14
DANCE WITH ME Charles Plotkin (Hall/ Mojoanna, BMI)	67	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI)	63
DEEP PURPLE Mike Curb (Robbins, ASCAP)	73	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	26
DON'T CRY JOHN Prod. not listed (Twitty Bird, BMI)	62	OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	25
DOWN TO THE LINE Randy Bachman (Ranbach/Top Soil, BMI)	70	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	46
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP)	38	PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahula, ASCAP)	36
EVIL WOMAN Jeff Lynne (Unart/Jef, BMI)	21	ROCK AND ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	27
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP)	81	SATURDAY NIGHT Bill Martine & Phil Couler (Welback, ASCAP)	1
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	87	SCHOOL BOY CRUSH Arif Mardin (Average, BMI)	45
FEELINGS M. Albert (Fermate Intl., ASCAP)	24	SEA CRUISE John Fogerty (Cotillion, BMI)	84
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	60	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	59
FIRE ON THE MOUNTAIN Paul Hornsby (No Exit, BMI)	49	SING A SONG M. White & C. Stepney (Saggiore, BMI)	19
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	28	SKY HIGH Chas. Peate (Duchess, BMI)	7
FLY, ROBIN, FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP)	11	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	52
FOR A DANCER Mickey Sweeney & Prelude (Benchmark, ASCAP)	93	SOMETHING BETTER TO DO Don Farrar (ATV, BMI)	66
FOR THE LOVE OF YOU (PARTS 1 & 2) Isley Bros. (Bovina, ASCAP)	72	SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP, Irving, BMI)	69
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	9	SOMEWHERE IN THE NIGHT Tom Sellers and Clive Davis (Irving/Rondor, BMI)	86
FULL OF FIRE Willie Mitchell (Jec & Al Green, BMI)	43	SOS B. Uuvavus & B. Anderson (Countless, BMI)	23
GOLDEN YEARS David Bowie & Harry Maslin (Bewlay Bros., BMI; Chrysalis/ Main Man, ASCAP)	77	SQUEEZE BOX Glyn Johns (Towser, BMI)	58
HAPPY Frank Wilson & Leonard Caston (Jobete, ASCAP)	94	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	82
HE AIN'T HEAVY... HE'S MY BROTHER John Farrar (Harrison/Jenny, ASCAP)	78	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	71
HEAT WAVE Peter Asher (Jobete, ASCAP)	20	THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI)	2
HOMECOMING Peter Anastasoff (ATV, BMI)	79	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI)	41
HURRICANE (PART I) Don Devito (Ram's Horn, ASCAP)	83	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	3
I BELIEVE IN FATHER CHRISTMAS G. Lake & P. Sinfield (Manifore, PRS)	95	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgold, BMI)	44
I LOVE MUSIC (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	8	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI)	16
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP)	53	THEY JUST CAN'T STOP (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI)	55
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	5	THIS OLD MAN Mike Natale (Rallodynom, BMI)	56
I'M ON FIRE Tony Evers (P.R.S., ASCAP)	33	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	17
I'M SORRY Miit Okun (Cherry Lane, ASCAP)	88	TIMES OF YOUR LIFE Bob Skaff (Three Eagles, ASCAP)	37
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprises, Ltd./Chappell, ASCAP)	90	TURNING POINT Leo Graham (Julio Brian & Content, BMI)	100
ISLAND GIRL Gus Dudgeon (Big Pig/ Leeds, ASCAP)	12	VENUS AND MARS ROCK SHOW Paul McCartney (McCartney/ATV, BMI)	51
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/ One of a Kind, BMI)	74	VOLARE Mike Curb (Robbins/SDRM, ASCAP)	92
I WANT'A DO SOMETHING FREAKY TO YOU Leon Hayward (Jim-Eld., BMI)	68	WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	34
JUST TOO MANY PEOPLE Vini Poncia Richard Perry (Braintree/Roumanian Pickleworks, BMI)	80	WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI)	22
LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI)	57	WELCOME TO MY NIGHTMARE Bob Ezrin (Ezra, Early Frost, BMI)	91
LET IT SHINE John Farrar (Window, BMI)	78	WHO LOVES YOU Bob Gaudio (Seasons/ Jobete, ASCAP)	47
LET THE MUSIC PLAY Barry White (Sa-Vette/January, BMI)	76	WINNERS AND LOSERS Dan Hamilton, Joe Frank Carolla & Alan Dennison (Spitfire, BMI)	30
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	6	WOMAN TONIGHT George Martin (Warner Bros., ASCAP)	75
LET'S LIVE TOGETHER David Kirshenbaum (Landers Roberts, ASCAP)	40	YESTERDAY'S HEROES Vanda & Young (Marks, BMI)	89
LITTLE DRUMMER BOY Rick Bleiweiss & Bill Stahl (Mills/Korwin, ASCAP)	99	YOU SEXY THING Mickie Most (Finchley, ASCAP)	13
LOVE HURTS Manny Charlton (House of Bryant, BMI)	42		

101 THE SINGLES CHART 150

DECEMBER 27, 1975

DEC. 27	DEC. 20	
101	102	GOING DOWN SLOWLY POINTER SISTERS—Blue Thumb BTA 268 (ABC) (Warner-Tamerlane/Marsaint, BMI)
102	104	GOODNIGHT & GOODMORNING CECILIO & KAPONO—Columbia 3 10233 (Chappell/Young Ideas, ASCAP)
103	108	FREE RIDE TAVARES—Capitol 4184 (Silver Steed, BMI)
104	105	CHAIN GANG MEDLEY JIM CROCE—Life Song LS 45001 (Kags/Conrad, BMI; Unichappell, ASCAP)
105	113	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255 (Golden Withers, BMI)
106	110	ONE WOMAN BAND CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)
107	107	YOU SEE ME CRYIN' AEROSMITH—Columbia 3 10253 (Darksee, BMI)
108	103	BLUE GUITAR JUSTIN HAYWARD & JOHN LODGE—Threshold 67021 (London) (Justnes, ASCAP)
109	—	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS— Warner Bros. WBS 8186 (Seasons/Jobete, ASCAP)
110	—	JUNK FOOD JUNKIE LARRY GROCE—Warner Brothers WBS 8165 (Peaceable Kingdom, ASCAP)
111	114	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOA 175B4 (Chappell, ASCAP)
112	109	BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10299 (Danlean/Easy Nine/Sound Town, BMI)
113	115	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND— Mercury 73751 (Unichappell, BMI)
114	124	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 501 (Golden Fleece, BMI)
115	—	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)
116	—	ONLY 16 DR. HOOK—Capitol 4171 (Kags, BMI)
117	—	DREAM WEAVER GARY WRIGHT—Warner Bros. WBS 8167 (Warners, ASCAP)
118	121	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 452B6 (Lucky/BMI)
119	119	MAMA COCO GINO VANNELLI—A&M 1760 (Almo/Giva, ASCAP)
120	130	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED— Friends & Co. T124 (Damit, BMI)
121	122	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (Maclen, ASCAP)
122	—	DREAM ON AEROSMITH—Columbia 3 10278 (Frank Connolly & Daksel, BMI)
123	—	CHILDREN OF THE RAIN AUSTIN ROBERTS—Private Stock 051 (Strawberry Hill, ASCAP)
124	—	FANNY (BE TENDER WITH MY LOVE) GINO CUNICO—Arista 0162 (Casserole, BMI)
125	129	THEY ALL ASK'D FOR YOU THE METERS—Reprise 1338· (Rhinelander/Cabbage Alley, BMI)
126	127	LOVE HURTS JIM CAPALDI—Island IS 045 (Acuff-Rose, BMI)
127	142	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR—Delite DEP 1575 (Delightful, BMI)
128	138	ONCE YOU HIT THE ROAD DIONNE WARWICK—Warner Bros WBS 8154 (Mighty Three/Sacred Pen, BMI)
129	—	SINCE I FELL FOR YOU CHARLIE RICH—Epic 8 50182 (Warner Bros., ASCAP)
130	131	HOLLYWOOD HOTS 11TH HOUR—20th Century TC 2215 (Heart's Delight, BMI)
131	135	LONG HAIRD RED NECK DAVID ALLEN COE—Columbia 3 10254 (Window/Lotsa, BMI)
132	—	THROUGH THE EYES OF LITTLE CHILDREN LARRY JON WILSON— Epic ZS8 8675 (Combine, BMI)
133	123	VALENTINE LOVE NORMAN CONNORS—Buddah BDA 499 (Elektra Cord, ASCAP)
134	137	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK— United Artists XW735 Y (Unart/Bobby Womack, BMI)
135	125	THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106 (Georgene, BMI)
136	—	A FOOL IN LOVE FRANKIE MILLER BAND—Chrysalis CRS 2108 (WB) (Chrysalis/Ackee, ASCAP)
137	140	IT'S ALRIGHT (THIS FEELING) NOTATIONS—Gemigo 0503 (WB) (Jay's Ent./Chappell, ASCAP)
138	149	LADY BUMP PENNY McLEAN—Atlantic 7038 (Meridian-Siegel/Butterfly, BMI)
139	141	THE BEST OF A MAN WILSON PICKETT—Wicked 8101 (TK) (Sherlyn, BMI)
140	147	ONE FINE DAY JULIE—Tom Cat PB 10454 (RCA) (Screen Gems-Col, BMI)
141	120	THE ZIP MFSB—Phila. Intl. ZS8 3578 (Col) (Mighty Three, BMI)
142	126	HAVE A CIGAR PINK FLOYD—Columbia 3 10248 (Pink Floyd, BMI)
143	—	DISCO SAX HOUSTON PEARSON—20th Century/West Bound WT 5015
144	117	FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)
145	136	BREAKFAST FOR TWO COUNTRY JOE McDONALD—Fantasy F758 (Alkatray Corner, BMI)
146	—	IT'S TIME TO SAY GOODBYE JONATHAN CAINE—October 1001 (Blue Lick, BMI)
147	143	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Atco 7030 (Wimot, BMI)
148	—	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431 (Incredible, BMI)
149	145	CRAZY ATLANTA RHYTHM SECTION—Polydor 14289 (Low Sal, BMI)
150	—	BABY IT'S YOU MASQUERADERS—Hot Buttered Soul 12141 (ABC) (Dolfi & United Artists, ASCAP)



**Sidney A. Seidenberg
and the Family of Stars
wish all of our friends
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THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 2 SATURDAY NIGHT BAY CITY ROLLERS Arista 0149	11
2 1 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015	11
3 7 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	9
4 4 LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	8
5 6 I WRITE THE SONGS BARRY MANILOW/Arista 0157	8
6 3 LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	11
7 5 SKY HIGH JIGSAW/Chelsea 3022	18
8 10 I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	8
9 12 FOX ON THE RUN SWEET/Capitol 4157	8
10 20 CONVOY C. W. McCALL/MGM 14839	6
11 8 FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)	12
12 9 ISLAND GIRL ELTON JOHN/MCA 40461	12
13 16 YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	10
14 11 NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)	13
15 13 MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230	11
16 14 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M 1725	15
17 15 THIS WILL BE NATALIE COLE/Capitol 4109	21
18 17 LOW RIDER WAR/United Artists XW706 Y	14
19 24 SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	6
20 18 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/ Asylum 45282	17
21 28 EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	6
22 26 WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	8
23 22 S O S ABBA/Atlantic 3265	20
24 19 FEELINGS MORRIS ALBERT/RCA PB 10279	24
25 27 OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	7
26 21 OUR DAY WILL COME FRANKIE VALLI/Private Stock 043	11
27 32 ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	8
28 35 FLY AWAY JOHN DENVER/RCA PB 10517	4
29 58 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	3
30 40 WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054	6
31 37 COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol 4155	8
32 39 LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	7
33 30 I'M ON FIRE 5000 VOLTS/Mercury 40801	11
34 43 WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUE NOTES/Phila. Intl. ZS8 3579 (Col)	7
35 56 BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	3
36 38 PART TIME LOVE GLADYS KNIGHT & THE PIPS/ Buddah BDA 513	9
37 42 TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	7
38 23 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 026	17
39 25 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	19
40 41 LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285	7
41 29 THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)	8
42 48 LOVE HURTS NAZARETH/A&M 1671	7
43 45 FULL OF FIRE AL GREEN/Hi 2300 (London)	6
44 57 THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	6
45 47 SCHOOL BOY CRUSH AWB/Atlantic 3304	7
46 53 PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	6
47 31 WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb 8122	19
48 34 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/Columbia 3 10176	18

49 51 FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND/ Capricorn CPS 0244 (WB)	7
50 33 LYIN' EYES EAGLES/Asylum 45279	16
51 36 VENUS AND MARS ROCK SHOW WINGS/Capitol 4175	9
52 59 SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	4
53 46 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/ Columbia 3 10190	19
54 65 BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & Prayer HS 103 (Atlantic)	3
55 44 THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 3284	20
56 60 THIS OLD MAN PURPLE REIGN/Private Stock 052	6
57 49 LADY BLUE LEON RUSSELL/Shelter SR 40378 (MCA)	21
58 70 SQUEEZE BOX THE WHO/MCA 40475	3
59 50 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	9
60 80 50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia 3 10270	2
61 76 ALL BY MYSELF ERIC CARMEN/Arista 0165	2
62 72 DON'T CRY JONI CONWAY TWITTY/MCA 40407	3
63 54 OPERATOR MANHATTAN TRANSFER/Atlantic 3292	13
64 52 BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)	21
65 55 MR. JAWS DICKIE GOODMAN/Cash 451 (Private Stock)	18
66 61 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459	15
67 62 DANCE WITH ME ORLEANS/Asylum 45261	24
68 63 I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century 2228	16
69 77 SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	4
70 73 DOWN TO THE LINE BACHMAN-TURNER OVERDRIVE/ Mercury 73724	5

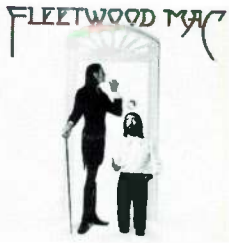
CHARTMAKER OF THE WEEK

71 — TAKE IT TO THE LIMIT
EAGLES
Asylum 45293



72 81 FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/ T-Neck ZS8 2259 (Col)	6
73 82 DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	2
74 64 IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	22
75 75 WOMAN TONIGHT AMERICA/Warner Bros. 8157	4
76 85 LET THE MUSIC PLAY BARRY WHITE/20th Century 2265	2
77 86 GOLDEN YEARS DAVID BOWIE/RCA PB 10441	2
78 79 HE AIN'T HEAVY . . . HE'S MY BROTHER/LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	4
79 89 HOMECOMING HAYGOOD HARDY/Capitol 4156	2
80 66 JUST TOO MANY PEOPLE MELISSA MANCHESTER/Arista 0146	15
81 71 FAME DAVID BOWIE/RCA PB 10320	26
82 93 SWEET LOVE COMMODORES/Motown M 1381F	2
83 84 HURRICANE (PART I) BOB DYLAN/Columbia 1 10245	4
84 87 ALMOST SATURDAY NIGHT/SEA CRUISE JOHN FOGERTY/ Asylum 45291	4
85 — LOVE IS THE DRUG ROXY MUSIC/Atco 7042	1
86 88 SOMEWHERE IN THE NIGHT BATDORF & RODNEY/Arista 0159	4
87 — FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)	1
88 68 I'M SORRY/CALYPSO JOHN DENVER/RCA PB 10353	21
89 99 YESTERDAY'S HEROS JOHN PAUL YOUNG/Ariola-America P7607 (Capitol)	2
90 94 INSEPARABLE NATALIE COLE/Capitol P 4193	2
91 67 WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic 3298	10
92 69 VOLARE AL MARTINO/Capitol 4134	9
93 — FOR A DANCER PRELUDE/Pye 71045	1
94 95 HAPPY EDDIE KENDRICKS/Tamla T 45263F (Motown)	3
95 — I BELIEVE IN FATHER CHRISTMAS GREG LAKE/Atlantic 3305	1
96 74 CARIBBEAN FESTIVAL KOOL & THE GANG/Delite 1573 (PIP)	7
97 — CHRISTMAS SONG GILBERT O'SULLIVAN/MAM 5N 3645 (London)	1
98 — CHRISTMAS FOR COWBOYS JOHN DENVER/RCA PB 10464	1
99 — LITTLE DRUMMER BOY MOON LION/PIP 6513	1
100 — TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)	1

FLASHMAKER OF THE YEAR



FLEETWOOD MAC
Reprise

TOP FM PICKS OF '75

- FLEETWOOD MAC—Reprise
- RED OCTOPUS—Jefferson Starship—Grunt
- BLOOD ON THE TRACKS—Bob Dylan—Col
- BORN TO RUN—Bruce Springsteen—Col
- ONE OF THESE NIGHTS—Eagles—Asylum
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum

WNEW-FM/NEW YORK

- DENNIS ELSAS
- BLUE JAYS—Hayward & Lodge—Threshold
- BORN TO RUN—Bruce Springsteen—Col
- ERIC CARMEN—Arista
- MAIN COURSE—Bee Gees—RSO
- SONGS FOR A FRIEND—Jon Mark—Col

WBCN-FM/BOSTON

- BOB SLAVIN
- COUNTRY LIFE—Roxy Music—Atco
- GET SEXY/I BELIEVE I CAN (single)—Paul Kelly—WB
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SOAP OPERA—Kinks—RCA

WMMR-FM/PHILADELPHIA

- T. MORGAN
- BETWEEN THE LINES—Janis Ian—Col
- BLOOD ON THE TRACKS—Bob Dylan—Col
- BORN TO RUN—Bruce Springsteen—Col
- DIAMONDS & RUST—Joan Baez—A&M
- RED OCTOPUS—Jefferson Starship—Grunt

WLIR-FM/LONG ISLAND

- GIL COLQUITT
- FRAMPTON—Peter Frampton—A&M
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- KATY LIED—Steely Dan—ABC
- LAST RECORD ALBUM—Little Feat—WB
- STILL CRAZY—Paul Simon—Col

WRNW-FM/WESTCHESTER

- JOHN VIDAVER
- BLOOD ON THE TRACKS—Bob Dylan—Col
- DREAM WEAVER—Gary Wright—WB
- EVERYTHING YOU KNOW IS WRONG—Firesign Theater—Col
- FLEETWOOD MAC—Reprise
- RED OCTOPUS—Jefferson Starship—Grunt

WCMF-FM/ROCHESTER

- BERNIE KIMBLE
- BAREFOOT JERRY'S GROCERIES—Barefoot Jerry—Monument

- FLEETWOOD MAC—Reprise
- KITSCH—Randy Pie—Polydor
- SCHEHEREZADE—Renaissance—Sire
- SCHOOLBOYS IN DISGRACE—Kinks—RCA

WOUR-FM/UTICA

- JEFF CHARD
- BORN TO RUN—Bruce Springsteen—Col
- FACE THE MUSIC—ELO—UA
- FIRE ON THE MOUNTAIN—Charlie Daniels—Kama Sutra
- LET THERE BE MUSIC—Orleans—Asylum
- ONE OF THESE NIGHTS—Eagles—Asylum

WPLR-FM/NEW HAVEN

- GORDON WEINGARTH
- BLOW BY BLOW—Jeff Beck—Epic
- FIVE-A-SIDE—Ace—Anchor
- FLEETWOOD MAC—Reprise
- MODERN TIMES—Al Stewart—Janus
- RED OCTOPUS—Jefferson Starship—Grunt

WBLM-FM/MAINE

- JOSE DIAZ
- BACK TO THE NIGHT—Joan Armatrading—A&M
- BLOOD ON THE TRACKS—Bob Dylan—Col
- DREAMIN' MY DREAMS—Waylon Jennings—RCA
- KATY LIED—Steely Dan—ABC
- ROLLERCOASTER WEEKEND—Joe Vitale—Atco

WHFS-FM/WASHINGTON, D. C.

- DAVID EINSTEIN
- BLOOD ON THE TRACKS—Bob Dylan—Col
- BORN TO RUN—Bruce Springsteen—Col
- NATTY DREAD—Bob Marley & the Wailers—Island
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band
- SOUTHERN NIGHTS—Allen Toussaint—Reprise

WKTK-FM/BALTIMORE

- STEVE COCHRAN
- BORN TO RUN—Bruce Springsteen—Col
- CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
- FLEETWOOD MAC—Reprise
- LAST RECORD ALBUM—Little Feat—WB
- RED OCTOPUS—Jefferson Starship—Grunt

WKDA-FM/NASHVILLE

- JACK CRAWFORD
- BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
- FLEETWOOD MAC—Reprise
- ONE OF THESE NIGHTS—Eagles—Asylum
- PRISONER IN DISGUISE—Linda Ronstadt—Asylum
- STILL CRAZY—Paul Simon—Col

WQDR-FM/RALEIGH

- BILL HARD
- DIAMONDS & RUST—Joan Baez—A&M
- DREAM—Nitty Gritty Dirt Band—UA
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- FLEETWOOD MAC—Reprise
- ONE OF THESE NIGHTS—Eagles—Asylum

WORJ-FM/ORLANDO

- MIKE LYONS
- BLOW BY BLOW—Jeff Beck—Epic
- BORN TO RUN—Bruce Springsteen—Col
- FLEETWOOD MAC—Reprise
- ONE OF THESE NIGHTS—Eagles—Asylum
- THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Col

WAIV-FM/JACKSONVILLE

- BILL BARTLETT
- EGO IS NOT A DIRTY WORD—Skyhooks—Mushroom (Import)
- FIRE ON THE MOUNTAIN—Charlie Daniels—Kama Sutra
- FLEETWOOD MAC—Reprise
- RED OCTOPUS—Jefferson Starship—Grunt
- SONG OF CRAZY HORSE—J.D. Blackfoot—Fantasy

WNOE-FM/NEW ORLEANS

- BRIAN NICHOLS
- BETWEEN THE LINES—Janis Ian—Col
- BLOOD ON THE TRACKS—Bob Dylan—Col
- ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
- ONE OF THESE NIGHTS—Eagles—Asylum
- WISH YOU WERE HERE—Pink Floyd—Col

WMMS-FM/CLEVELAND

- CHARLIE KENDALL
- BLOW BY BLOW—Jeff Beck—Epic
- BORN TO RUN—Bruce Springsteen—Col
- FRAMPTON—Peter Frampton—A&M
- SIREN—Roxy Music—Atco
- TUBES—A&M

WXRT-FM/CHICAGO

- BOB SHULMAN
- BLOOD ON THE TRACKS—Bob Dylan—Col
- FACE THE MUSIC—ELO—UA
- FLEETWOOD MAC—Reprise
- JOURNEY TO LOVE—Stanley Clarke—Nemperor
- RED OCTOPUS—Jefferson Starship—Grunt

WSDM-FM/CHICAGO

- BURT BURDEEN
- BETWEEN THE LINES—Janis Ian—Col
- CHICAGO VIII—Col
- DIAMONDS & RUST—Joan Baez—A&M
- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- HEARTS—America—WB

WZMF-FM/MILWAUKEE

- JIM ROBERTS
- BLOOD ON THE TRACKS—Bob Dylan—Col
- DREAM WEAVER—Gary Wright—WB
- FLEETWOOD MAC—Reprise
- NATTY DREAD—Bob Marley & the Wailers—Island
- WISH YOU WERE HERE—Pink Floyd—Col

W-4/DETROIT

- PAUL CHRISTY
- BEAUTIFUL LOSER—Bob Seeger—Capitol
- CAPTAIN FANTASTIC—Elton John—MCA
- DREAM WEAVER—Gary Wright—WB
- KISS ALIVE—Casablanca
- RED OCTOPUS—Jefferson Starship—Grunt

WABX-FM/DETROIT

- BOB BURCH
- BEAUTIFUL LOSER—Bob Seeger—Capitol
- FRAMPTON—Peter Frampton—A&M
- KISS ALIVE—Casablanca
- RED OCTOPUS—Jefferson Starship—Grunt
- WHO BY NUMBERS—The Who—MCA

KSHE-FM/ST. LOUIS

- SHELLEY GRAFMAN
- BORN TO RUN—Bruce Springsteen—Col
- DOWN TO EARTH—Nektar—Sire
- FLEETWOOD MAC—Reprise
- KISS ALIVE—Casablanca
- SPARTACUS—Triumvirate—Capitol

KMYR-FM/ALBUQUERQUE

- JEFF POLLACK
- BLOOD ON THE TRACKS—Bob Dylan—Col
- FLEETWOOD MAC—Reprise
- FREE HAND—Gentle Giant—Capital

- HEART LIKE A WHEEL—Linda Ronstadt—Capitol
- RED OCTOPUS—Jefferson Starship—Grunt

KBPI-FM/DENVER

- FRANK FELIX
- BLOOD ON THE TRACKS—Bob Dylan—Col
- DIAMONDS & RUST—Joan Baez—A&M
- FLEETWOOD MAC—Reprise
- ONE OF THESE NIGHTS—Eagles—Asylum
- RED OCTOPUS—Jefferson Starship—Grunt

KZEW-FM/DALLAS

- MARK CHRISTOPHER
- BLOW BY BLOW—Jeff Beck—Epic
- BLUE SKY NIGHT THUNDER—Michael Murphey—Epic
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- NIGHTHAWKS AT THE DINER—Tom Waits—Asylum
- STILL CRAZY—Paul Simon—Col

KPFT-FM/HOUSTON

- BRUCE LITVIN
- MAXIMUM DARKNESS—Man—UA (Import)
- PARADISE—Sonny & Linda Sharrack—Atlantic
- RED OCTOPUS—Jefferson Starship—Grunt
- TIMELESS—John Abercrombie—ECM
- WAVES—Jade Warrior—Island

KMET-FM/LOS ANGELES

- RAECHAEL DONAHUE
- NATTY DREAD—Bob Marley & the Wailers—Island
- ONE OF THESE NIGHTS—Eagles—Asylum
- WHY CAN'T WE BE FRIENDS?—War—UA
- WISH YOU WERE HERE—Pink Floyd—Col
- YOUNG AMERICANS—David Bowie—RCA

KWST-FM/LOS ANGELES

- DAVID PERRY
- BLOOD ON THE TRACKS—Bob Dylan—Col
- BLOW BY BLOW—Jeff Beck—Epic
- CRIME OF THE CENTURY—Supertramp—A&M
- FLEETWOOD MAC—Reprise
- ORIGINAL SOUNDTRACK—10cc—Mercury

KZEL-FM/EUGENE, ORE.

- STAN GARRETT
- BORN TO RUN—Bruce Springsteen—Col
- FLEETWOOD MAC—Reprise
- HORSES—Patti Smith—Arista
- MODERN TIMES—Al Stewart—Janus
- ORIGINAL SOUNDTRACK—10cc—Mercury

KSAN-FM/SAN FRANCISCO

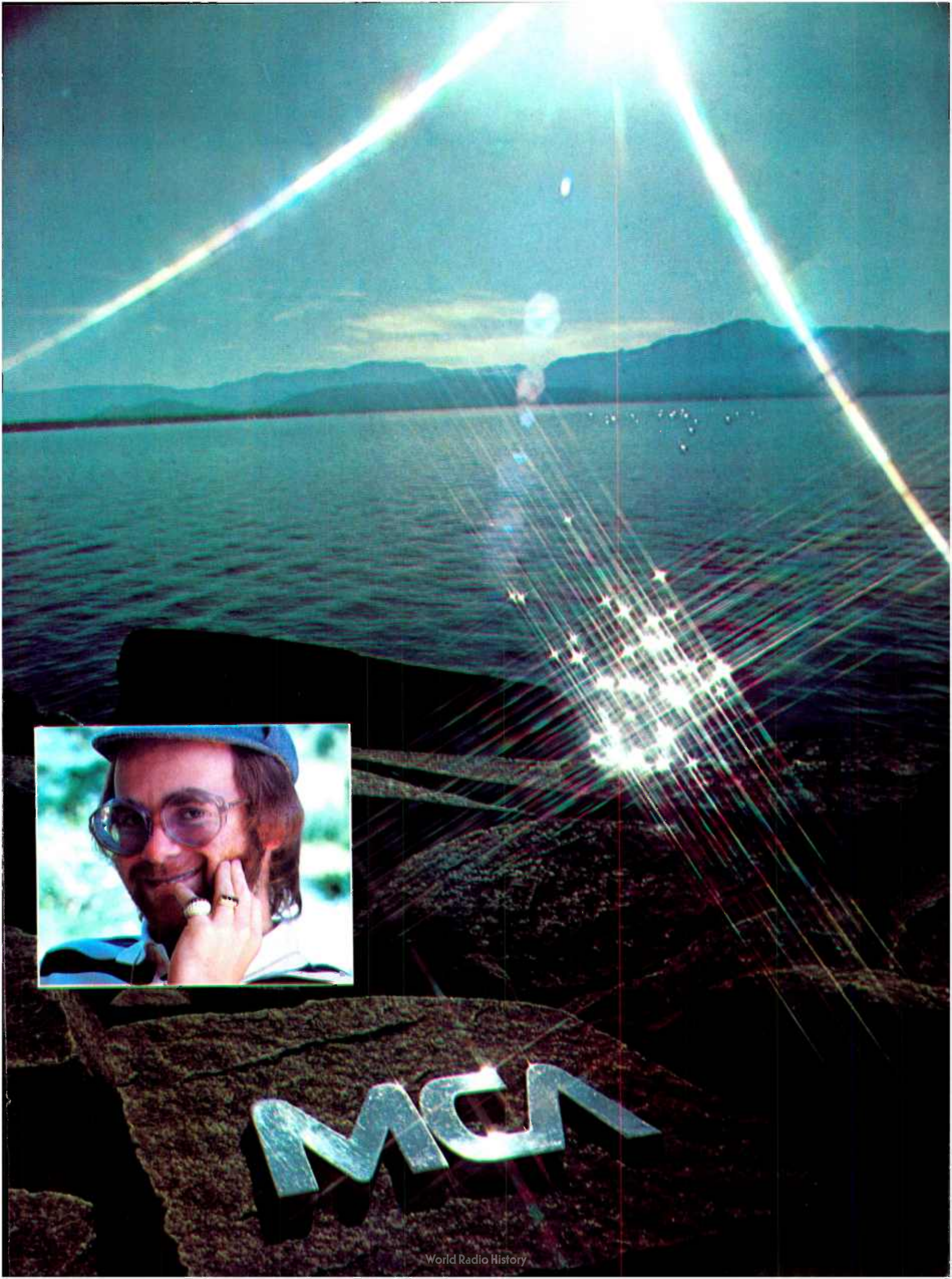
- BONNIE SIMMONS
- ATLANTIC CROSSING—Rod Stewart—WB
- NATTY DREAD—Bob Marley & the Wailers—Island
- ONE OF THESE NIGHTS—Eagles—Asylum
- RED OCTOPUS—Jefferson Starship—Grunt
- SIREN—Roxy Music—Atco

KZAM-FM/SEATTLE

- JON KERTZER
- BETWEEN THE LINES—Janis Ian—Col
- FLEETWOOD MAC—Reprise
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- KOLN CONCERTS—Keith Jarrett—ECM
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol

CHUM-FM/TORONTO

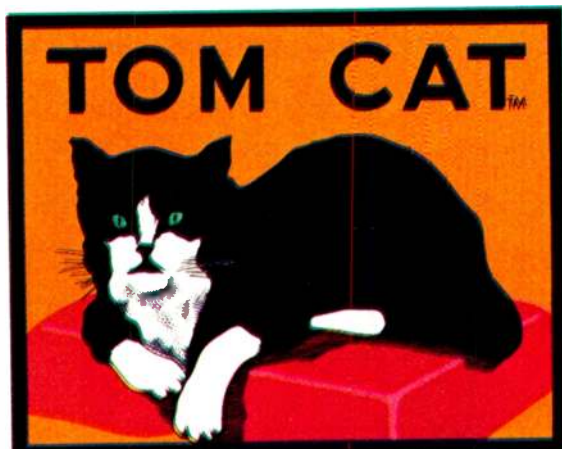
- BENJY KARCH
- AMBROSIA—20th Century
- CRIME OF THE CENTURY—Supertramp—A&M
- MILES OF AISLES—Joni Mitchell—Asylum
- ORIGINAL SOUNDTRACK—10cc—Mercury
- WISH YOU WERE HERE—Pink Floyd—Col



WMA

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Bullet



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BULLET RECORDS
ATLANTA, GEORGIA

World Radio History



THE RETAIL REPORT

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

SALESMAKER OF THE WEEK

GRATITUDE
EARTH, WIND & FIRE
Col

TOP RETAIL SALES THIS WEEK

- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- GREATEST HITS—Chicago—Capitol
- BEGINNINGS—Steve Howe—Atlantic

ABC/NATIONAL

- BLAST FROM YOUR PAST—Ringo Starr—Apple
- FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds—Playboy
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Capitol
- HELEN REDDY'S GREATEST HITS—Capitol
- NUMBERS—Cat Stevens—A&M
- THE BEST OF CARLY SIMON—Elektra
- THE ROAD GOES ON FOREVER—Allman Brothers Band—Capricorn
- TIMES OF YOUR LIFE—Paul Anka—UA
- WHO LOVES YOU—Four Seasons—WB

CAMELOT/NATIONAL

- BAY CITY ROLLERS—Arista
- 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—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HISTORY—America—WB
- THE BEST OF CARLY SIMON—Elektra
- TIMES OF YOUR LIFE—Paul Anka—UA

KORVETTES/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- BAY CITY ROLLERS—Arista
- BEGINNINGS—Steve Howe—Atlantic
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- HOME PLATE—Bonnie Raitt—WB
- JIM HALL LIVE—Horizon
- MAHOGANY—Matawn (Soundtrack)
- SPINNERS LIVE—Atlantic
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

MUSICLAND/NATIONAL

- BARBI BENTON—Playboy
- BLAST FROM YOUR PAST—Ringo Starr—Apple
- ERIC CARMEN—Arista
- FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds—Playboy
- FLAT AS A PANCAKE—Head East—A&M
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- NUMBERS—Cat Stevens—A&M
- THE ROAD GOES ON FOREVER—Allman Brothers Band—Capricorn
- TIMES OF YOUR LIFE—Paul Anka—UA
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

RECORD BAR/NATIONAL

- BAY CITY ROLLERS—Arista
- BEGINNINGS—Steve Howe—Atlantic
- EQUINOX—Styx—A&M
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Capitol
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- TED NUGENT—Epic
- THE BEST OF CARLY SIMON—Elektra

ALEXANDER'S/ N.Y.-N.J.-CONN.

- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Capitol
- HELEN REDDY'S GREATEST HITS—Capitol
- HISTORY—America—WB
- SALSOUL ORCHESTRA—Salsoul
- THE BEST OF CARLY SIMON—Elektra
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

KING KAROL/NEW YORK

- A NIGHT AT THE OPERA—Queen—Elektra
- FAMILY REUNION—O'Jays—Phila. Intl.
- GREATEST HITS—Chicago—Capitol
- HELEN REDDY'S GREATEST HITS—Capitol
- HISTORY—America—WB
- MUSIC OF VICTOR HERBERT—Beverly Sills/Andre Kostalanetz—Angel
- TED NUGENT—Epic
- TIME FOR ANOTHER—Ace—Anchor
- TIMES OF YOUR LIFE—Paul Anka—UA
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

- A NIGHT AT THE OPERA—Queen—Elektra
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- MAHOGANY—Matawn (Soundtrack)
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- STILL CRAZY—Paul Simon—Capitol
- TOUCH—John Klemmer—ABC
- WHO I AM—David Ruffin—Matawn

SAM GOODY/EAST COAST

- BAY CITY ROLLERS—Arista
- BEGINNINGS—Steve Howe—Atlantic
- BLACK BEAR ROAD—C.W. McCall—MGM
- GREATEST HITS—Chicago—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- INSIDE—Kenny Rankin—Little David
- LIVE—Stephen Stills—Atlantic
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- TIMES OF YOUR LIFE—Paul Anka—UA

RECORD WORLD- TSS STORES/LONG ISLAND

- BEGINNINGS—Steve Howe—Atlantic
- BOBBY VINTON SHOW—ABC
- FOUR SEASONS STORY—Private Stock
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Capitol
- HISTORY—America—WB
- LIVE—Stephen Stills—Atlantic

- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- SPINNERS LIVE—Atlantic
- THE BEST OF CARLY SIMON—Elektra

TWO GUYS/EAST COAST

- BAY CITY ROLLERS—Arista
- GREATEST HITS—Chicago—Capitol
- GREATEST HITS—Seals & Crafts—WB
- HELEN REDDY'S GREATEST HITS—Capitol
- HISTORY—America—WB
- HORSES—Patti Smith—Arista
- KISS ALIVE—Kiss—Casablanca
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- STILL CRAZY—Paul Simon—Capitol
- THE BEST OF CARLY SIMON—Elektra

GARY'S/RICHMOND

- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HISTORY—America—WB
- HOUSE PARTY—Temptations—Gordy
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- THE ROAD GOES ON FOREVER—Allman Brothers Band—Capricorn
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

FOR THE RECORD/ BALTIMORE

- CITY LIFE—Blackbyrds—Fantasy
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Capitol
- HARMONY GRITS—Street Corner Symphony—Bang
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- RUFUS FEATURING CHAKA KHAN—ABC
- SPINNERS LIVE—Atlantic
- WHO I AM—David Ruffin—Matawn
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

WAXIE MAXIE/WASH, D.C.

- BEGINNINGS—Steve Howe—Atlantic
- CITY LIFE—Blackbyrds—Fantasy
- FIRST CUCKOO—Deodada—MCA
- GRATITUDE—Earth, Wind & Fire—Col
- MAHOGANY—Matawn (Soundtrack)
- MUSIC OF VICTOR HERBERT—Beverly Sills/Andre Kostalanetz—Angel
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- RUFUS FEATURING CHAKA KHAN—ABC
- SPINNERS LIVE—Atlantic
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

NATL. RECORD MART/ MIDWEST

- 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—Capitol
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- NUMBERS—Cat Stevens—A&M
- RUFUS FEATURING CHAKA KHAN—ABC

HANDLEMAN/DETROIT

- BLACK BEAR ROAD—C.W. McCall—MGM
- FAMILY REUNION—O'Jays—Phila. Intl.

- GREATEST HITS—Chicago—Capitol
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SIREN—Roxy Music—Atlantic
- SPINNERS LIVE—Atlantic
- TED NUGENT—Epic
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

RECORD REVOLUTION/ CLEVELAND

- A CLOSER LOOK—Steve Harley & Cockney Rebel—EMI
- BEGINNINGS—Steve Howe—Atlantic
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HORSES—Patti Smith—Arista
- ROYAL BED BOUNCER—Kayak—Janus
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- SIREN—Roxy Music—Atco
- THE WHO BY NUMBERS—The Who—MCA

ROSE DISCOUNT/CHICAGO

- BLACK BEAR ROAD—C.W. McCall—MGM
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- SPINNERS LIVE—Atlantic
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

POPLAR TUNES/MEMPHIS

- A NIGHT AT THE OPERA—Queen—Elektra
- BEGINNINGS—Steve Howe—Atlantic
- HAIR OF THE DOG—Nazareth—A&M
- HELEN REDDY'S GREATEST HITS—Capitol
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- RUFUS FEATURING CHAKA KHAN—ABC
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- SPINNERS LIVE—Atlantic
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

MUSHROOM/ NEW ORLEANS

- A NIGHT AT THE OPERA—Queen—Elektra
- COME TASTE THE BAND—Deep Purple—WB
- CRACK THE SKY—Lifesong
- HISSING OF SUMMER LAWN—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

- BEGINNINGS—Steve Howe—Atlantic
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HORSES—Patti Smith—Arista
- LIVE—Stephen Stills—Capitol

- RUFUS FEATURING CHAKA KHAN—ABC
- SWANS AGAINST THE SUN—Michael Murphey—Epic
- TEASER—Tommy Bolin—Nemperor
- TIME HONoured GHOSTS—Barclay James Harvest—Polydor

PEACHES/DENVER

- BEGINNINGS—Steve Howe—Atlantic
- BLACK BEAR ROAD—C.W. McCall—MGM
- DAN HILL—20th Century
- HORSES—Patti Smith—Arista
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- TEASER—Tommy Bolin—Nemperor
- THE ROAD GOES ON FOREVER—Allman Brothers Band—Capricorn
- TIME FOR ANOTHER—Ace—Anchor
- TIMES OF YOUR LIFE—Paul Anka—UA

WHEREHOUSE/ CALIFORNIA

- A NIGHT AT THE OPERA—Queen—Elektra
- BLACK BEAR ROAD—C.W. McCall—MGM
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- MUSIC OF VICTOR HERBERT—Beverly Sills/Andre Kostalanetz—Angel
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SAFETY ZONE—Bobby Womack—UA
- SPINNERS LIVE—Atlantic
- TRACK OF THE CAT—Dionne Warwick—WB
- WHO'S TO BLESS—Kris Kristofferson—Monument

LICORICE PIZZA/ LOS ANGELES

- BEGINNINGS—Steve Howe—Atlantic
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HISTORY—America—WB
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- STILL CRAZY—Paul Simon—Capitol
- ZUMA—Neil Young—Reprise

TOWER/LOS ANGELES

- A NIGHT AT THE OPERA—Queen—Elektra
- BEGINNINGS—Steve Howe—Atlantic
- BLESS THIS HOUSE—Gladys Knight & the Pips—Buddah
- I LOVE THE BLUES—George Duke—BASF
- INSIDE—Kenny Rankin—Little David
- IT'S GOOD TO BE ALIVE—D.J. Rogers—RCA
- LIVE—Stephen Stills—Atlantic
- MUSIC OF VICTOR HERBERT—Beverly Sills/Andre Kostalanetz—Angel
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- ROYAL BED BOUNCER—Kayak—Janus

EVERYBODY'S RECORDS/ NORTHWEST

- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- LIVE—Stephen Stills—Capitol
- MASQUE—Kansas—Kirshner
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- PARADISE WITH AN OCEAN VIEW—Country Joe—Fantasy
- TED NUGENT—Epic
- THE BEST OF CARLY SIMON—Elektra
- 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)

DEC. 27	DEC. 20		WKS. ON CHART
1	1	CHICAGO'S GREATEST HITS CHICAGO Columbia PC 33900 (4th Week)	5 F
2	2	HISTORY/AMERICA'S GREATEST /Warner Bros. BS 2894	6 F
3	3	THE HISSING OF SUMMER LAWN S JONI MITCHELL/ Asylum 7E 1051	4 F
4	4	WINDSONG JOHN DENVER/RCA APL1 1183	13 F
5	7	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	4 G
6	5	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	8 F
7	6	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	24 F
8	8	KC AND THE SUNSHINE BAND /TK 603	21 F
9	12	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201	6 F
10	9	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	7 F
11	11	KISS ALIVE KISS/Casablanca NBLP 7020	12 F
12	10	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	10 F
13	17	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	5 F
14	13	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	27 F
15	16	TRYIN' TO GET THE FEELING BARRY MANILOW/ Arista 4060	8 F
16	18	FLEETWOOD MAC /Reprise MS 2225	22 F
17	21	HELEN REDDY'S GREATEST HITS /Capitol ST 11467	4 F
18	14	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	30 F
19	25	THE BEST OF CARLY SIMON /Elektra 7E 1048	4 F
20	22	FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 24S1 (Motown)	8 F
21	26	NUMBERS CAT STEVENS/A&M SP 4555	4 F
22	27	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	5 F
23	15	HONEY OHIO PLAYERS /Mercury SRM 1 1038	2 F
24	19	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	12 F
25	20	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	14 F
26	39	BAY CITY ROLLERS /Arista 4049	12 F
27	30	LOVE TO LOVE YOU BABY DONNA SUMMER/ Oasis OCLP 5003 (Casablanca)	9 F
28	29	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	17 F
29	35	NORTHERN LIGHTS-SOUTHERN CROSS THE BAND/ Capitol ST 11440	3 F
30	33	ZUMA NEIL YOUNG/Reprise MS 2242	5 F
31	31	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	23 F
32	23	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	14 F
33	34	GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237	5 F
34	36	MOVIN' ON COMMODORES/Motown M6 848S1	8 F
35	32	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	13 F
36	38	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	12 F
37	37	THE WHO BY NUMBERS THE WHO/MCA 2161	10 F
38	24	BARRY WHITE'S GREATEST HITS /20th Century T 493	6 F
39	40	GREATEST HITS ELTON JOHN/MCA 2128	58 F
40	43	HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)	6 F
41	41	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	16 F
42	50	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUE NOTES/ Phila. Intl. PZ 33808 (Col)	4 F
43	44	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884	7 F
44	42	LAZY AFTERNOON BARBRA STREISAND/Columbia KC 33815	9 F
45	46	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)	7 F
46	54	FOUR SEASONS STORY /Private Stock PS 7000	3 G
47	66	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	3 F
48	48	JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	107 F
49	51	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)	7 F
50	28	SHAVED FISH JOHN LENNON/Apple SW 3421	8 F



51	71	SPINNERS LIVE /Atlantic SD2 910	2 I
52	52	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	38 F
53	61	MAHOGANY (SOUNDTRACK) /Motown M6 858S1	6 F
54	55	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	69 F
55	58	FANDANGO ZZ TOP/London PS 656	33 F
56	47	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	33 F
57	49	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	28 F
58	60	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	19 F
59	67	SCHOOL BOYS IN DISGRACE KINKS/RCA LPL1 5102	4 F
60	45	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	10 F
61	68	SIREN ROXY MUSIC/Atco SD 36127	4 F
62	56	GREATEST HITS CAT STEVENS/A&M SP 4519	25 F
63	74	CITY LIFE BLACKBYRDS/Fantasy F 9490	3 F
64	53	JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433 (Atlantic)	9 F
65	57	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	12 F
66	59	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	21 F

CHARTMAKER OF THE WEEK

67 112 **BEGINNINGS**
STEVE HOWE
Atlantic SD 18154



68	84	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/Capricorn 2CP 0164 (WB)	2 F
69	76	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851	3 F
70	70	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	29 F
71	64	MIDNIGHT LIGHTNING JIMI HENDRIX/Reprise MS 2229	4 F
72	125	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	1 F
73	87	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	3 F
74	78	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	51 F
75	77	WHO I AM DAVID RUFFIN/Motown M6 849S1	5 F
76	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	8 E
77	92	BLAST FROM YOUR PAST RINGO STARR/Apple SW 3422	2 F
78	79	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	35 F
79	81	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)	15 F
80	72	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227	20 F
81	63	MAN-CHILD HERBIE HANCOCK/Columbia PC 33812	11 F
82	80	FEELINGS MORRIS ALBERT/RCA APL1 1018	9 F
83	—	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	1 F
84	65	INSEPARABLE NATALIE COLE/Capitol ST 11429	17 F
85	98	COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895	2 F
86	86	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	24 F
87	88	YELLOW FEVER HOT TUNA/Grunt BFL1 1238 (RCA)	3 F
88	99	HORSES PATTI SMITH/Arista 4066	2 F
89	90	VENUS AND MARS WINGS/Capitol SMAS 11419	29 F
90	69	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA 441F	25 F
91	94	PHILADELPHIA FREEDOM MFSB/Phila. Intl. PZ 33845 (Col)	2 F
92	82	ARE YOU READY FOR FREDDY FREDDY FENDER/ ABC Dot DOSD 2044	12 F
93	105	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	1 F
94	73	HIGH ON YOU SLY STONE/Epic PE 33835	8 F
95	75	HEARTS AMERICA /Warner Bros. BS 2852	38 F
96	96	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900	8 H
97	83	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	42 F
98	101	BELLAVIA CHUCK MANGIONE/A&M SP 4557	1 F
99	—	STEPHEN STILLS LIVE /Atlantic SD 18156	1 F
100	100	YOU ARETHA FRANKLIN/Atlantic SD 18151	2 F

“Number 1 Most Promising Vocal Combination”

Record World-Album Category



Current Release: SCHEHERAZADE AND OTHER STORIES
Soon To Be Released: LIVE AT CARNEGIE HALL (2-Record Set)

Management: B.T.M.

Agency: I.C.M.
World Radio History



SIRE

MKT'D by ABC

101 THE ALBUM CHART 150

DECEMBER 27, 1975

DEC. 27	DEC. 20	
101	110	JOHN DENVER CHRISTMAS GIFT/PAK/RCA APL2 1263
102	102	MAKING MUSIC BILL WITHERS/Columbia PC 33704
103	104	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
104	122	TED NUGENT/Epic PE 33692
105	93	THE CAR OVER THE LAKE ALBUM OZARK MOUNTAIN DAREDEVILS/A&M SP 4549
106	107	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875
107	117	PRESSURE SENSITIVE RONNIE LAWS/Blue Note BN LA452 G (UA)
108	109	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
109	129	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)
110	91	CAPTURED ANGEL DAN FOGELBERG/Epic PE 33499
111	120	DESOLATION BOULEVARD SWEET/Capitol ST 11395
112	85	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS/Buddah BDS 5639
113	89	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD/Fantasy F 9495
114	124	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835
115	116	AROUND THE WORLD—LIVE IN CONCERT OSMONDS/MGM/Kolob M3JB 5012
116	95	PLACES AND SPACES DONALD BYRD/Blue Note BN LA549 G (UA)
117	97	EXTRA TEXTURE GEORGE HARRISON/Apple SW 3420
118	118	BARRY MANILOW I/Arista 4007
119	121	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 69010
120	103	BETWEEN THE LINES JANIS IAN/Columbia PC 33394
121	135	SHAME ON THE WORLD MAIN INGREDIENT/RCA APL1 1003
122	123	PRESSURE DROP ROBERT PALMER/Island ILPS 9372
123	134	INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)
124	106	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)
125	165	BEVERLY SILLS SINGS VICTOR HERBERT/Angel S 3716 (Capitol)
126	138	TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)
127	108	SPLIT COCONUT DAVE MASON/Columbia PC 33698
128	111	WILL 'O THE WISP LEON RUSSELL/Shelton 2138 (MCA)
129	141	ERIC CARMEN/Arista 4057
130	113	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE/Fantasy F 9493
131	115	THE BAND PLAYS ON BACK STREET CRAWLER/Atco SD 36125
132	—	WHO LOVES YOU FOUR SEASONS/Warner Bros. BS 2900
133	—	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
134	—	MERRY CHRISTMAS BING CROSBY/MCA 167
135	—	RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)
136	—	TOUCH JOHN KLEMMER/ABC ABCD 922
137	148	EQUINOX STYX/A&M SP 4559
138	—	MASQUE KANSAS/Kirshner PZ 33806 (Col)
139	139	ANOTHER LIVE TODD RUNDGREN'S UTOPIA/Bearsville BR 6961 (WB)
140	140	LED ZEPPELIN IV/Atlantic SD 7208
141	126	A FUNKY THIDE OF SINGS BILLY COBHAM/Atlantic SD 18149
142	144	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)
143	131	FUNKY KINGSTON TOOTS & THE MAYTALS/Island ILPS 9330
144	145	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133
145	127	NIGHTRIDER THE CHARLIE DANIELS BAND/Kama Sutra KSBS 2607
146	128	SOLID SILVER QUICKSILVER MESSENGER SERVICE/Capitol ST 11462
147	114	WARNER BROS. PRESENTS MONTROSE MONTROSE/Warner Bros. BS 2892
148	132	THE MANHATTAN TRANSFER/Atlantic SD 18133
149	133	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418
150	137	VISIONS OF A NEW WORLD LONNIE LISTON-SMITH & THE COSMIS ECHOES/Flying Dutchman BDL1 1196 (RCA)

151-200 ALBUM CHART

151	MR JAWS DICKIE GOODMAN/Cash CR 6000 (Private Stock)
152	THE SALSOUL ORCHESTRA SALSOUL ORCHESTRA/Salsoul SZS 5501
153	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO RAMPAL/Columbia M 33233
154	FEELINGS JOHNNY MATHIS/Columbia PC 33887
155	SAFETY ZONE BOBBY WOMACK/United Artists LA544 G
156	VENUSIAN SUMMER LENNY WHITE/Nemperor NE 435 (Atlantic)
157	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/Playboy PB 407
158	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2 10003
159	CRACK THE SKY/Lifesong LS 6000
160	HOT CHOCOLATE/Big Tree BT B9512 (Atlantic)
161	GET YOUR WINGS AEROSMITH/Columbia PC 32847
162	MERRY CHRISTMAS PERRY COMO/RCA LSP 4616
163	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)
164	YOU GOTTA WASH YOUR ASS REDD FOX/Atlantic SD 1B157
165	THAT NIGGER'S CRAZY RICHARD PRYOR/MS 2241 (WB)
166	NIGHTHAWKS AT THE DINER TOM WAITS/Elektra 7E 200B
167	THE BEST OF THE STATLER BROTHERS Mercury SRM1 1037
168	IT'S ONLY LOVE RITA COOLIDGE/A&M SP 4531
169	CHART BUSTERS VOL. I VARIOUS ARTISTS/Beserkley BZ 0044 (Playboy)
170	THE CHIEFTAINS/Island ILPS 9334
171	SATURDAY NIGHT SPECIAL NORMAN CONNORS/Buddah 5643
172	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
173	BREAKFAST SPECIAL PETE WINGFIELD/Island ILPS 9333
174	CATCH A FIRE BOB MARLEY/Island ILPS 9241
175	AGAINST THE GRAIN RORY GALLAGHER/Crysalis 109B (WB)
176	TIME FOR ANOTHER ACE/Anchor ANCL 2013 (ABC)
177	BARBIE BENTON/Playboy PB 406
178	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG SOUL TRAIN/BVL1 1287 (RCA)
179	ROYAL BED BOUNCER KAYAK/Janus JXS 7023
180	AEROSMITH/Columbia PC 32005
181	THE BEST OF BREAD/Elektra 75056
182	XMAS ALBUM BARBRA STREISAND/Columbia CS 9557
183	DAN HILL/20th Century T 500
184	BURNIN' BOB MARLEY & THE WAILERS/Island ILPS 9256
185	TOMMY ORIGINAL SOUNDTRACK/Polydor 9502
186	JIGSAW/Chelsea CHL 509
187	TOM T. HALL'S GREATEST HITS VOL. II/Mercury SRM1 1044
188	HAIR OF THE DOG NAZARETH/A&M SP 4511
189	THE BOBBY VINTON SHOW/ABC ABCD 924
190	ALL AROUND MY HAT STEELEYE SPAN/Chrysalis CHR 1091 (WB)
191	MERRY XMAS ANDY WILLIAMS/Columbia CS 9220
192	OMMADAWN MIKE OLDFIELD/Virgin PZ 33913 (Col)
193	CATE BROTHERS/Asylum 7E 1050
193	GIVE ME LOVE FOR XMAS JOHNNY MATHIS/Columbia CS 9923
195	TOGETHER ANNE MURRAY/Capitol ST 11433
196	TIME HONORED GHOSTS BARCLEY JAMES HARVEST/Polydor PD 6517
197	FLAT AS A PANCAKE HEAD EAST/A&M SP 4537
198	1975: THE DUETS BRUBECK/DESMOND/Horizon SP 703 (A&M)
199	I LOVE THE BLUES/SHE HEARD MY CRY GEORGE DUKE/BASF MC 25671
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SINGLES

*Number One
Top Single (Solo Artist)
"Philadelphia Freedom"*
ELTON JOHN

SINGLES

*Number One
Male Vocalist*
ELTON JOHN

SINGLES

*Special Achievement
Award*
ELTON JOHN

SINGLES

*Number Six
Top Single (Solo Artist)
"Island Girl"*
ELTON JOHN

ALBUMS

*Top Solo Album
Number One
"Captain Fantastic &
The Brown Dirt Cowboy"*
ELTON JOHN

ALBUMS

*Top Solo Album
Number Two
"ELTON JOHN'S
GREATEST HITS"*

ALBUMS

*Number One
Male Vocalist*
ELTON JOHN



ALBUMS

*Special Achievement
Award*
ELTON JOHN



*Nice One, Elton!
Congratulations
from all at
John Reid Enterprises*

1975 Charts in Review: No. 1 Albums

DATE	ALBUM TITLE	ARTIST	LABEL
1/4	GREATEST HITS	Elton John	MCA
1/11	GREATEST HITS	Elton John	MCA
1/18	GREATEST HITS	Elton John	MCA
1/25	GREATEST HITS	Elton John	MCA
2/1	FIRE	Ohio Players	Mercury
2/8	GREATEST HITS	Elton John	MCA
2/15	HEART LIKE A WHEEL	Linda Ronstadt	Capitol
2/22	BLOOD ON THE TRACKS	Bob Dylan	Columbia
3/1	BLOOD ON THE TRACKS	Bob Dylan	Columbia
3/8	BLOOD ON THE TRACKS	Bob Dylan	Columbia
3/15	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John	MCA
3/22	PHYSICAL GRAFFITI	Led Zeppelin	Swan Song
3/29	PHYSICAL GRAFFITI	Led Zeppelin	Swan Song
4/5	PHYSICAL GRAFFITI	Led Zeppelin	Swan Song
4/12	PHYSICAL GRAFFITI	Led Zeppelin	Swan Song
4/19	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John	MCA
4/26	CHICAGO VIII	Chicago	Columbia
5/3	CHICAGO VIII	Chicago	Columbia
5/10	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
5/17	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
5/24	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
5/31	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
6/7	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	Elton John	MCA
6/14	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	Elton John	MCA
6/21	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	Elton John	MCA
6/28	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	Elton John	MCA
7/5	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	Elton John	MCA
7/12	VENUS AND MARS	Wings	Capitol
7/19	ONE OF THESE NIGHTS	Eagles	Asylum
7/26	ONE OF THESE NIGHTS	Eagles	Asylum
8/2	THE HEAT IS ON	Isley Brothers	T-Neck
8/9	THE HEAT IS ON	Isley Brothers	T-Neck
8/16	ONE OF THESE NIGHTS	Eagles	Asylum
8/23	THE HEAT IS ON	Isley Brothers	T-Neck
8/30	ONE OF THESE NIGHTS	Eagles	Asylum
9/6	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	Elton John	MCA
9/13	RED OCTOPUS	Jefferson Starship	Grunt
9/20	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	Elton John	MCA
9/27	BORN TO RUN	Bruce Springsteen	Columbia
10/4	WISH YOU WERE HERE	Pink Floyd	Columbia
10/11	WINDSONG	John Denver	RCA
10/18	WINDSONG	John Denver	RCA
10/25	WINDSONG	John Denver	RCA
11/8	WINDSONG	John Denver	RCA
11/15	ROCK OF THE WESTIES	Elton John	MCA
11/22	ROCK OF THE WESTIES	Elton John	MCA
11/29	ROCK OF THE WESTIES	Elton John	MCA
12/6	CHICAGO'S GREATEST HITS	Chicago	Columbia
12/13	CHICAGO'S GREATEST HITS	Chicago	Columbia
12/20	CHICAGO'S GREATEST HITS	Chicago	Columbia
12/27	CHICAGO'S GREATEST HITS	Chicago	Columbia



Thank you all for making 1975 the great year
that it was for Elektra/Asylum Records
Season's Greetings and Best Wishes for
the New Year.

Jethro Tullman, Jany Band
Barry Simon
Linda Ronstadt
Eddie Rabbit
Queen
Tony Orlando & Dawn
Orleans
Mella Montgomery
Jon Mitchell
David Gates
Eagles
Judy Collins
Harry Chapin
Jackson Browne

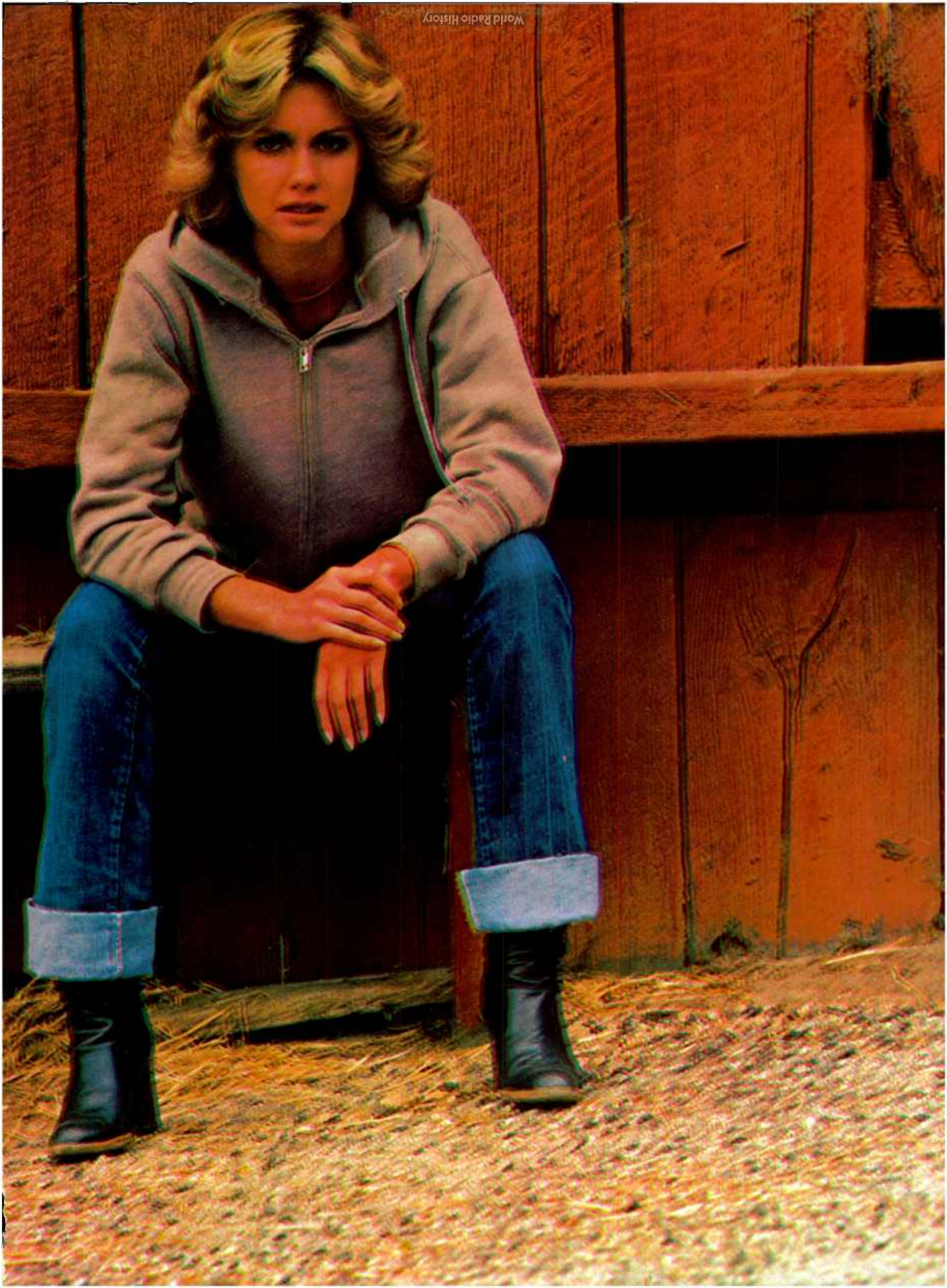
We at Elektra/Asylum Records take great
pride in the achievements of our artists,
and congratulate those who received
recognition in the year-end music polls.

*Thank You
Olivia,
You've Made
This Year
"Clearly Love."*

From all of us at



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Los Angeles, CA 90069



DISCO FILE TOP 20

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

Weinstein Joins BMI

■ NEW YORK — Bobby Weinstein, writer and performer, has joined the executive staff of the writer relations department of Broadcast Music Inc. (BMI). In his new role, he will be active with writers in all areas of the department's concern.

With some 300 songs in the BMI repertoire, Weinstein has been a BMI-affiliate for 20 years. He is a writer of the million performance song, "Goin' Out of My Head." His credits also include "I'm On The Outside Looking In," "Hurt So Bad," "Have You Looked Into Your Heart," "It's Gonna Take a Miracle," "Pretty Blue Eyes" and "Sweat Cream Ladies Forward March."

Weinstein will be based at BMI's New York headquarters, 40 West 57th Street, and will work in close association with Stanley Catron, executive director, writer administration.

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DISCO FILE

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

■ Whew. It's been quite a year. If the concept of "disco music" was born for the masses in 1974, it grew up with astonishing precocity and virtually took over in 1975 if only because it was the only trend in sight. The music business stopped regarding Disco as some sort of freakish, tainted offspring of r&b and pop and took Disco out of the underground to see what sort of tricks it could turn at the top of the charts. Industry people are still wary of Disco—it refuses to be entirely respectable or definable, it still attracts a wonderfully raunchy crowd—but with **Frankie Valli, Barbra Streisand, Henry Mancini, the Bee Gees, Percy Faith and Al Martino** hurling themselves in the direction of the year's major musical move, it's enjoyed a grudging acceptance on most fronts. Radio, especially on the coasts, has welcomed Disco with growing enthusiasm, setting up disco hours, disco evenings, entire disco formats with the same sort of endless-song blends they have in the clubs (and the resultant claims from club DJs that radio jocks were stopping by just to pick up new mixes for their next show). But the fears of some disco people that radio would co-opt the music, overdose the public and keep people out of the clubs have so far proven to be unfounded; radio play does tend to shorten the life of a record in the discos, but clubs still have a lead of two to four weeks on the average radio station and, so far at least, there's no such thing as a tight discotheque playlist.

In spite of the fact that Disco's success as a commercial style had led to an increasing number of awful readymade "disco" records (the most imitated this year: DCA's terrific hard-edged productions for **Gloria Gaynor**), the music remains unpredictable and vital. The success of **Silver Convention's** ecstatic "Fly, Robin, Fly" could not have come a year or two ago—before the pre-conditioning of **Barry White, George McCrae, MFSB and Bohannon**—and more than any other song this year, it's an indication that the style and spirit of Disco have taken hold and begun changing popular taste significantly. (Continued on page 116)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

RHINOCEROS/BOSTON

DJ: John Luongo

ELUSIVE—Babe Ruth—Capitol (lp cut)

GET DOWN WITH THE PHILLY SOUND—
MFSB—Phila. Intl. (lp cut)

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

I LOVE MUSIC—O'Jays—Phila. Intl.

LADY BUMP—Penny McLean—Atlantic
(disco version)

LET'S GROOVE/DANCE YOUR TROUBLES

AWAY—Archie Bell & the Drells—
TSOP (lp cuts)

**SALSOU RAINBOW/CHICAGO BUS STOP/
YOU'RE JUST THE RIGHT SIZE**—

Salsoul Orchestra—Salsoul (lp cuts)

SUNNY—Yambu—Montuno Gringo

THAT OLD BLACK MAGIC—Softones—
Avco

UNION MAN—Cate Brothers—Asylum
(lp cut)

12 WEST/NEW YORK

DJ: Tom Savarese

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

BOOGIE FEVER—Sylvers—Capitol

DANCE WITH ME—Ritchie Family—
20th Century (disco version)

DRIVE MY CAR—Gary Toms Empire—PIP
(disco version)

EXTRA EXTRA (READ ALL ABOUT IT)—
Ralph Carter—Mercury (disco version)

**I COULD HAVE DANCED ALL NIGHT/
JUMP FOR JOY**—Biddu Orchestra—
Epic

IF IT WASN'T FOR THE MONEY—
Nanette Workman—Atco

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

THAT OLD BLACK MAGIC—Softones—
Avco

UNION MAN/I JUST WANNA SING—
Cate Brothers—Asylum (lp cuts)

INFINITY/NEW YORK

DJ: Bobby Guitadaro

DON'T YOU HAVE ANY LOVE IN YOUR

HEART—Margo Thunder—Capitol

FIND MY WAY—Cameo—Chocolate City

**I COULD HAVE DANCED ALL NIGHT/
JUMP FOR JOY**—Biddu Orchestra—
Epic

I LOVE MUSIC—O'Jays—Phila. Intl.

JOYCE—Papa John Creach—Buddah
(disco version)

LET'S GROOVE/DANCE YOUR TROUBLES

AWAY—Archie Bell & the Drells—
TSOP (lp cuts)

MIGHTY HIGH—Mighty Clouds of Joy—
ABC (lp cut)

SHARE MY LOVE—Dee Dee Sharp—TSOP
(lp cut)

TELL THE WORLD HOW I FEEL ABOUT

'CHA BABY/DON'T LEAVE ME THIS

WAY—Harold Melvin & the Bluenotes
—Phila. Intl. (lp cuts)

THAT OLD BLACK MAGIC—Softones—
Avco

GALAXY 21/NEW YORK

DJ: Walter Gibbons

ELUSIVE—Babe Ruth—Capitol (lp cut)

**I COULD HAVE DANCED ALL NIGHT/
JUMP FOR JOY**—Biddu Orchestra—
Epic

THE JAM/IT'S ALRIGHT—Graham Central
Station—Warner Bros. (lp cuts)

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

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

SLOW BURN—Labelle—Epic (lp cut)

S.O.S.—Today's People—Gamma (import)

TELL THE WORLD HOW I FEEL ABOUT

'CHA BABY—Harold Melvin & the

Bluenotes—Phila. Intl. (lp cuts)

THAT OLD BLACK MAGIC—Softones—
Avco

WOW—Andre Gagnon Orchestra—
London (import)

Copyright Question

(Continued from page 3)

• The dual-jurisdiction of copyright will be changed to a single federal system. The 1909 law mandates pre-publication copyright protection to the states, post-publication protection to the federal government. It was this dual jurisdiction that forced the record industry to work state-by-state to get record and tape piracy outlawed. No serious challenges to the single jurisdiction change are expected.

• The creation of a wholly new copyright for the musicians and singers on recordings, the so-called performers fee. Since the enactment of anti-piracy legislation, recordings have enjoyed half the protection allowed by copyright laws, i.e. the prohibition on unauthorized use. However, recording artists and their labels are not permitted to collect royalties from the playing of records by broadcast stations, discotheques, etc., as the copyright holders in other mediums are allowed to charge for the use of their products. The House Copyright Subcommittee will have to vote to place the performers fee into the revision bill, since it is not part of the draft they are now using. The chances accorded the performers royalty are not good. The broadcasting industry—a powerful influence on Capitol Hill—bitterly opposes the new fee, estimated to cost them about \$15 million annually. The professional employees unions of the AFL-CIO strongly back the measure, along with the record companies, which stand to share in half the royalties. Though a strong labor lobbying effort does not seem to have gelled at this point, labor may be able to generate enough votes to kill the comprehensive bill on the floor of the House. It's a threat the unions have made before, but no one is sure how seriously it should be taken. The broadcasters, for their part, have vowed to kill the bill if the performers fee is contained in it.

• Revoke the specific exemption from performance royalties enjoyed by the juke box industry since the 1909 law. Each juke box will be liable for an \$8 annual fee under the revision bill. There are approximately 500,000 boxes around the country, the Music Operators of America claims. An additional \$4 million a year in performance fees will flow to songwriters and publishers under the new bill. In question is whether the \$8 fee will be reviewable by a newly-created Copyright Tribunal. Last year's Senate version exempted the boxes from Tribunal review, but the Senate Judiciary Committee (Continued on page 104)

Hot Chocolate
Suzi Quatro
David Geddes
Nanette Workman
Lenny LeBlanc
Mike Lesley
Charlie Ross
Mickie Most



BIG TREE
RECORDS

Happily distributed by Atlantic Records

New York, N.Y. (Continued from page 64)

two acts of nonsense and song she had every night's SRO crowd eating squid from her hand. Quite a lady . . . **Roy Rogers** came to the big city and spoke with our own kid from the golden west, the result being "Roy Rogers: The Return of a Hero" . . . Cover sleeper of the month: **10cc's** "I'm Not In Love."

ORIGINAL COVERS: **Phoebe Snow, Sonny James/Marie Osmond, Smokey Robinson, Herb Alpert.**

DIALOGUES: **Irv Azoff, Ron Rakow, Herb Spar, Jim Greenwood.**

MAY

TRAFFIC STOPPER: The month got off to a drizzly start for an excited assemblage in front of the Fifth Avenue Hotel in the Village. The **Rolling Stones** press conference wasn't a surprise in and of itself—everyone knew the tour would be announced, and most people knew the group was scheduled to make some kind of live appearance. But once **Prof. Irwin Corey** had warmed up the crowd inside and **Jerry Greenberg** came through with a bullhorn urging everyone to the hotel entrance . . . And there were the Stones on the back of a flat bed truck riding down Fifth Avenue. As "Brown Sugar" came to a close, **Mick Jagger** started tossing flyers with the tour dates from the truck as the vehicle headed toward Washington Square Park for another one or two songs. Tasty . . . On the heels of a Sunday "The War Is Over" rally on the Sheep Meadow in Central Park came the **Jefferson Starship** and **Outlaws** for WNEW-FM's annual freebie . . . NY Mayor **Abe Beame, Sammy Cahn** and **Jules Styne** got together to announce plans for a Songwriters' Hall of Fame . . . "A Guide to Record Packaging," a pamphlet put out by Lee-Myles Associates, Inc. (not the muffler people) brought many inquiries . . . The First Latin New York Music Awards were presented at the Beacon . . . A surprise party for **Stevie Wonder** at Leviticus . . . The second RW trade/radio seminar took place in San Francisco . . . No one would've guessed it was the **Bee Gees**, but cover sleeper "Jive Talkin'" was destined for the top.

WITH THE MASTHEAD: **Tony Orlando & Dawn** (in a special salute, too), **David Bowie, Aerosmith, Ozark Mountain Daredevils, Bad Company.**

DIALOGUES: **Roy Rifkind/Bill Spitalsky/Julie Rifkind, Brian Lane, Lester Sill/Irwin Robinson/Irwin Schuster, Nigel Grainge.**

JUNE

NO JIVE, BWANA: Twenty years together is nothing to sneeze at, even with a few off for different behavior. And so it was that **Ahmet Ertegun** and **Robert Stigwood** threw a little party for the **Bee Gees** in anticipation of their "Main Course" album and in particular a single on it called "Jive Talkin'." There must have been more than 500 people at the Rockefeller Plaza Cafe for a wonderfully starlit (pun intended) affair with music by the **Lester Lanin Orchestra** (didn't think he was still around, did you?) and an ice-sculpted buffet the likes of which has not been recently (or longly) known in rock and roll . . . **Gladys Knight and the Pips** celebrated an anniversary, too—their second with Buddah. Ms. Knight and friends were suitably feted at a 21 luncheon . . . "A Chorus Line" opened at the Public Theater to unanimous acclaim and lived up to everything we'd heard about it . . . RW inaugurated Powerhouse Picks . . . WKTU-FM became the city's first soft-rocker . . . **The Flashmakers** (softball team) took to the field . . . Sleepers: **Janis Ian's** "At Seventeen," and **Esther Phillips'** "What A Difference A Day Made."

UPFRONT: **America, Bee Gees** (a special), **Tavares, Ron Banks & The Dramatics.**

DIALOGUES: **Pete Smolen, Arif Mardin, Harold Sulman, David Spinozza/Allan Schwartzberg/Bob Babbitt/Alan Rubin.**

JAMMING WAS THE NAME OF THE GAME: The summer doldrums were in full swing news-wise except for the usual resignations and executive shufflings and except for **Bob Dylan's** constant surfacing on stage at the Bottom Line (with **Muddy Waters**) and the Other End (with **Ramblin' Jack Elliott**). **Patti Smith's** appearance at the Other End also brought Dylan out and the two have been friends ever since. Then there was the Florida Jam including **Pure Prairie League, Kiss, War, the Ozark Mountain Daredevils, Marshall Tucker Band, Johnny Winter, ZZ Top** and the **Atlanta Rhythm Section**. Or **Joe Cocker** and **Cornell Dupree** noodling at Nickels . . . "A Chorus Line" was creating interest in the up-coming season amid hopes for an all-out Broadway revival . . . **Don Kirshner** announced the rock award nominees . . . WABC-AM rock made its way through the iron curtain as the Soyuz/Apollo USSR/USA joint venture made its way into space . . . **Earl Scruggs** marked 25 years in music with a RW salute.

(Continued on page 108)

CONCERT REVIEW

Anka Does It His Way

■ NEW YORK — After September's aborted attempt to unveil his musical tour-de-force on Broadway, Paul Anka opened at the Uris Theater (4) with a dynamic show of performing and songwriting talent. Anka was supposed to open at the Palace Theater earlier this season, but the musicians' strike pre-empted him at the time. His scheduled 10-day engagement is being run for the benefit of a different organization or charity every night, as was originally planned. The opening night performance benefited the City of New York's Office of Neighborhood Services, and during the course of the evening Mayor Abraham Beame presented Anka with the key to the city for his charitable works and positive attitude about the future of New York.

It was a long road for Anka that led to his receiving the key to the city; a road starting when he was a teenager living in the hotels of the theatre district and writing the songs that propelled him to "teen idol" status in the late '50s. His first song (after an orchestrated medley of his hits, led by the animated conducting of Johnny Harris) was "Nights On Broadway," a homage to the by-gone days, which at the same time showed Anka's full contact with contemporary music.

Anka is one of the most successful songwriters extant, in the popular mode. He made light of the fact that while his show was not permitted to open last September, Frank Sinatra's revue played on at the Uris, then displayed some of his writing ability, launching into "Let Me Try Again," a song he wrote for Sinatra. Needless to say, "Let Me Try Again" took on a particularly ironic meaning in this context. The other Anka song that Sinatra recorded was, of course, "My Way." It was delivered this evening with great sincerity in a voice that is as strong as ever. Anka demonstrated a great expressive range covering Neil Diamond's "I Am, I Said." On this tune he was backed by sensitive acoustic guitar playing provided by Sandy Chalmers of Rhodes, Chalmers & Rhodes, the supporting vocal aggregation for the evening.

Anka's recent smash, "Having My Baby," gave the audience a chance to become acquainted with an extremely talented singer from California named Odia Coates. With Paul silhouetted at the piano, Ms. Coates' strong vocal support made it obvious why this controversial tune sold over two million records. She was then given the opportunity to solo and proved particularly effec-

tive on "Do I Love You," which she referred to as "my favorite lyrics by Paul." Ms. Coates took the song from a quiet prayer to a full-bodied invocation. Anka and Coates worked well together, both vocally and dramatically, on "One Man Woman, One Woman Man."

One thing that Paul Anka has complete respect for is show business tradition, be it his singing "Mac The Knife" as a tribute to Bobby Darin, saluting Buddy Holly with a beautiful country arrangement of "I Guess It Doesn't Matter Anymore" or celebrating his own success with a medley of his early hits. The sophisticated opening night audience was clapping and singing along to "Diana," "Puppy Love," "Lonely Boy," "You Are My Destiny" and "My Heat Sings." Anka left the stage for the aisles during this segment directing his attention to individual members of the audience.

For those who might have been temporarily lulled into believing that Paul Anka's career stopped in the early sixties, he came roaring back with "I Don't Like To Sleep Alone," "I Believe There's Nothing Stronger Than Our Love" and his current single, "Memories." Accompanying himself on piano, Anka showed himself to be a versatile musician as well as a premier singer/songwriter. One of the factors working in Anka's favor is his dedication to popular music, and this is demonstrated by the current tunes in his act. You would not expect him to finish up with George Harrison's "My Sweet Lord" and a rousing version of Elton John's "The Bitch Is Back," but Anka was there in convincing style. It was a pleasure to see a crowd that was far from a typical Elton John audience getting off on his music.

Paul Anka has consistently managed, in a career spanning nearly two decades, to do music his way and his opening performance at the Uris was no exception that ironclad rule.

Howard Newman

Agency Rosters Book Issued by Specialty

■ LOS ANGELES — A new issue of Talent & Booking Agency Rosters has been issued by Specialty Publications, Inc., Hollywood-based publisher of reference and service books for the music industry.

Issued quarterly, the 28-page Agency Rosters provides a current and comprehensive guide to talent agencies with variety and recording client rosters.

JACK NICHOLSON

ONE FLEW OVER THE CUCKOO'S NEST



THE FILM...

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"A brilliantly understated movie about the human spirit, an anthem really."
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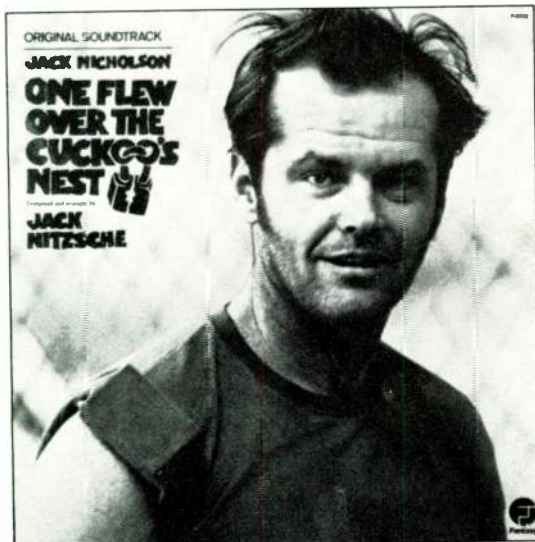
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Cruising
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Aloha Los Pescadores
Charmaine
Play the Game
Last Dance
Act of Love
One Flew Over the Cuckoo's Nest
(ending theme)



Four for 1976 (Continued from page 66)

loose accompaniment provided by musicians like B. J. Cole, Gerry Rafferty and Joe Egan of Stealers Wheel, Kenney Jones, Georgie Fame and Gallagher and Lyle.

Low claims that "commercial songs are not what I'm comfortable with," yet the songs on his two albums are relatively short and easily memorable in the best pop tradition. For some inexplicable reason they have failed to latch onto the airwaves here.

Low sees himself in a precarious position now regarding the balance between artistic and commercial success. "I don't sell records in the States so I don't have to go there," he reasons. "But I sell a reasonable amount in the U.K. so that keeps the record company happy. But if it got much bigger, I'd have to sit down and do a whole big re-think. I'm in the position now where I'm trying to achieve something. If I can always keep that, I'll be happy."

Robert Palmer

1975 was a good year for Robert Palmer. The release of his first solo album, "Sneaking Sally Through The Alley," earned him both attention and acclaim. His passionate combination of black American funk and English flash also marked his second album, "Pressure Drop" which was released in November and promptly became **Record World's** Sleeper Of The Week (11/8/75).

Palmer was brought up on Malta which limited his music listening, but after making his way to Yorkshire, he toured with several semi-pro bands like the Mandrakes. "We went through all the fads of the time," he says.

Silent Driving Force

Palmer eventually turned pro, joining the popular Vinegar Joe, a group that evolved from the jazz-rock experimentation of Dada. With Vinegar Joe he shared the singing with Elkie Brooks and the songwriting with guitarist Peter Gage. He was the band's silent driving force, a situation which led to frustration after two lps released on Atco and the import, "Six Star General."

"I wasn't happy with the music," he says in retrospect. "The band was popular, but after spending a total of ten years on the road, I still wasn't satisfied with the musical atmosphere. I always wanted to make an album in terms of the atmospheres I heard in my head."

The demos that Palmer submitted to Island Records, his British label, were not what the company expected, but Chris Blackwell, the owner of the label, was enthusiastic. Three weeks later, Palmer entered Media

Sound Studios in New York with some of the country's top r&b sessionmen; Bernard Purdie, Cornell Dupree, Gordon Edwards and Richard Tee. A sympathetic relationship was immediately established to the point where some of the tracks on the album were first takes.

From there, Palmer moved on to Allen Toussaint's Sea-Saint Studios in New Orleans where he recorded a couple of tracks with the Meters and Lowell George. The ease and fluency of the New York sessions were practically duplicated there as Palmer's "rhythmic atmospheres" began to take shape. "Sailing Shoes" was cut in half an hour and Toussaint's "Sneaking Sally Through The Alley," which was suggested by Lowell's wife, became the title track after a couple of quick listens to the demo.

Confidence

"I didn't really possess the confidence in myself until I sang the first couple of bars of 'Sneaking Sally,'" Palmer says. "That album changed my life. I realized most of my dreams. I knew that I was a singer and the things in music I was hoping to find actually did exist. Eventually I found that I was able to express them."

Just as "Sneaking Sally" was the result of ten years of maturing and introspection, "Pressure Drop" represents a year of further growth. Palmer again chose to work with Island house producer Steve Smith, who proved to be the catalyst on his last album.

"Pressure Drop" was recorded almost as smoothly as "Sneaking Sally," with musicians like Motown's James Jamerson and Ed Green rounding out with rhythmic foundation supplied by Little Feat. In addition, Palmer used Barry White's arranger, Gene Page



Tommy Bolin

and his 32 piece string section. "I wanted to make the romantic songs more romantic this time," he explains.

Radiant Feelings

Aside from the title track which is a Toots and the Maytals song, Allen Toussaint's "River Boat" and Lowell George's "Trouble," the songs have all been written by Palmer, whose writing continues to improve with time. Most of the vocals were recorded with the music track to preserve the radiant feelings which resulted when Palmer was given the opportunity to sing with some of his favorite musicians. "I always wanted to be able to sing with them and we all really enjoyed ourselves. It wasn't like they were playing on my record," he emphasizes. "We all got off on it and suddenly all the callousness and business stuff went out the window."

Ironically, Palmer's albums have been received with greater enthusiasm in the U.S. where he

was previously an unknown quantity. "I don't think the English people got what they expected from me. Then they didn't know what to make of it when it didn't meet their preconceived ideas."

As a result, Palmer has proposed a tour of the U.S. for March with a group that could include some of the people who played on his album. "I'd like to work by myself and gather musicians who share the same enthusiasm for the same kind of music. There are still too many things to explore to tie myself down to one outlet," he says. "I enjoy music too much to limit myself to a group."

Tommy Bolin

Tommy Bolin is a guitarist who has come a long way in a short time and his outlook for 1976 looks brighter than ever.

Bolin, at 24, has a background that encompasses a wide variety of musical environments for which he has earned the respect of jazzers, bluesmen and rock and rollers alike. He was signed to Nemperor Records as a solo artist last June and was recruited as Ritchie Blackmore's replacement in Deep Purple only a month later.

Audition

Deep Purple's lead singer David Coverdale picks up the story: "We auditioned Dave Clempson, but we all felt that Humble Pie really hurt him. Tommy's name had popped up so I got on the phone to our agent in New York to find him because I thought he was an east coaster. He told me that Tommy was living just five miles away in Malibu. The management was a bit scared when they heard he played with Cobham; they thought, 'Oh no, a jazzman,' but I called him up and invited him to a session anyway. He kept apologizing, saying that he was sorry that he hasn't played in ages while there was this phenomenal sound coming out. He didn't even have his right guitar."

"I can never practice, y'know," Bolin adds. "The only time I practice is when I play, so I've gotten a lot better since then."

Suddenly Bolin found himself dividing his time between a burgeoning solo career and the rehearsing and recording of a Deep Purple lp. Bolin's first solo set, "Teaser," was released last November, which coincided with Deep Purple's "Come Taste The Band" on which he co-wrote seven of ten tracks. Presently, he is on tour with Deep Purple and finalizing plans for a solo tour to follow.

(Continued on page 98)



Robert Palmer

Silent Night



Merry Christmas
Loggins And Messina

B. Max Rhino © 1975

David Moorhead *(Continued from page 58)*

diaries. Sometimes stations lose sight of that.

RW: Don't you think combining the numbers with the calls confuses the people and hurts the chances of people logging your station?

Moorhead: No, because if you see the ARB and the Pulse reporting form, it says give your slogans, and you can give up to three, and if you just put K-13, or K100, or KT-103, as long as that's it and that's the way your station's listed, it can help. I'm very strong on our call letters. As a matter of fact, they started being played with a little too much, "The Met," "K-Meat," and we've pulled back on that, 'cause the most important thing is to get *KMET* across. That's what they gotta write down in the book. Our new ad campaign is just *KMET*, the call letters and the frequency, it doesn't even say FM, stereo, quad or anything. The call letters and frequency, if you remember that, I think you've got a successful promotion.

RW: Do you believe in outside programming, syndication, live concerts and the like such as King Biscuit and BBC?

Moorhead: Some of it, yes. Because you can conceivably get material, outside material you would never get. Unfortunately, because of the dearth of BBC material, they have gone to doing interviews and putting together specials with records and old concert tapes lately—if that's going to be done our feeling is, we can do it better ourselves, locally.

RW: Can outside programming take away from the overall image and identity that a station is trying to project?

Moorhead: I think it can. If you have the right people and especially in this market, you should be able to do it yourself. We do many, many of our own live broadcasts from local venues. And we have some outside people who are solely associated with *KMET*, they do work here occasionally, and they do specials for us from time to time. The Credibility Gap for example; they have been associated with the station for many years. This year they will be doing the Rose Parade again. When they covered the Rose Parade for us last year, it was probably the most entertaining and hilarious thing that's ever happened. After last year's broadcast simulcast on *KTTV-TV* and *KMET*, I got a call from a little old lady who told me she'd watched the Rose Parade for 20 years and had been bored to tears, but she always watched because it was pretty but she added that the Rose Parade 1974/5 was a brand new experience. "Thank God for that commentary," she told me, "It was the funniest thing that's ever happened to me." Fortunately, we had Albert Brooks along with us that year too!

RW: How do you handle news at *KMET*?

Moorhead: News is hard to handle on this station, because you have to give people the news, but you have to be objective. One thing I tell the news dept., believe nothing you read on the wire services. We have an astronomical phone bill for the news dept.; they call everybody and we try and do first-person news. We have stringers in all the cities. People that we have gathered over the years that we can trust. We go out and dig up the news. Most of the news today is done by hand-out—the government has a press conference and gives you a hand-out. The newsman covers it and that's fine, they all go to the news conference. But if something happens up on the other side of that hill there, and if they don't have a press conference, and they don't have a hand-out, or it doesn't make a big kick somewhere, then nobody's going to cover it. That's why I do so much with the American Indians myself on my Sunday night show, and we get the station involved with the American Indians, because they are suffering a terrible media gap. Basically, you could say our policy as relates to the information broadcast here is: "The news you can use."

RW: Can you give us some observations about where you see FM has gone in the last 18 months, and some thoughts as the future, developing trends in the media?

Moorhead: First of all, FM radio has really emerged into its own it has really only happened in the last 18 months. In the major markets it's been a major force for a while, you had your *WNEW* in New York which has been an accepted entity and very successful really since 1970 (Duncan did a hell-of-a-great job with that station). You had *KSAN* in San Francisco on top in that market, for many years. But for a long time *KSAN* was considered a novelty, as was this station. Cleveland, *WMMS-FM* has been doing well there since 1970, and it has been dominant in the market since '71. But in the last 18 months, you have seen the emergence of FM radio in the secondary markets, and minor markets. You have good, successful FM radio in Phoenix (*KDKB*), Dallas (*KZEW*), Toledo (*WIOT*), all across the country. Some of these stations would amaze you with what they do—it's tremendous. Although, there are some stations out there that I've heard that are still working with street people, with the very inexperienced who don't know the rules, and this can get you into extremely big trouble.

Advertising agencies are becoming more and more aware. I mean,

... progressive radio (is) going to become more stabilized in the days to come. We'll see personalities stay around a long time.

Let's face it, *KMET* was the only progressive station in this market for years and years, now you've got seven people who want to say they have progressive stations . . . *KLOS* says they're progressive. It's an interesting phenomenon, but something else is going to come along, it has to because nothing is constant, there's loads of opportunity in radio. Our whole society is going to change dramatically in the years to come. This wonderful 20-30 year-old age group that we're after is in a bulge, we still have war babies in there. Then we have The Pill, and they are going to continue to get smaller, this group. So probably what will happen will be that this station will become like *Playboy Magazine* or *Oui*. Ideally, we'll take part of this generation (the largest bulge) and grow-up with it. Evolve with it. As the mass audience, and the largest available population becomes older, that's where the advertisers are going to go.

One of the things you're going to see in progressive radio of the late seventies is (and it's already a reality in many major markets), disc-jockeys are going to build whole careers at one FM radio station. Like in AM you have Gary Owens, your Wittinghills, Joe Yokum was 25 years at *KFWB* in Los Angeles. Progressive radio is going to get to that. You can see *WNEW-FM* leading the way once more; Scott Muni and Allison Steele are long-time heroes, and will remain so for many many years to come. When progressive radio has normally been a swinging door, it's going to become more stabilized in the days to come. We'll see personalities stay around a long time. As these people grow older, the air staff can stay and nobody is going to mind getting older, because society of the eighties and nineties isn't going to be looking for the youthful image anymore. We're going to continue to grow-up, our tastes are going to change drastically.

Four for 1976

(Continued from page 96)

The guitarist's first band was the high-powered Colorado aggregate, Zephyr, with whom he recorded three lps in the late 60s. By 1973, Bolin had established a solid reputation and was asked to help Billy Cobham with some tracks for his "Spectrum" album. Bolin obliged and quickly adapted his style to Cobham's demands, finishing his part of the lp in only two days.

A short time later, he was recommended for a vacant spot in the James Gang by Joe Walsh. With them, Bolin co-wrote and co-produced two albums, "Bang" and "Miami" before he departed in August, 1974.

Since then, Bolin has recorded with Alphonse Mouzon, but has geared most of his energies toward his own solo album. Originally he intended to use Cobham to produce a jazz side and have Ken Scott of England's Trident Studios do a rock side. "Billy wanted to produce it for me," Bolin reflected, "but then I found out that he wanted to control the whole scene. He's a good producer, but I don't think he understands the rock side of me."

"As it turned out, I produced the album myself with Lee Keifer."

Keifer, a former member of the group, the Hard Times, and now a west coast producer, helped

Bolin assemble a variety of musicians that reflect his leanings toward both rock and jazz. Keyboardman David Foster and bassist Paul Stallworth are both L.A. sessionmen playing with the Dark Horse group, Attitudes. Drummer Prairie Prince is now with the Tubes and Stanley Sheldon, who once played with Bolin in a group called Energy is currently in Peter Frampton's band. On the jazzier tracks, there's Sammy Figueroa and Rafael Cruz of Raices, Jan Hammer, David Sanborn and Mahavishnu wunderkind, Michael Walden.

Bolin never sang before "Teaser," but on the album he does all of the vocals and acquits himself admirably. Bolin claims that he found himself singing out of necessity, "I couldn't find the kind of singer I wanted, so I just did the vocals myself," he says. "It was just a matter of finding the self-confidence and Lee helped me with that. I think that he's the only one who could have gotten the vocals out of me."

The future suddenly looks very bright for Bolin. "It's like a new lease on life since the summer," he adds with as much enthusiasm as one could possibly have after spending the entire night in the studio. "I'm doing all of the things I've always wanted to do."



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Tower Topper



As the Strip hotel topped-out its new 20-story tower (background) a month ahead of schedule, Aladdin's shapely "Jeanie" mascot helps executive producer Stuart Allen display model of the new \$10 million, 7500 seat Theatre for the Performing Arts, set for June 1976 opening on this site. The theatre, which will be the largest in Nevada, will have no food or beverage service, will feature deluxe reserved seating, bookable in advance locally in any U.S. city, and will be capable of presenting championship tennis and basketball in addition to top pop stars, major ballets and symphonies. It will have an adaptable thrust or proscenium stage and glass walls displaying exterior floodlit landscaped pools and trees set to dim with the houselights.

Tape Pirates Sentenced

■ NEW YORK — Roger Hoff of Glo Electronics, 786 Avenue of the Americas here, was sentenced to a jail term of six months and one day, placed on probation for one year and fined \$250 after pleading guilty to one count of

copyright infringement in U. S. District Court here.

Federal Judge John Canella ordered Hoff to serve 30 days of the jail term on weekends and suspended the balance.

FBI agents raided Glo last June.

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WB Enjoys Record Gold Crop in 1975

(Continued from page 3)

additions to America's Warners cache, while "Foghat" and "Energized" were the first two gold records for Bearsville's boogie-making foghat. Capricorn's Marshall Tucker Band enjoyed their first taste of gold in "The Marshall Tucker Band" and "Where We All Belong," while seasoned veterans Seals and Crofts racked up their fourth and fifth gold Warners albums in "I'll Play For You" and "Greatest Hits."

"Win, Lose or Draw" was The Allman Brothers Band's fourth Capricorn set to achieve gold status, "Stormbringer" Deep Purple's fourth for Warners, "Stampede" The Doobie Brothers' fourth for Warners and "Minstrel In The Gallery" the eighth gold lp for Chrysalis' Jethro Tull. "Is It Something I Said" was Richard Pryor's first album for Reprise to be certified, though his previous gold winner, "That Nigger's Crazy,"

has recently been added to his Reprise catalogue, and "Gorilla" was the fourth James Taylor Warners album to go gold.

First-time winners included Fleetwood Mac, whose most recent Reprise set "Fleetwood Mac" was recently certified, Graham Central Station, whose "Ain't No Bout-A-Doubt It" from earlier this year went gold and Bearsville's Todd Rundgren whose "Something/Anything?" double set likewise qualified.

Ross Sets Tour

■ LOS ANGELES — Diana Ross will begin a European concert tour early in 1976 which will coincide with the world premieres of the Motown picture "Mahogany" in London, Paris and Rome. She then moves to the other side of the world to do the same in Tokyo, Hong Kong, Melbourne, Sydney and Manila.

CLUB REVIEW

Spirit: Time Capsule Magic

■ LOS ANGELES — Spirit (Mercury) is an anomaly among rock bands. Not only because it features a bald, fifty-two year-old drummer, but because its musical approach is steadfastly individualistic. Now that the group is reorganized and back on the concert trail, those who missed them the first time around are finding out just how closely "Clear Spirit" and "The Twelve Dreams Of Dr. Sardonicus" exemplified late '60s-style California rock consciousness.

The overflow Troubadour audience was attentive during renditions of Spirit's latest, less familiar songs (from "Spirit Of '76" and "Son Of Spirit"), but clearly it was the older material that struck a responsive chord in the hearts of the crowd.

Opening Time Capsule

In many ways it was like opening a time capsule that had been sealed since 1968. Perhaps the best example of this was their version of "I Got A Line On You," which—when originally released—came as close as Spirit ever got to having a hit single. Except for the second vocal on the chorus, which has been inexplicably dropped, this rocker retains every bit of its previous potency—thanks largely to a soft-edged, yet hard working vocal by Randy California, who also contributes the tune's steely guitar textures.

Randy's stepfather, drummer Ea "Cass" Cassidy, turned in a skilled solo effort which put his two huge bass drums (one on either side of him) to good use. And, on the whole, the rejuvenated Spirit kept the level of thoughtful musicianship at peaks that are only rarely reached by other rock/jazz amalgamations.

Uncle Dirty, who opened the show, is a street-wise comic who is trying to make an art form out of what is essentially bathroom humor. Naturally, his shtick is bad taste—a subject that he covers only too well. His funniest one-liner was a characterization of President Ford as "a steward rearranging deck chairs on the Titanic."

Mike Harris

Sam Weisbord Named Wm. Morris Pres.

(Continued from page 3)

function in all phases of the entertainment industry as well as being directly involved with the guidance of the careers of the different talents and companies represented by the agency.

Weisbord has been based in Los Angeles since the fall of 1945, but operates with all offices here and abroad.



Sam Weisbord



Thank You!*

* "Rhinestone Cowboy" is the Number 1 Record of 1975.
While selling more than 2-million copies,
it became the only record to achieve Number 1
on all three charts in every
major music publication:
Number 1 pop,
Number 1 easy-listening,
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Dialogue (Continued from page 68)

has recorded in other romance languages. Very rarely do you find American artists singing in foreign languages and I think they're correct in staying away from it, because again, it doesn't help to build their careers. It leaves the artist open to a great deal of criticism on accent and interpretation and then, you never really know how to promote it. Do you try to flawlessly sing in the other language or do you do a little pidgin English? It's such a never-never land. An exception to this is Freddy Fender whose music and Spanish-oriented background make him a special type of artist who can successfully communicate his material in a foreign language.

RW: Do you meet with management-inspired pressure to promote Group X abroad?

Diener: Very much so. I feel the fact that I've lived and worked overseas in these territories gives me a good measure of understanding which helps American acts and management. If they want details, I can give them details on areas they may not be familiar with. If a manager comes to us and says: "We want to tour in Zululand next month and we're booked for eight dates." I can give him facts he may not be aware of. One of their dates, for example, may fall on a religious holiday and everybody's going to be out of town that week. They may be booked into a classical theatre that hasn't drawn a rock act in the past ten years. Or they may be booked into a Northern European country for a couple of dates in January and the night they get there, there will be a five-foot snowfall. These are all small points, but they're like bricks that build a house and a detailed knowledge of the market is going to have incalculable importance for an artist. I think that, when a manager finds that you have this knowledge, he'll trust your judgment and give you his cooperation.

RW: How do you determine which acts might break in overseas markets?

Diener: Most of the time we find ourselves in agreement. Naturally, the music has to be considered right for this type of market. We also search for the British and American results. Fortunately, or unfortunately, the fact is that there are very few successful foreign releases of Anglo-American repertoire that have not first become hits in the original market. Personally, when I lived abroad, I became quite involved in the careers of certain artists who were far more established overseas than in the States. They were tremendously talented people who, for some reason, did not click in America. However, the eventual slowdown in America tended to dampen their overseas activity and there was no flow of product. But, sometimes the elements that go into a record's success—overseas as well as in America—are very basic, things like a promotion man who breaks an artist because he's really in love with music or the artist's mystique and works very hard on it.

RW: Why is it that artists whose careers may be very cold here in America continue to do very well in some international markets?

Diener: This pertains to artists already established and because there's more loyalty overseas in general than there is over here. It may have something to do with the fact that in Europe, for example, they're

Clowning at TK



Shown above, clowning around the TK studios in Florida, are, from left, RW's Roberta Skopp, president of TK Henry Stone, and Clarence Reid. Reid is signed to a long-term recording contract with the label, having been responsible as a writer and producer for such TK hits as "Ooola La" by Betty Wright, "Rockin' Chair" by Gwen McCrae and "Make Me Feel Like a Woman" by Jackie Moore.

not into planned obsolescence; media cannot overexpose like here. When they accept an artist, it's on a more lasting basis. For example, "Simon and Garfunkel's Greatest Hits" has been on the British charts since it was released and that was about eight years ago.

RW: Conversely, doesn't that make breaking new acts more difficult?

Diener: Yes, it's tougher, much tougher.

RW: Would there be a tendency then for your licensees. . . .

Diener: I'd rather that you didn't use the term licensee. It seems to indicate a limitation rather than a type of working partnership. I'd rather we called them associates. We are in this thing together.

RW: O.K., would there be a tendency then for your associates to concentrate more on your catalogue than on your current product?

Diener: No, because of the nature of the business, our catalogue is just yesterday's new releases. We have to concentrate on current product, but they'll want all the promotional help that we can give them to try and break our artists through. Our vast catalogue is that extra insurance to keep the machine well oiled.

RW: To what extent is rack jobbing becoming more important to the international business, and especially in Europe?

Diener: It's getting bigger all the time. They're not building very many more of the old type of stores and just because of that type of modernization, mass merchandising becomes more of a factor. I'd say that the racks are still at about half of what they are here in the States and the full-catalogue store is still doing most of the business. Within ten years, though, I'd expect most of the business to swing towards the racks. For that reason, you will see more major record companies selling U.S. type budget lines outside the States.

RW: Isn't that going to turn things around in terms of what product you'll be able to sell? Will you be doing better business with your hit acts at the expense of the newer or marginal artists?

Diener: Eventually the situation will come closer to what it is here in the States. By the nature of their radio programming, though, there's a good deal more exposure to diverse types of music. Throughout the world, much of the radio is government-controlled and they make sure that the public hears everything. You're not going to hear the latest Anglo-American hit ten times a day. When I was living in Europe, I'd hear everyday the music of Argentina, classical, early blues. This is done by design. It's not concentrated enough, which means that you've really got to push your way through the competition to get any airplay.

RW: How do you determine when to release the record overseas?

Diener: This is normally decided in the local market. On chart activity, they are looking to get the product out there as fast as possible. The bigger problem is on new material when the markets are asked to release it too early. This is often because of contractual obligations. Generally, a few months of delay where local confidence, enthusiasm and, probably, promotional effort behind the artist is possible, the record stands a better chance. I've seen where product was released too soon, the record did not receive the proper attention and the only thing that stood were poor results that might have been prevented. In our new associations, our understanding of this problem has been widely appreciated.

RW: So their release schedule would vary with each individual piece of product and in each individual market?

Diener: The individual markets are either very close or a million miles apart in terms of tastes and commercial potential. I wouldn't talk about it in terms of countries so much as in terms of geographical areas. If I were to divide Europe, I would say that Germany and Holland are close, although Holland is closer to England than is Germany. Scandinavia is its own market, France is unique, as is Spain. In South America, Mexico and Central America comes fairly close, Brazil is, of course unique because it's Portuguese-speaking. Argentina is very much its own market. It's funny, but there are companies that treat the whole world as one market and just send their records out everywhere and there are other people who think that each country is completely different. I figure that the truth is someplace between the two, but closer to the latter. For example, the English charts have a tremendous amount of influence on Germany so our UK Anchor operation's performance is very valuable there, but less valuable in Spain. So if a record is breaking in England, I'll try to get it over to Germany and then work Holland in. Finally, the countries of the British Commonwealth seem to have a lot in common. In many ways, Japan has a complete appreciation for American music.

RW: Incidentally, how much of an advantage does being multi-lingual afford you?

Diener: In a way it is presumptuous to say that a knowledge of other languages is a supreme advantage because people have been doing international business in their own language for centuries.

(Continued on page 104)

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Copyright Question (Continued from page 92)

placed the juke box fee back under the rate-making body during last October's markup. The juke box operators are expected to put up a big fight over that issue when the bill reaches the Senate floor early next year and are lobbying hard to keep their fee from review in the House bill. The chances appear even as to whether the \$8 fee will remain inflexible in law or can be revised several years from now by the Tribunal.

• Bring cable television and public broadcasting into copyright liability. Cable TV is exempted from copyright payments by two Supreme Court rulings which found that since it was a new form of technology, not envisioned at the time the 1909 law was passed, no statutory basis for payment exists. Public broadcasters have escaped copyright fees under a portion of the old law that permits not-for-profit enterprises to use music—and only music, it should be noted, without payment. Cable liability will be established within the revision, there is no doubt. In question however is what they will be paying. Presently, the royalty system is based on percentages of gross receipts — much the same as radio and TV stations. Fees range from one-half percent for the smallest system to two-and-one-half percent for the largest. About \$5 million annually would go to music copyright holders. Cable operators may yet move in committee and on the floor to cut those fees down some. Public broadcasting liability is one of the hottest issues in the revision effort. An amendment sponsored by Sen. Charles Mathias (R-Md.) would grant public TV a compulsory license for the music and non-dramatic literary works they broadcast. The public radio stations are asking for a complete exemption from fees. The Mathias amendment will almost surely be one of the major battle grounds as the bill moves out of committee and onto the floors of both houses. The odds on the cable fee schedule remaining at its proposed level and of the Mathias amendment are difficult to gauge at this point. There is little to no speculation available on their chances of passage.

• The establishment of a commission to review and revise, if necessary, the statutory fees set in the revision bill. Statutory fees are set by Congress for compulsory licenses for such payments as mechanical fees, cable television royalties, and possibly, the fees to be paid by public broadcasters. The

Copyright Tribunal will serve as a rate-making body and was created out of deference to the difficulty of getting Congress to revise its own statutory fees periodically. Congress doesn't like to be in the rate fixing business and is therefore shunting the task over to this new commission. The commission concept does not appear to have much opposition. Copyright holders like it because it gives them a better chance to get rates revised by officials who are more familiar with copyright problems than are most members of Congress. Users, who are more likely to oppose the idea because rate revising is such a chancey business in Congress, have, for the most part, not opposed it. They probably figure that the proceedings of such a tribunal could be frustrated long enough to keep rate revisions few and far between.

Crucial Minor Alterations

All the proposed changes listed above—the term extension, the jurisdictional change, the performers royalty, the new liability for juke boxes, cable TV and public broadcasting, and the establishment of a Copyright Tribunal—constitute major modifications of copyright principle and law. There are, however, other revisions that—though they represent only minor legislative alterations—mean a great deal to music industry economics.

Principle among these "minor alterations" is an increase in the mechanical royalty — the fee paid by record companies to copyright holders and composers for the right to record and market songs. Since 1909, the mechanical fee has stood at 2¢ per tune. Last year, the Senate approved a hike to 3¢. But since the revision bill died for want of House approval at the end of 1974, the Senate Judiciary Committee had another opportunity to redraft the bill. Last October, the committee rolled back the statutory fee from 3c to 2 1/2c on an 8-4 vote. The full one cent hike, the Recording Industry Association of America claimed, would have cost record manufacturers an additional \$47 million annually and the record buying public another \$100 million. The publishers argued that no one except songwriters are being paid at the same level as they were in 1909 and they are—at last—due a raise.

Mechanicals Fight

Current speculation pegs the chances for a mechanical fee higher than the approved 2 1/2¢ at somewhat less than even. The Consumer Federation of America is fighting alongside the

record companies to keep the mechanicals down. Since they are one of the few voices without a private interest behind it lobbying for something in this bill, their pleas on behalf of the record consumer will be probably be heeded. There is a slightly better chance that the House Copyright Subcommittee will approve a 3¢ mechanical but no one puts the chances for that event at any better than 50-50. And were a 3¢ mechanical to

emerge from the subcommittee, the record manufacturers would have two more chances to knock it down again—in the full Judiciary Committee and again on the House floor.

Piracy Law

The revision bill will also cement a prohibition on record and tape piracy into the new law. The anti-piracy provisions protect all records made after Feb. 15, 1972 and prescribe stiffer *(Continued on page 119)*

Dialogue (Continued from page 102)

Also, English is currently the international music language. However, personally, I have found this an invaluable tool. I've found that there are many very talented people in any given area who do not speak English. This could be company personnel, lawyers, artists, bankers, concert promoters, etc . . . The ability to get to an individual in his own language is then essential. Moreover, I talk to people, who speak English, in their own language which is appreciated and probably indicates awareness of their own country and their markets. Sometimes the most valuable information is obtained by talking to the store clerk who is aware of the total music in his country; this is rarely in English.

RW: What's your timetable for kicking off the new international operations?

Diener: We're going to begin on January 1. We're going to expand our organization and we've already gotten some new people coming aboard. We've already come up with a program for the first half of the year and we're going to start moving. The nature of the international business is such that you can move very quickly, maybe more so, I think, than in the domestic business.

RW: In breaking acts?

Diener: Just the entire business. It's all wide open and you're dealing with the entire world. The key is to get the right people working with you.

RW: In each instance where you've signed a foreign deal, do you have a liaison man on your payroll?

Diener: No, but we do have people who will be working exclusively on our product. And more than that, we're getting people here at ABC who will be able to empathize with them. Also we will be opening offices overseas, to get geographically closer to certain places. I can envision having probably almost as many people working there as are working here in our International Division in the States. We want them as close to the foreign markets as possible because we have to be able to cover all areas of demand and, having them there, is better than having our people superficially flying around the world. This is a growing company and I think that one of the reasons that our recent six months of meetings and negotiations have been so successful is because our philosophy is tuned into what is happening today overseas. This will be demonstrated in our policies of doing business, promotional plans for current artists under contract and the type of artists that we will bring into our label in the future. Recently it has been felt that our goals and determination, internationally, represent a definite plan of action.

RW: What do you feel are the differences in working in the international as opposed to the domestic side of the record business?

Diener: The basic difference is the obvious range of territories involved. During most of our conversations, we have centered on, and rightly so, the music aspect of the business. If I recall, we talked about some basic elements from press information to the release of product abroad. On the other hand, there's a world out there which deals with cultural, political, financial and logistic circumstances which can become very sensitive and complex. Devaluation of a currency or a change in government can affect your plans quite severely. This type of thing seems to be increasing more and more in the last few years. In general, the basics certainly remain the same. One aspect of the differences is that, internationally, you are forced to become more involved in all areas of the business, without the luxury of calling on specialized personnel who are more prevalent in the States. In the end, whether you're in Los Angeles or Lima, Brooklyn or Berlin, I feel that the right people can function anywhere. ☺

December 31, 1975

Dear ABC Music Group, Abkco Music, Inc., Bobby Abshire, Ahab Music Co., Inc., Morris Albert, Eric Andersen, Lynn Anderson, Argent, Chet Atkins, Hoyt Axton, B.T. Express, Baby Chick Music, Inc., Bachman-Turner Overdrive, Marty Balin, Baron Music Publishing Co., Barton Music Corp., Blue Sky Music, Bonton Music, Braintree Music, Bread®, Bridgeport Music, Inc., Buddah Music Group, Bulls-Eye Music, Cedarwood Publishing Co., Inc., Chicago®, Chicago® Music Group, Chinnichap Publishing, Inc., Collage Music, Inc., Jessie Colter, Conquistador Music, Louisa Cook, Sam Cooke, Alice Cooper, The Crystal Jukebox, Danor Music, Inc., Mac Davis, Miles Davis, Delightful Music Publishing, Demand Music, Neil Diamond, Diamondback Music, Dickiebird Music & Publishing Co., East/Memphis Music Corp., Donna Fargo, Fermata International Melodies, Inc., Fleetwood Mac, Funny Lady, Al Gallico Music Corp., Gambi Music, Ganga Music B.V., David Gates, Marvin Gaye, Gerry Goffin, Al Green, Groovesville Music/Don Davis, Marvin Hamlisch, Paul Harrison, Isaac Hayes, Heart's Delight Music Co., House of Bryant Publications, House of Cash, Inc., House of Gold Music, Inc., Hudson Bros., In Concert, JLP Music/Jeff Perry, Jackson 5, Mark James, Jec Music Co. and Al Green Music, Waylon Jennings, Jobete Music Co., Inc., Julio-Brian Music, Inc., K.C. and the Sunshine Band, Kags Music Corp., Kenya Music, Carole King, Gladys Knight and the Pips, Kool and the Gang, Lady Jane Music, Legacy Music, Lornhole Music, Melissa Manchester, Barry Manilow, Barry Mann, George McCrae, Gwen McCrae, Ronnie Milsap, Moody Blues, Music Maximus, Willie Nelson, Olivia Newton-John, Onhisown Music, Outlaws, Owepar Publishing Co., Dolly Parton, Passkey Music, Johnny Paycheck, Ben Peters Music, Pi-Gem Music, Inc., Pilot, Mike Post, Charley Pride, Prima-Donna Music Co., Red Bullet Music, Charlie Rich, Charlie Rich Music, Minnie Riperton, Smokey Robinson, Rock Concert, Rockhopper Music, Rocky Horror Show, Rodeo Cowboy Music, The Rolling Stones, Diana Ross, Jerry Ross, Leon Russell, St. Nicholas Music, Santana, Sawgrass Music Publishers, Inc., September Music Corp., Sherlyn Music Corp., Shelter Publishing Companies, Simon & Garfunkel, Phoebe Snow, Joe Stampley, Ringo Starr, Steely Dan, Cat Stevens, Richard Supa, Tash Music Group, Temptations, B.J. Thomas, Tiny Tiger Music, Twentieth-Century Music Corp., Conway Twitty, Twitty Bird Publishing Co., Tanya Tucker, Vector Music, Jim Weatherly, Cynthia Weil, Joe M. Wilson, Window Music Publishers, Edgar Winter, The Wiz, Stevie Wonder and Tammy Wynette:

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The Coast (Continued from page 54)

featured production number, but having the contestants sing "Good old screw everyone you know biz" would've prompted snide implications that pageant officials would certainly have found odious, so Tracy was called in for a discreet rewrite . . . "Born To Run" debuts on the **RW** album chart at #10, an unprecedented feat for a relatively new artist. Only Elton John and **Led Zeppelin** have topped this album in first-week-out album chart positions. **THE COAST** is probably more excited by this development than even **Bruce Springsteen** himself . . . **Jefferson Starship** tops the album charts with "Red Octopus," marking the first time in their 10 year history that they've achieved the ultimate. The single, "Miracles," will momentarily do the same . . . Final accounting indicates that Elton John's benefit at the Troubadour grossed over \$150 thousand; that'll keep **Jules Stein** in spare retinas for awhile . . . **Neil Sedaka** dropped from his opening slot on the **Carpenters** tour. He says it was because he was getting better audience response than the headliners; they can't offer any better explanation. Guess this means that **Richard Carpenter** won't be writing the string arrangements for Neil's next album after all . . . Colorado Governor **Richard Lamm** is giving **John Denver** the bum's rush from that state's Bicentennial Commission. Denver attended only two of the 10 board meetings, and the Youth Activities Subcommittee which he chairs has never even met . . . The new **Pink Floyd** album, "Wish You Were Here," has reportedly gathered the largest advance orders for any lp in Columbia's history; some 900,000 units they say . . . "Born To Run" goes to #3 its second week on the album chart. We're holding our breath . . . **The Flamin' Groovies**, one of the more notorious punk rock outfits at the turn of the decade, signs to Sire and heads for Wales, where they'll record their first album with **Dave Edmunds** (a legend himself) producing . . . David Bowie tapes the **Cher** TV show. When asked at the taping about the possibility of a "Soul Train" appearance to underline his r&b breakthrough with "Fame," David replied "Don't you think that would be overdoing it?" A couple of months later he'll exercise artistic privilege and change his mind . . . **Jackson Browne** calls attention to the plight of small clubs by doing a benefit for the Main Point . . . "Born To Run" reaches #1 on the album chart its third week on. Pandemonium!

OCTOBER: Jefferson Starship and the **Grateful Dead** split a free bill in San Francisco's Golden Gate Park to benefit a local organization called People's Ballroom. You'd almost have thought it was 1968 all over again, and this is the first and last time that this particular feeling is evoked in a positive manner in 1975 . . . **Pete Bennett** pictured in **RW** with his close friends **Bobby Vinton** (yet again) and the **Hudson Brothers** . . . **Jerry Sharell** packs 'em in at the Times Club; **Neil Bogart** offers him a contract. Hearing of Bogart's offer, **David Geffen** immediately makes Sharell a vice president at Asylum . . . **Brian Wilson** enters into a production arrangement with **Bruce Johnston** and **Terry Melcher's** Equinox Productions, but nobody's very clear about what Brian will do. One thing he should do is get the other **Beach Boys** in gear to finish the new studio album that's been two years coming . . . **The Toots & the Maytals** stint at the Roxy, coupled with **Bob Marley's** previous stand at the same venue, carves a comfortable place in LA's heart for reggae . . . UA's **Billy Bass** and **Robert DeNiro**, in the audience for Toots' opening, have a semantic misunderstanding and fists fly. Reports vary as to who got the better of the fisticuffs, but Bass certainly got the most mileage out of the incident . . . "Born To Run" certified gold. But before we let our heads swell too far out of reasonable proportion, stop and consider that **Elvis Presley** (who may no longer be young, but is certainly still King), when asked to render an opinion of this **Bruce Springsteen**, replied "Bruce who?" . . . **Jim Morrison** reported to be alive and well once again, this time supposedly in New Orleans, "Well," said **Ray Manzarek** when we contacted him at his rehearsal studio to see what he knew about the rumor, "tell him to get his ass over here" . . . **Cops 'N Rockers #7:** Following a recent Nashville appearance, the **Doobie Brothers** discover that one of their limo drivers is in reality an informer for the local authorities. This piece of information is revealed when they returned to their plane after the show to find it surrounded by a platoon of Nashville's finest. The band was made to wait outside the plane until 3 a.m., when the police finally came up with a search warrant. All the consequent search turned up, however, was a single bottle of vitamins; it was this bottle that the limo driver had spotted and assumed to be narcotics of some kind. Brilliant . . . **Bruce Springsteen** on the cover of *Time*, *Newsweek* and **RW** all in the same week, and does to the Roxy what he'd previously done to the Bottom Line. There's no doubt now that Da Boss has arrived; all that's left to quibble about is the fine print (but you'd be amazed at how many people pull out their fussiest microscopes once they've seen the *Time* and *Newsweek* covers). Unquestionably the highlight of Springsteen Week in LA was Bruce's encounter with his all-time idol, **Phil**

Spector. After Bruce had left the studio where Spector was working, Melody Maker's **Harvey Kubernick** remarked to Spector that the meeting was like **Sandy Koufax** being introduced to **Don Sutton**. "Well that's interesting," Phil shot back, "but it's more like **Babe Ruth** and **Hank Aaron**" . . . There's trouble in Tulsa, as Shelter Records dismisses a large chunk of its staff and faces a future that appears to be as uncertain from the inside as it is from the outside . . . **The Tubes**, whose personable vision of rock theatrics made a lot of noise when their debut album was released earlier in the year, are touring the East. And in every market in which they appear, product is quickly exhausted and FM airplay returns to new-lp levels . . . The return of **Bob Dylan** to the road, which we hinted at earlier in the month, dramatically materializes in the form of the **Rolling Thunder Revue**. A loose troupe of singer-songwriters (besides Dylan, there's **Ramblin' Jack Elliott**, **Bobby Neuwirth**, **Joan Baez**, **Roger McGuinn**, **Ronee Blakely**, **David Blue**, **Joni Mitchell**, **Mick Ronson**; the cast changes from day to day) that travels by bus to mystery locations concealed as much as possible even from the tour party, it's conceptually intended to bring championship music to venues better suited to its presentation than the stadiums Dylan toured with **The Band** when he last ventured out. Economic considerations push a few of those big halls into the schedule, but in this case it's truly the thought that counts.

NOVEMBER: In the November 8th issue, we salute the **Fifth Dimension**, who are celebrating their 10th year intact as a unit. In the same issue, **Marc Gordon** announces the departure of **Billy Davis** and **Marilyn McCoo**. A month later, one of the replacements leaves also. Oh well . . . **Elton John's** "Rock Of The Westies" album certified gold on the day of its release. What, no platinum? . . . Columbia rush-releases a new **Bob Dylan** single at the insistence of the artist. Called "Hurricane," it details the plight of former middleweight boxing contender **Rubin "Hurricane" Carter**, who languishes in a New Jersey prison after being convicted of a murder he claims never to have committed. It seems like the perfect spiritual tie-in with the nature of the **Rolling Thunder Revue** . . . **Cops 'N' Rockers #8:** **Pete Best**, the drummer dumped by **The Beatles** in favor of **Richard Starkey**, was convicted in England on a cocaine rap and handed a stiff five year sentence . . . **Elton John's** "Rock Of The Westies" is now certified platinum. About time. And his "Island Girl" becomes the fourth consecutive EJ single to hit #1 in 1975, prompting speculation that Elton could release old Farley Parkenfarker masters and they'd wind up in the same place. It must all be so boring . . . **John McLaughlin** renounces his guru of several fanatically devoted years, **Sri Chinmoy**, so that he can grow his hair, eat meat, drink liquor and have a little fun. Later he announces that he's off to India to study with a violin master, and that his new band will be acoustic. Guess he didn't really wanna have fun after all . . . **Tony King**, a refugee of the Apple Wars, is taken off the street and given a good home by **John Reid** and **Rocket Records** . . . **THE COAST** devotes an entire column to **Patti Smith**; she's worth the gesture every bit as much as **Bruce Springsteen** was . . . **Danny Kirwan**, one of the several guitar heroes to pass

(Continued on page 117)

So Who Won The Game?



Recently the Detroit WEA promotion staff threw a bash at the Detroit Playboy Club for the Michigan-Ohio State football game. Among those attending (from left starting at the top) are: Tom Van Heuson; WEA, Mike Stone; Warner Bros. Detroit promo Jim Soter; WABX announcer, Jerry Adams; operations mgr., Rip Pelley; Elektra/Asylum Detroit promo, Les Garland; PD CKLW, Bart Walsh; GM WWWW-FM, Al Wilson; GM WABX-FM, Herb McCord; GM CKLW, Jan; Playboy Club, Paul Christy; PD WWWW-FM, Ron Counts; Atlantic Detroit promo, and Brian Rooney; Warner Bros. Outstate promo.



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New York, N.Y. (Continued from page 94)

WHO IN THE WORLD: ZZ Top, Captain & Tennille, Minnie Riperton, Frankie Valli.

DIALOGUES: Jim Tyrrell, Judy Collins, Nat Weiss, Fred Rich.

AUGUST

BRING ON THE HEAVIES: A five night sellout at the Bottom Line almost a month in advance was advance warning of the magnitude of the **Bruce Springsteen** story. Columbia's thousand seats went at a premium to critics competing to see the most number of shows, and fans camped out each night waiting for the 50 standing room tickets to be sold at showtime. The album wasn't to be released until several weeks after the engagement—only "Born To Run" had gotten play on WNEW-FM. 'NEW put together a last-minute live broadcast Saturday night. The excitement in this city hadn't reached that musical pitch in years and rumors of a Springsteen New Year's Eve concert (which wasn't to materialize) could have sold out in fantasy . . . **Bay City Rollers** manager and financial advisor **Tam Paton** and **Barry Perkins**, respectively, were in town to ease down the hype that had been building around their proteges in advance of the group's arrival (via satellite and in person) in the U.S. . . . Publishers of Broadway show scores were looking for top 40 potential to help sustain interest in the Great White Way . . . **The Eagles**, **Stevie Wonder** and **Joni Mitchell** took top honors in **Don Kirshner's "Rocky"** awards show . . . Lifesong was readying a **Jim Croce** package as its debut release . . . Spotlights on Mexico and rhythm & blues . . . Sleepers: **Jigsaw's "Sky High"** and **Jefferson Starship's "Miracles."**

WHO'S ON FIRST: **Freddy Fender**, **Eddie Kendricks**, **Melissa Manchester**, **Stephen Stills**, **Jefferson Starship**.

DIALOGUE: **David Lieberman/Harold Okinow**, **Hugo & Luigi**, **Hosea Wilson**, **Phil Gernhard**, **Larry Butler/Jack Messler**.

SEPTEMBER

YOU GO YOUR WAY: Following the tracks of our own men, former **RW** southeastern editor **Dan Beck** became director of publicity for Epic in New York . . . And that selfsame **Mr. Springsteen** we've mentioned a few times in these pages debuted on The Album Chart at number 10, climbing to numero uno three weeks later . . . **Arthur Brown** visited these offices and became enchanted with the view from the 44th floor (this building only goes to 42) . . . Clubs across the country found split week bookings a boon to attendance . . . **WRVR-FM**, New York's sole jazz outlet, started a **WNCN**-style campaign to save jazz radio from **Sonderling's** plans to change it to a black screamer . . . The second annual **RW** merchandising issue foretold of Christmas holiday marketing plans from all sides of the counter . . . Sleepers: **Bay City Rollers' "Saturday Night"** and **Silver Convention's "Fly, Robin, Fly."**

HOME ON THE COVER: **Glen Campbell**, **Hudson Brothers**, **Bob Marley**, **Olivia Newton-John**.

DIALOGUES: **Marc Paul Simon**, **Alex Hodges**, **Buzz Willis**, **Isley Brothers**.

OCTOBER

BIG MAC SLUSH FUND: Arista sponsored a pair of concerts at City Center to benefit the City of New York and showcase just about its entire roster . . . London started the record industry's bicentennial ball rolling with the six-lp "Threads of Glory" . . . **Flo and Eddie** cajoled—without great difficulty—**Lou Reed**, the **Hudson Brothers** and **Kiss** to join them on stage at the Bottom Line. Talk about walkin' on the wild side . . . The Broadway musicians' strike continued, darkening nine musicals and delaying several openings . . . **WNEW-FM** program director **Scott Muni** calmed a bank robber, talking with him on the phone over the air and playing the robber's requests: **Grateful Dead**, **Rolling Stones** and **Bob Dylan**. All ended peacefully . . . "The Power and the Urgency of **Bruce Springsteen**" was the subject of a cover story about you know who . . . The yearly country music issue saluted **WSM's** 50th year . . . Sleeper: **Diana Ross**, "Theme from 'Mahogany'."

WHO WITH BRUCE: **KC & the Sunshine Band**, **Austin Roberts**, **World of Country Music**.

DIALOGUES: **Frank Hackinson**, **Ed Leffler**, **Jo Walker**.

NOVEMBER

IT DIDN'T SEEM LIKE A REHEARSAL: But **Mike Porco's** birthday party at Folk City turned out to be the first public appearance of the **Rolling Thunder Review**—**Dylan** and **Joan Baez** leading the pack that took off just days later for a few days practice before a formal opening at Plymouth, Mass. Folk City owner **Porco** is said to have commented that if it weren't for the liquor laws "they'd still be playing" . . . A spiffy Tower Suite party to welcome **David Essex**

(Cont. on page 120)

RW Trade/Radio Seminar

(Continued from page 59)

black progressive stations. The possibility an r&b FM Airplay Report or the incorporation of black progressive stations into the current **RW** format was discussed.

3. The general opinion was held that discos are providing a sales impetus and testing ground for potential of records.

4. The possibility of regional charts to aid in buying decisions was raised.

To date, the entire seminar series has been marked by a spirit of cooperation and interest on the part of all those participating, and has provided **Record World** with invaluable insights into key market areas. Through this series of meetings, **RW** has been able to further the personal relationships that aid in strengthening all sections of the publication through increased mutual respect. Visiting retail outlets and radio stations in each of these areas has aided the magazine's staff in developing a "street feel" for the cities involved, and has provided **RW** with

new reporters and additional, comprehensive feedback.

The seminar series has also provided an opportunity for in-person explanations as to the value of quantitative reporting, leading to a significant reduction of the "hype" factor. In a greater sense, a forum has been created whereby radio personnel have been able to meet with each other to discuss programming philosophies and the problems inherent to their respective markets.

As the series swings into 1976, **Record World** looks forward to continuing its commitment in these areas, while increasing its market penetration in those regions which remain relatively unfamiliar with the values of the publication. At the same time, **RW** looks forward to increasing the understanding of the changes occurring in each market, and extends its thanks to all those who have helped in making the meetings the meaningful, informative tool that they are today.

Arrogance to Vanguard



Newly signed to Vanguard Records, Chapel Hill group Arrogance is shown during a break in rehearsal for their debut album for the label. Pictured from left are Marty Stout, Arrogance; Randy Crittenton, group manager; Scott Davison, Arrogance; Ann Purtil, Vanguard a&r; Don Dixon, Arrogance; producer John Anthony; and Robert Kirkland, Arrogance.

CLUB REVIEW

Daredevils Versatile and Fun

■ Ozark Mountain Daredevils (A&M) are not a bunch of cornpone Evel Knievels. What they are is a versatile and pleasingly commercial rock band with a penchant for fun. That they are versatile and commercial is unquestionable. Witness the stylistically disparate "If You Wanna Get To Heaven" and "Jackie Blue" as the most obvious cases in point. But the proof that the Daredevils are also fun is best shown in live performance.

The crowd at the Roxy wasted little time before feet began stomping and hands began clapping along. And, as the curtain opened, the band broke into "She'll Be Comin' Round The Mountain," which featured several Daredevils on kazoo.

This unabashed nonsense quickly led to some bluegrass/jug band-style harmonizing on "Roll Away The Stone," from their premier release.

"Keep On Churnin'," which is probably the strongest rock num-

ber on "The Car Over The Lake Album," was highlighted by the persuasive guitar interplay between Randle Chowning and his crafty cohort John Dillon, who were intent to boogie "'till the cows come home."

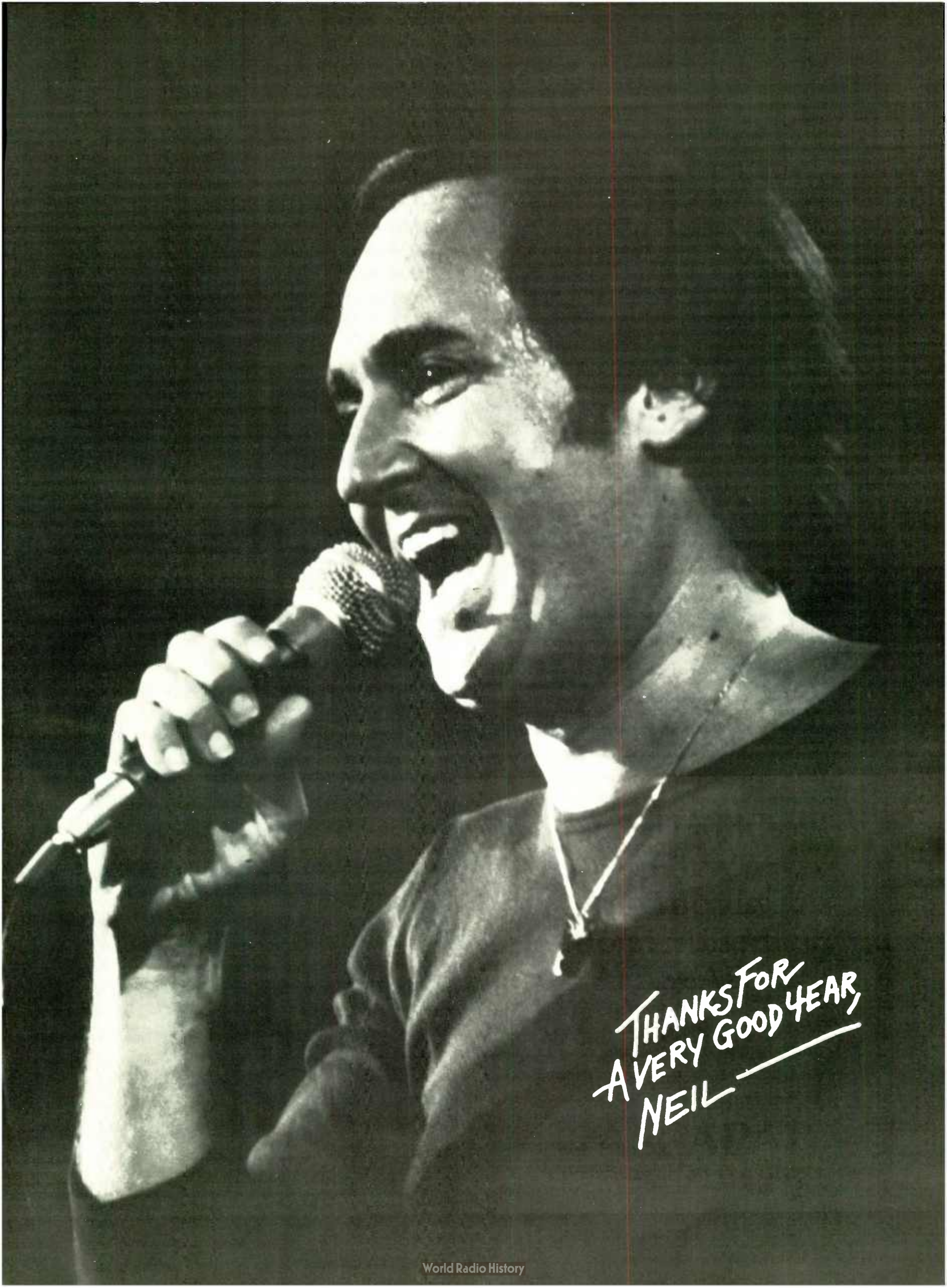
The merriment continued, after a call for an encore, with the ensemble singing a poignant "Satisfied Mind."

Brewer & Shipley

Brewer & Shipley (Capitol), whose finely-woven harmonies are immediately recognizable in the aftermath of "Tarkio Road" and "One Toke Over The Line," established a groove with their low, rock-steady strumming, and the established pace continued throughout the set.

The duo introduced several songs from their new "Welcome To Riddle Bridge" long-player, while always keeping the customers happy with a selection of the oldies.

Mike Harris



THANKS FOR
A VERY GOOD YEAR,
NEIL

The Impact of Print in 1975 (Continued from page 6)

press and a lot of press picked up on the airplay. There had been a handful of stations in Texas, Philadelphia and a few other markets that believed in Bruce from the beginning. But the press certainly had something to do with keeping his name alive during the two year draught when we were without a new Springsteen album."

CBS Records' vice president of press and public information Bob Altshuler elaborated further on the impact of press on the Bruce Springsteen campaign and on the role print plays in CBS's overall marketing strategy. "We don't deal with press in an isolated way," he said, "but just as another way of bringing attention to an artist. Press is instrumental along with other forms of exposure whether they be radio—obviously the fundamental way of exposing an artist—concert engagements or exposure on the retail level. Everything helps."

Altshuler, whose department this year made the first press presentation to be given at an annual CBS Records convention, pointed out that the heightened relationship between records and press has been reciprocal rather than one-sided. "I think that all media have been extremely help-

ful to new artists as well as to established artists this year. And I think that the record companies are utilizing what's available in the media more intelligently than ever before. That's part of the reason why it seems to all of us that there's more attention in the press to what's going on in the music world." Altshuler cited the fact that the major newsweeklies Time and Newsweek ran four music-oriented covers between them within a one-month period during 1975. (Two of them featured Springsteen, one portrayed classical artist Sarah Caldwell and another featured the musical "Chorus Line.")

Another artist who has been the recipient of extensive press coverage is of course Arista's Patti Smith. Her manager, Wartoke's Jane Friedman, recently discussed the role of print in the development of Ms. Smith's career. "Patti got an awful lot of press but it was mostly because the people who wrote about her had been waiting for years for something new to happen in rock & roll. The press did have a lot to do with her career—nobody would probably have been interested in her if it weren't for the attention she received—but the press wrote about her because

many of them were themselves hard core Patti Smith fans."

The press-as-fan club pattern seemed to have grown stronger during 1975 than in the past, with a great many writers concentrating on a few artists. Warner Bros.' press chief Bob Merlis pointed out that his label's involvement with Little Feat was at least partially sustained through leaner years by an almost cultish press following. "If the press confirms your initial feeling about an act, you're likely to stay with it even if the initial sales aren't there. I've heard people in the company say, 'Look, the reviews are there,' and that's legitimate. If they're getting a positive reaction from the press, it becomes a question of what can be done to back it up. If the act is just disregarded or ignored by the press, then there's less of a buzz on the artist within the record company."

Aside from the impact of the music press on the public's buying habits, another topic of speculation would be the effects of press exposure on other media. Asked whether press had any impact on radio programming, WMMS PD John Gorman ventured that its effects were minimal. According to Gorman, press had an impact on programming

decisions with only about 10 percent of the albums released each year, and among those, its effects were often negative. Gorman believed that some program directors were turned off by the barrage of press coverage that followed Bruce Springsteen's 1975 appearances and Walrus publisher George Meier echoed his sentiments: "I don't think that press, and especially reviews, has much of any effect on program directors. They respect very few opinions expressed by anybody other than their fellow radio people."

Whatever its effects have been, a good deal of re-shuffling has taken place over the past few years—and especially during 1975—within many labels' press departments. United Artists' Allen Levy summed up his observations on the shift in posture: "Back in the late sixties and early seventies, the record companies had a lot of money to spend on press—as much as they do now. But they spent it on parties, junkets and airplane flights in many instances, which they don't do quite as much any more. What they do now is spend their money on good writers to do the bios and on in-house salaries for good, non-hypey publicists."

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Streetwalkers Scene



Mercury recording artists the Streetwalkers recently completed their first U.S. tour. Shown after their appearance at New York's Bottom Line on December 10th are (from left, top): Mike Gormley, national publicity director, Phonogram/Mercury; Jud Phillips, east coast a&r director, Phonogram/Mercury; Roger Chapman and Charlie Whitney of the group. Mike Alfandary, manager of Streetwalkers; Niko of the group and Jules Abramson, senior vice president/marketing, Phonogram/Mercury. Ann Ivil, American management representative for Streetwalkers, Jon Plotell and Bob Tench of Streetwalkers and Robin McBride, international and midwest a&r director, Phonogram/Mercury.

Pirated Tapes Seized In North Carolina

■ DURHAM, N.C. — More than 2400 allegedly pirated tapes plus a supply of machinery and equipment used to produce tapes was seized during a raid by the combined forces of the North Carolina Bureau of Investigation and the Durham County's Sheriff's Office on Colonial Distributors, Inc.,

also doing business as P&M Distributors, Inc., at 460 South Driver Street here. The search warrant issued by Chief District Judge Lawson Moore also ordered that the two adjacent buildings be sealed.

Authorities said that the investigation would continue.

Thank You Record World
Top Vocal Combination
R&B Singles

Gladys Knight
and The Pips



New Label, New Directions for Tony Bennett

By HOWARD NEWMAN

■ Tony Bennett is without doubt one of the most popular and respected vocalists of all time. His recording career spans more than a quarter of a century and features such hits as "Rags To Riches," "Fly Me To The Moon" and the unforgettable "I Left My Heart in San Francisco." Recently Tony Bennett announced the formation of his own record label called Improv. In this interview with *Record World*, Bennett tells of the founding of Improv, explains his plans for the company and comments on his years in the music business.



Tony Bennett

Record World: How did Improv come into being?

Tony Bennett: Well, it happened I was playing the Statler Hilton in Buffalo and Alec Wilder, the noted American composer, was with me with Ruby Braff and we had met William D. Hassett who was the president of the Statler in Buffalo. And we really hit it off. He liked our whole idea of giving the public real, solid music, a very mature music. We became involved and before you know it, we became business partners. Over the last two and a half years we planned this one company. Bill Hassett, being a perfectionist as a business man, just went about it one step at a time, and it felt pretty anxious for a long time but actually I realized later on that it was a very sensible way to go about it. Just really start from the bottom up and go step by step. By the time it happened after two and a half years of planning, it was very organized. And I'm very happy with the initial thrust of what happened with Improv. The fact that the critics said that it's the best that I've sung on any album to date, plus the fact that Fred Astaire wrote this song for me, "Life Is Beautiful," that's the title song on the album on Improv. But we have some great plans for Improv.

RW: Is that album the only current product that you have?

Bennett: That's the first one and you know, the idea of Improv is to not chase the numbers like almost every company does. It kind of goes along in the tradition of Pablo Records that Norman Granz has or the way Herb Alpert first started. Frank Sinatra gave me this idea about starting my own company about 10 years ago, but I wasn't ready for it at the time.

RW: How so?

Bennett: I just needed more business experience. I knew that he was right, but I knew that it would have been a trouble period for me had I gone into it too soon. So I had to kind of wait about 10 years and get a little more business experience before I would try something like this.

We're going to keep a very distinguished jazz line. That's going to be the premise of Improv. They're just the finest people. Hopefully, a great blues singer, Joe Williams, a Bill Evans album, Bobby Hackett, people like that.

RW: Are you going to be doing live as well as studio recordings?

Bennett: Yes. I like live. We're going to try and get lucky with each record and try and capture the right performances and then put them out. I think that number one, the era that we just came through was pretty cynical and I think the public's finding that they want some quality now.

RW: What are your personal duties at Improv?

Bennett: The main thing is that we have meetings with Jack Rollins, who is also one of the partners of the Rollins, Joffe and Morra company. At these meetings we try and pre-plan what product will be coming out, and it's amazing that within a couple of months we have a complete distributorship around America.

RW: They're independent distributors?

Bennett: They're independent but they are the best in the country. Each distributor is the best. And we also have a small army of promotion men. So it's set up and geared.

RW: Are they your own promotion men. On your own expenses?

Bennett: Yes.

RW: Do you find that the duties that you perform at the company are interfering at all with your recording or performing career?

Bennett: No, in fact it's the other way around. It's a dream that I've had for a good 20 years to be able to make my own statement without having some company policy hovering over me and insisting that I do it another way. Other artists can do it, I can't. It's never worked

for me. When someone gives me pressure, I look at someone like that like a giant heckler that might be in the audience. It's hard to overcome, to do a good performance if you have someone rudely interrupting whatever you're doing. And this way, I just get in touch with my own feeling and everything is from my head and my heart and I leave it like that.

RW: Who else is helping you out in this company?

Bennett: Jack Rollins is a big help. He's a very good manager. He's got Dick Cavett and Woody Allen and he started Belafonte and then Elaine May and Mike Nichols; a very distinguished manager with very distinguished artists to his credit. And he's very intelligent, to the point of being brilliant.

There's a good climate to the company. There's a very good group of people. I love the fact that after 25 years of knowing all the people I've met in the business, they've all responded to it and told me that I'm actually on the right track.

RW: Are artists as well as executives telling you this?

Bennett: Artists and executives. Artists are really kind of running to us right now. They know that we'll give them that nice, creative freedom where they could just do their thing without being pressured as to what to do and how to do it. But more so, the place where the great enthusiasm comes from is where I didn't expect it—from the businessmen. They feel that there's no company around like this and will be the only one of its kind. So just in that area it's being met with great enthusiasm.

RW: It's the kind of attitude that's good for the business too.

Bennett: Exactly. If you would categorize it you would say, well, a lot of companies are in the record business, in the record industry. We're in the music industry. In other words, we're presenting music and then betting on the public's tastes to say this is what I would like to buy because I can trust the product.

I love the fact that after 25 years of knowing the people I've met in the business, they've all responded to it [Improv] and told me that I'm actually on the right track.

RW: Are you searching for special talent?

Bennett: Yes, just top quality. We're not compromising. We're never going to run after a hit or something like that. If something is hot, well, God bless it. We hope that we get on the charts but in our own way, like we did with the Bill Evans record. We did that as an experiment just hoping to get lucky, and we had no idea it was going to be met with such great excitement. Everybody, once it came out, considered it very daring and we just did it as an experiment. Just voice and piano. And everybody said, "Gee, how did you come up with such a daring idea?" Well, we just did it as an experiment and it was met with great excitement. And I think therein lies the way we're going to set up our Improv label: just make good product and then people will race after it. The first reports that I got from Jack Sullivan, who is station manager of WNEW said that not only he, but all of his disc jockeys, said, "if you just keep recording like this, we'll play you forever."

RW: Do you think having both these products out at the same time, the Bill Evans and the new Improv label—do you think they in any way compete?

Bennett: No, in fact it helps. I've noticed through the years whenever I ever received a hit single, all of my albums would just fly off the counter—they bought everything. A hit becomes a catalyst. It's been that way in the last 25 years at Columbia Records for me.

RW: Do you think that your experiences at Columbia have prepared you to become an executive?

Bennett: Definitely. I'm one of the pioneers at the company. People like Mitch Miller and Percy Faith—there were many days that we really walked away feeling that we actually molded the company. And we went to little towns like Wilkes Barre, Scranton and really got records in the stores where they never were before.

RW: You mean you did personal promotion work?

Bennett: Oh yes. And it's not just for my own records, this was for Columbia Records. We went out as spokesmen for Columbia Records. We were at all of their conventions. I entertained, for many years, all of the salesmen which made guys like Errol Garner and Johnny Mathis when they first started. It was nice to see a company grow. And all that experience and also meeting all the fellows in the field through

(Continued on page 140)

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.....More to Come



Jackson/Yancy: Delivering Hits with Personality

By DAVID MCGEE

■ NEW YORK — For the uninformed: Chuck Jackson and Marvin Yancy, as a team, are two of the industry's hottest producers/songwriters, by virtue of their work on Natalie Cole's debut album, "Inseparable," from which has come one crossover hit single ("This Will Be"), with other possibilities looming.

For the misinformed: the Chuck Jackson in point here is not the person of the same name who had a big 1962 hit with "Any Day Now" on Wand Records.

Independents

The co-subject of this article began his career with the Independents, a group that had a big hit with "Leavin' Me" on the Scepter label. His performing career, which began with the Independents, ended nine months ago when he left the group to devote his energies exclusively to producing and songwriting.

Yancy too was one of the original Independents, but he left the group early on and pursued his own interests.

As Jackson explained during an interview with **Record World**, after leaving the Independents he began working with Jerry Butler and soon Yancy joined Butler's workshop and the partnership was born. The pair (currently contracted songwriters for Chappell Music) wrote "Is It Real What I Feel" for Butler, produced demos for the famed "Iceman," and in the process learned their way around a studio and around the big board.

In 1972, Jackson and Yancy did their first major production work with the Independents and have since gone on to produce and/or write songs for Butler, the Natural Four, the Notations, Aretha Franklin ("You," the title cut of her new album, is a Jackson-Yancy song), the Impressions ("Same Thing It Took") and Ms. Cole, who has emerged as one of 1975's most gratifying discoveries. It was only natural that the topic of Ms. Cole dominate the discussion.

"Commercially and aesthetically," stated Jackson, "I would have to say that out of all our productions we're most pleased with our work on Natalie's album. It was a simple matter of giving her good songs and letting her feel free to stretch out. She can really go anywhere, can sing anything, you know. She's multi-talented. Marvin and I just added our own little flavor to the mixture."

"Here was a completely different style from any we'd worked with before," Yancy elaborated. "Natalie's more of a church/soul



Chuck Jackson, Marvin Yancy

singer with commercial leanings. But she's got her own sound, her own style, that makes her a very agreeable artist to work with. It's true she's been inspired by Aretha—a lot of singers have—and you expect some of that inspiration to carry over into Natalie's delivery, but in the end it's all Natalie."

That Nat King Cole is Ms. Cole's father is a fact well-known. Unlike so many children-of-the-famous though, she has avoided comparisons to Nat by being true to the music that speaks to her generation. Were her producers concerned that they were working with a legend's daughter?

"You go into the studio with a solid concept and you don't lose your concept once the sessions begin," explained Jackson. "When you here a song played back you should hear your concept in that song. We were really so much into getting Natalie . . . Natalie, Natalie, Natalie . . . that we didn't have time to think about Nat. I've never been into Nat King Cole, other than knowing about his records. To me, Natalie Cole was Natalie Cole. We talked about her father. We had a good understanding about how she felt about it and we found she had no bitterness. She loves her father. So what we tried to do was build on her own strengths and at the same time, since the relationship was so beautiful, we tried to keep something in like 'Inseparable,' that relates to Nat's greatness."

While delving into his and Yancy's philosophy of production, Jackson made the statement that "records are personalities." He went on to explain that he and Yancy always sit down, pre-production and talk heart-to-heart with an artist or a group. The goal, he said, is to understand these artists on a personal ("What bothers you? What makes you happy?") as well as a musical level; the ultimate is to capture the person and the artist on record.

Jackson continued: "But you never know. You have a feel for what's happening and an idea

that your message is good. You try to keep the message clear, the melodies strong and you pray for a good mix (laughs). Timing's important; you know what's happening by following the charts and you try your damndest to give the public what it wants when it wants it and try to leave 'em with a good feeling."

Working with Ms. Cole, according to Yancy, put different pressures on them as producers because they considered the delicate fabric of her career. "We were handling fire," Yancy said with a trace of awe in his voice. "We couldn't just bring a song in and say 'Sing this, Natalie.' We had to think about what song's going to do for her three, four or five years from now."

As for the future, it's keep on keepin' on for Jackson and Yancy. They say their strength comes from being "tailor-made songwriters" who write with a specific artist in mind and they don't intend to abandon a practice that allows them to compose at creative peaks, at their own pace. Their knowledge of the vagaries of the music business is unerring and expressed succinctly in Jackson's closing comment: "You're only as good as your next record, so as long as we keep putting out good records and doing what we're supposed to do, we'll be okay. It's a business and a gorgeous business at that, but without a hit record doc, it's deadly. And I thank God for Natalie Cole!"

Cobham in Gotham



Atlantic recording artist Billy Cobham's first New York City performance in nine months at Avery Fisher Hall also marked the Gotham debut of Spectrum—consisting of George Duke on keyboards, bassist Daug Rauch, and guitarist John Scofield—as the group played a Sunday evening concert recently. Cobham's two 1975 albums, the live-in-Europe "Shabazz" and the studio "A Funky Thide of Sings," will be followed up in early '76 by the premiere lp from Spectrum, produced by Mark Meyerson. Shown relaxing at the post-concert reception at Avery Fisher are, from left: Mark Meyerson, WEA International president Nesuhi Ertegun, Billy Cobham and George Duke.

Kayak Promo Planned by Janus

■ LOS ANGELES—Janus Records national sales manager Howard Silvers has announced an extensive promotional campaign centered around the release of the Kayak album, "Royal Bed Bouncer."

A four part campaign has been designed to create maximum exposure of the group from Holland on a national basis in the U.S. The plan includes the acquisition of two-man Kayaks to be sent to selected radio stations across the country for contest giveaway purposes; a sales incentive program for 12 competing music tapes salespeople, each of whom will receive a Kayak for earning the most points over a four week period; a selective retail store contest in which the leading store with the highest product sales and displays will win a kayak; and at the distributor level in which the one who does the best job of promoting and selling the album through the month of January will also receive a kayak.

Supporting the campaign will be posters of the group, and radio spots placed in many areas of the country.

According to Ed De Joy, vice president of Janus Records, a kayak race on the Buffalo Bayou river in Houston will take place on December 27 between KLOL radio station and Cactus Records stores. Both the KLOL listener and the Cactus Records stores shopper who guesses the closest time of their team to go from start to finish will each win a kayak.

G.T. Moore Album Set by Mercury

■ NEW YORK—The "G. T. Moore and his Reggae Guitars" album is being released this week on Mercury Records. The album is disco oriented and has a reggae-type feel, and was produced by Peter Eden. Songs on the lp are published by George Pincus' Gil Music Corp.



**THANKS FOR A GREAT
YEAR**

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—Billboard Magazine

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Disco File (Continued from page 92)

canly. Discotheque DJs have adventurous, avant garde tastes and their voracious appetite for import records has clearly had its influence: the eclectic European style of **Silver Convention**, **Barrabas**, **Crystal Grass**, **El Bimbo** and **Donna Summer** has more than offset American formula records and kept the disco sound from becoming stagnant. The other thing that kept Disco jumping was the surge of little label interest in the field. Because the disco market is wide open, small labels recognized it as an ideal breakout point and a prime jumping-off spot to radio. One of the year's great success stories was Wing & A Prayer's "Ease on Down the Road" by **Consumer Rapport** which had already reached monster proportions (without airplay) before Atlantic picked it up. Other labels had a more modest success—Monuno's "Sunny," Boogie Man's "Lady Lady Lady," Moving Up's "Somebody's Gotta Go," Black Magic's "Nowhere," Jupiter's "Inside America," among others—but in each case, discotheques provided the necessary spark to get things off the ground. And a glance at the lists of the year's essential albums and singles shows that Disco has also given a lively outlet for more established or newly-established independent labels: Midland International's **Silver Convention**, Salsoul's **Salsoul Orchestra** and Oasis/Casablanca's **Donna Summer** hold down the top three album spots.

The growing popularity of 12-inch "disco discs" for promotional purposes is another sign that Disco has had its effect on the record business. The DJs' demand for high quality, longer cuts has prompted companies to make special pressings just for this purpose—marked "for disco DJs only"—that allow discotheques a unique source of music all their own and often act as showcases for some very special studio artistry. (A list of 25 important disco pressings is included as a supplement to the essential album and single lists because these records were a significant part of 1975's disco playlist.)

(Continued on page 117)

The Essential Disco Albums of 1975

1. **SAVE ME**—Silver Convention—Midland Intl.
2. **THE SALSOU ORCHESTRA**—Salsoul Records
3. **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis
4. **TO BE TRUE**—Harold Melvin & the Bluenotes—Phila. Intl.
5. **NEVER CAN SAY GOODBYE & EXPERIENCE**—Gloria Gaynor—MGM
6. **BRAZIL**—The Ritchie Family—20th Century
7. **NON-STOP**—B.T. Express—Scepter/Roadshow
8. **TRAMMPS**—Golden Fleece
9. **FAMILY REUNION**—O'Jays—Phila. Intl.
10. **HEART OF THE CITY**—Barrabas—Atco
11. **MOVING VIOLATION**—Jackson 5—Motown
12. **DANCE YOUR TROUBLES AWAY**—Archie Bell & the Drells—TSOP
13. **INSIDES OUT**—Bohannon—Dakar
14. **DISCO BABY & THE DISCO KID**—Van McCoy—Avco
15. **DREAMING A DREAM**—Crown Heights Affair—Delite
16. **KICKIN'**—Mighty Clouds of Joy—ABC
17. **THE HEAT IS ON**—Isley Brothers—T-Neck
18. **THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Columbia
19. **SUNGODDESS**—Ramsey Lewis—Columbia
20. **FIRST CUCKOO**—Deodato—MCA
21. **FAITH, HOPE & CHARITY**—RCA
22. **A SONG FOR YOU**—Temptations—Gordy
23. **I'LL BE YOUR SUNSHINE**—Vernon Burch—UA
24. **WAKE UP EVERYBODY**—Harold Melvin & the Bluenotes—Phila. Intl.
25. **KOKOMO**—Columbia
26. **SOUTH SHORE COMMISSION**—Wand
27. **CLOSE-UP**—Frankie Valli—Private Stock
28. **FOREVER, MICHAEL**—Michael Jackson—Motown
29. **HAPPY 'BOUT THE WHOLE THING**—Dee Dee Sharp—TSOP
30. **BUT OF COURSE . . .**—Jimmy Castor Bunch—Atlantic
31. **ESTHER PHILLIPS W/BECK**—Kudu
32. **SPIRIT OF THE BOOGIE**—Kool & the Gang—Delite
33. **YOU DON'T STAND A CHANCE IF YOU CAN'T DANCE**—Jimmy James & the Vagabonds—Pye
34. **UNIVERSAL LOVE**—MFSB—Phila. Intl.
35. **REVELATION**—RSO
36. **THIRTEEN BLUE MAGIC LANE**—Blue Magic—Atco
37. **SAFETY ZONE**—Bobby Womack—UA
38. **CITY LIFE**—Blackbyrds—Fantasy
39. **KC & THE SUNSHINE BAND**—TK
40. **CITY OF ANGELS**—Miracles—Tamla
41. **DISCO GOLD VOLUMES 1 & 2**—Scepter
42. **SURVIVAL**—O'Jays—Phila. Intl.
43. **PLACES AND SPACES**—Donald Byrd—Blue Note
44. **7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)**—Gary Toms Empire—PIP
45. **THE CHICAGO THEME**—Hubert Laws—CTI
46. **FACE THE MUSIC**—Dynamic Superiors—Motown
47. **CALIFORNIA SUNSET**—Originals—Motown
48. **THE CAROL DOUGLAS ALBUM**—Carol Douglas—Midland Intl.
49. **CIRCLE OF LOVE**—Sister Sledge—Atco
50. **JUST ANOTHER WAY TO SAY I LOVE YOU**—Barry White—20th Century
51. **RELEASE**—Barrabas—Atco
52. **THE ARMADA ORCHESTRA**—Scepter
53. **BOHANNON**—Dakar
54. **ROCKIN' HORSE**—RCA
55. **GEORGE McCRAE**—TK
56. **STEALIN' HOME**—Babe Ruth—Capitol
57. **THE HIT MAN**—Eddie Kendricks—Tamla
58. **AIN'T NO 'BOUT-A-DOUBT IT**—Graham Central Station—Warner Bros.
59. **WHEN LOVE IS NEW**—Billy Paul—Phila. Intl.
60. **ANYTHING GOES**—Ron Carter—Kudu

The Essential Disco Singles of 1975

1. **FREE MAN**—South Shore Commission—Wand
2. **DREAMING A DREAM**—Crown Heights Affair—Delite
3. **BRAZIL**—Ritchie Family—20th Century
4. **EASE ON DOWN THE ROAD**—Consumer Rapport—Wing & A Prayer
5. **I LOVE MUSIC**—O'Jays—Phila. Intl.
6. **WHERE IS THE LOVE**—Betty Wright—Alston
7. **HIJACK**—Herbie Mann—Atlantic
8. **GET DOWN TONIGHT**—KC & the Sunshine Band—TK
9. **LADY MARMALADE**—Labelle—Epic
10. **THE HUSTLE**—Van McCoy—Avco
11. **SHAME, SHAME, SHAME**—Shirley & Company—Vibration
12. **DO IT ANY WAY YOU WANNA**—Peoples Choice—TSOP
13. **SUNNY**—Yambu—Montuno Gringo
14. **IT ONLY TAKES A MINUTE**—Tavares—Capitol
15. **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
16. **WHAT A DIFFERENCE A DAY MADE**—Esther Phillips—Kudu
17. **CRYSTAL WORLD**—Crystal Grass—Polydor
18. **INSIDE AMERICA**—Juggy Murray Jones—Jupiter
19. **THREE STEPS FROM TRUE LOVE**—Reflections—Capitol
20. **SAVE ME/SAVE ME AGAIN**—Silver Convention—Midland Intl.
21. **SOMEBODY'S GOTTA GO**—Mike & Bill—Arista
22. **FIRE/YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
23. **LADY LADY LADY**—Boogie Man Orchestra—Boogie Man
24. **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
25. **7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)**—Gary Toms Empire—PIP
26. **HELPLESSLY**—Moment of Truth—Roulette
27. **HAPPY PEOPLE**—Temptations—Gordy
28. **EL BIMBO**—Bimbo Jet—Scepter
29. **EL CHICANO**—Black Blood—Mainstream
30. **GIMME SOME**—Jimmy "Bo" Horne—Alston
31. **MESSIN' WITH MY MIND**—Labelle—Epic
32. **SUPERSTAR REVUE**—Ventures—UA
33. **SUMMER OF '42**—Biddu Orchestra—Epic
34. **LA BOTELLA (THE BOTTLE)**—Joe Bataan—Salsoul/Epic
35. **DYNAMITE**—Bazuka—A&M
36. **DANCE DANCE DANCE**—Calhoon—Warner Spector
37. **ONCE YOU GET STARTED**—Rufus—ABC
38. **TAKE IT FROM ME**—Dionne Warwick—Warner Bros.
39. **TO EACH HIS OWN**—Faith, Hope & Charity—RCA
40. **PEACE & LOVE**—Ron Butler & the Ramblers—Playboy
41. **ONE DAY OF PEACE**—Love Committee—TSOP
42. **LOVE IS EVERYWHERE**—City Limits—TSOP
43. **JIVE TALKING**—Bee Gees—RSO
44. **ARE YOU READY FOR THIS**—The Brothers—RCA
45. **OUR DAY WILL COME**—Frankie Valli—Private Stock
46. **I JUST CAN'T SAY GOODBYE**—Philly Devotions—Columbia
47. **NOWHERE**—Hokis Pokis—Black Magic/Shield
48. **THAT OLD BLACK MAGIC**—Softones—Avco
49. **YUM YUM (GIMME SOME)**—Fatback Band—Event
50. **SUPERNATURAL THING**—Ben E. King—Atlantic
51. **(NOBODY LOVES ME) LIKE YOU DO DO**—Jeanne Burton—Cotton
52. **LOVE INFLATION**—Joneses—Mercury
53. **SALSOU/SALSOU HUSTLE**—Salsoul Orchestra—Salsoul
54. **FIRE**—Ohio Players—Mercury
55. **CHI-TOWN THEME**—Cleveland Eaton—Black Jazz
56. **MAGIC'S IN THE AIR**—Ronnie Walker—Event
57. **ONE WAY STREET**—Beckett Brown—RCA
58. **I'M IN HEAVEN**—Touch of Class—Midland Intl.
59. **IF IT WASN'T FOR THE MONEY**—Nanette Workman—Atco
60. **DO IT WITH FEELING**—Michael Zager & the Moon Band—Bang
61. **FIND MY WAY**—Cameo—Chocolate City
62. **LOVE POWER**—Willie Hutch—Motown
63. **THERE'LL COME A TIME, THERE'LL COME A DAY**—Basic Black & Pearl—Polydor
64. **HIWAY DRIVER**—Randy Pie—Polydor
65. **HONEY BABY (BE MINE)**—Innervation—Private Stock
66. **LOVE ROLLERCOASTER**—Ohio Players—Mercury
67. **CAN'T GIVE YOU ANYTHING**—Stylistics—Avco
68. **IT'S IN HIS KISS**—Linda Lewis—Arista
69. **SENDING OUT AN S.O.S.**—Retta Young—All Platinum
70. **DO THE BUS STOP**—Fatback Band—Event
71. **NEW YORK CITY BUMP**—Black Rock—Black Rock Records
72. **DISCO SAX**—Houston Perton—Westbound
73. **TONIGHT'S THE NIGHT**—S.S.O.—Shadybrook
74. **TRYING TO GET BACK TO YOU GIRL**—Jackey Beavers—Dade
75. **DO THE CHOO CHOO**—Jack Ashford & the Sound of New Detroit—Blaze

THE ESSENTIAL SPECIAL DISCO PRESSINGS OF 1975

1. **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
2. **IT ONLY TAKES A MINUTE**—Tavares—Capitol
3. **LADY BUMP**—Penny McLean—Atco
4. **UNDECIDED LOVE**—Chequers—Scepter
5. **CHINESE KUNG FU**—Banzaii—Scepter
6. **AFRICAN SYMPHONY**—Henry Mancini—RCA
7. **DANCE WITH ME**—Ritchie Family—20th Century
8. **HOOKED FOR LIFE**—Trammps—Atlantic
9. **I'M IN HEAVEN**—Touch of Class—Midland Intl.
10. **EVERY BEAT OF MY HEART**—Crown Heights Affair—Delite
11. **SOUL TRAIN '75**—Soul Train Gang—Soul Train
12. **CALL ME YOUR ANYTHING MAN**—Bobby Moore—Scepter
13. **JOYCE**—Papa John Creach—Buddah
14. **I WANNA KNOW**—Sunny Gale—Disco Soul/RCA
15. **DANCE DANCE DANCE**—Calhoon—Warner Spector
16. **DRIVE MY CAR**—Gary Toms Empire—PIP
17. **HOLLYWOOD HOT**—Eleventh Hour—20th Century
18. **FULL OF FIRE**—Al Green—Hi
19. **SWEARIN' TO GOD**—Frankie Valli—Private Stock
20. **MAGIC OF THE BLUE/WE'RE ON THE RIGHT TRACK**—Blue Magic—Atco
21. **TORNADO**—"The Wiz" Original Cast—Atlantic
22. **OOH WHAT A NIGHT**—Linda Thompson—Midland Intl.
23. **LOVE OR LEAVE**—Spinners—Atlantic
24. **YOU'D BE GOOD FOR ME**—Ronnie Spector—Tom Cat
25. **NEVER GONNA LEAVE YOU**—Vicki Sue Robinson—RCA

The Coast *(Continued from page 106)*

through **Fleetwood Mac**, releases a solo album called "Second Chapter." (The others? **Peter Green** is looking for people to play with, at last. **Jeremy Spencer** is reportedly still too blissed-out to rock. **Bob Welch** leads a new group called **Paris**, whose exceptional first album says that they'll be a major force in '76. And the latest Mac guitarist, **Lindsey Buckingham**, looks like he's gonna develop into the best of the lot, both as a player and performer.) . . . **Bill Yaryan**, who began the year as "an ace publicist," closes it out as "an ace DJ" with progressive country station KFAT . . . **Elliott Murphy** has assembled a new band composed of ex-members of two legendary Boston groups. Drummer **Andy Paley** is from the **Sidewinders**, bassist **Ernest Brooks III** and keyboardist **Jeremiah Harrison** are from the **Modern Lovers**. If Murphy's use of them can compare qualitatively with where they come from, maybe he'll be the **Bruce Springsteen** of 1976 . . . **Tomas**

Disco File *(Continued from page 116)*

Among the other developments of the year in Disco: The new "disco circuit" of clubs open to live entertainment in between recorded sets so stars like **Gloria Gaynor**, the **Trammps**, **Crown Heights Affair** and others have their own string of showcases across the country . . . The creation of the New York Record Pool and other disco DJ-operated distribution centers around the country to smooth out and firm up relations between the disco spinners and the record companies . . . The dance crazes—especially the Hustle and the Walk—which have prompted more attention and analysis than the music itself . . . And the resulting resurgence of dance contests and dance events which should continue to sweep the country next year.

Quickly, some last-minute recommendations before taking a two-week leave to Get Away From It All. First a great single called "Merry Go-Round" by **Monday After** (Buddah), which starts with a **Spinners** feel and just gets better and better, peaking with a fine break toward the end; Buddah will be releasing a 5:35 version as their second special 12-inch disc. Also recommended: **Bobby Moore's** follow-up to "Call Me our Anything Man," "Try to Hold On" (Scepter) with a disco version of just over five minutes and some obvious influences. The new **Fatback Band** album—"Raising Hell" on Event—is, as advance word had it, their best so far, sparked by a steamy "Spanish Hustle" (5:16) and a knockout "Party Time" (6:40) whose refrain is, "Party time is anytime/and anytime is party time"—but there's a lot of richness and variety here and every cut should be checked out (the change-of-pace: "Groovy Kind of Day," very laid back). Two pleasant surprises: **Carl Carlton's** "I Wanna Be With You" (ABC), which far surpasses his last album, primarily because of the superb production of **Bunny Sigler** at Sigma Sound who managed to bring out Carlton's best early-**Stevie Wonder** qualities. Best cut for dancing: "Willing and Able" (7:30), but, again, the whole album is excellent. Surprise number two is the **Atlanta Disco Band** lp, "Bad Luck" (Ariola America), containing that instrumental and a very strong "Do What You Feel," written, produced and arranged by the **Trammps' Earl Young** and running right into another good track, "My Soul Is Satisfied;" also try "It's Love," Bobby Guttadaro's pick. Finally: Delite has issued the "new disco version" of "Every Beat of My Heart" (5:20) on their first 12-inch pressing, and quite a handsome one.

NOTE: The lists of essential disco albums and singles have not been based in any systematic — much less scientific — way on the Disco File charts during the past year. Needless to say, the charts, compiled as they are from the top 10 lists submitted by different disco DJs each week, could provide only so much information and I wanted to go beyond the tight Top 20 for an end-of-the-year wrap-up. I also wanted to avoid a strict statistical tally and get down to a personal evaluation of 1975's disco releases. The combined lists are meant to form a basic disco library of records released this past year with as little overlap as possible. That is, a single not listed if it was included on an album in the Essential Album list unless the 45 preceded the album (like "Get Down Tonight" or "Dreaming a Dream") or had a success quite independent of the album (as did "The Hustle"). Similarly, other singles were not listed because longer album cuts were available and being played instead (e.g., "Bad Luck," "Swearin' to God," "Forever Came Today") or if special disco pressings were preferable (e.g., "Baby Face," "Undecided Love," "Hollywood Hot"). The supplementary list of disco specials includes 12-inch single pressings and other variations on the form designed especially for disco promotion—none available commercially, but important to any disco DJ's own collection.

Fundora gets a new picture taken . . . And getting back to the **Modern Lovers**, an album will finally be made available for general consumption sometime before the year concludes. Comprised of material produced by **John Cale** originally for Warners (plus two tracks by the **Allan Mason/Robert Appere** combination), it will be released on a mail-order basis by **Matthew King Kauffman's** Beserkely Records, while **Jonathan Richman** assembles a new version of the band back in Boston. If the album does well, it may become part of Kauffman's distribution deal with Playboy. Easily the Most Improbable Pairing of the Year, the Beserkely/Playboy alliance is explored in depth by **RW's Eliot Sekuler** . . . **Spencer Davis** to Island; not as an artist, but as an executive . . . **Bernie Taupin** heads for Toronto to record his second solo album. His first, recorded for Elektra over three years ago, didn't exactly set the charts ablaze. But there's every reason to believe that this one, on Rocket, will meet with considerably different reaction. Especially when **Elton John** pops in for a visit. Although he's backstage, Elton declines an invitation to perform with the **Rolling Thunder Revue** when they come through town . . . **Pete Bennett** pictured in **RW** with his close friend **Vinnie "4F" Doggerelli** . . . **Joe Walsh** performs on the "Midnight Special" with quite a band: **Joe Vitale** (drums), **Don Felder** (guitar), **Dave Mason** (organ), **Andy Newmark** (drums), **Jay Ferguson** (piano), **Willie Weeks** (bass) and **Rocke Dzidzorneau** (percussion). He'll find himself in another quiteaband by the end of the year . . . Columbia exercises solid judgment and exceptional taste and signs England's **Dr. Feelgood**, a COAST priority item in 1975. Their gut-level rock & roll and positively thrilling live performances will be a most welcome addition to next year's schedule.

DECEMBER: Finally validating talk that's been circulating for well over a year, **Bernie Leadon** departs the **Eagles** for solo territory. The band, however, doesn't remain grounded for long. They grab Front Line stablemate **Joe Walsh**, who'd appeared with them when they opened a couple of **Stones** shows the previous summer, and go into immediate rehearsals for their early-'76 tour activity. It's not decided how long Walsh will continue to play his stopgap role; for the time being, he's just the **Ron Wood** of the group . . . **David Geffen** also validates talk that's been around for awhile by exiting Asylum (and rock & roll) for Warner Bros. films . . . **Carole King** joins up with the **David Crosby-Graham Nash** tour as a back-up singer (and then some) . . . **Jerry Weintraub** and **Robert Stigwood** are said to be engineering a co-production deal for the film version of "Sgt. Pepper's Lonely Hearts Club Band," with eyes, they further say, to utilizing it as a vehicle for **John Denver**. How? . . . **David Bowie** announces an international tour via a satellite interview with English chatshow tyrant **Russell Hardy**. The North American slice starts on February 2nd in Vancouver and concludes March 26th at Madison Square Garden . . . **The Who** tour kicks off in Houston with a show that leaves 'em screaming and a party that leaves 'em blushing . . . **Elton John's** "Mod garments" win him a place among the "10 Best Dressed Men In America," barely nudging out **Jerry Garcia** and **Tom Waits** in the music division of that poll . . . Cops 'N' Rockers #9: When **Keith Moon** was arrested in Scotland during **The Who's** European tour and wound up in the tank, he also wound up getting better treatment there than the rest of the band got at their luxury hotel. His butler was granted complete access, and supplied Moon with his favorite velvet smoking jacket and slippers, Havana cigars and a lobster & champagne dinner. To demonstrate that he is decidedly not one of the people, Moon devoured his repast on a table outfitted with a smart white tablecloth in full view of the other prisoners, who had to settle for the usual prison gruel . . . I'm not particularly impressed with all that tartan and talk of **The Beatles**, but you gotta give credit where it's due, and "Saturday Night" by the **Bay City Rollers** is a great single and met with a success that it fully deserved . . . Rock-related Cultural Event of the Year was the pop T-shirt exhibit at the Detroit Institute Of Art. Sponsored by top FM station WWWW (and masterminded by that station's **Dan Carlisle**) the late-spring show is still being talked about and has already been imitated in other cities . . . **David Bowie** sees the name **Billy Bass** in THE COAST so often that he figures this person must have something going for him, and hires him away from UA . . . Though it's hard to believe, **Neil Sedaka's** million-selling "Bad Blood" is the first single that's ever gone gold on him . . . Though it's not even slightly hard to believe, "**John Denver's** Greatest Hits" has been on the charts for two years now. Top that, **Elton** . . . Auf wiederseh'n 'til next year!

Peggy Lee: A Consummate Artist

By DAVID MCGEE

■ Peggy Lee, whom Jerry Leiber has described as "A consummate artist," recently visited New York, where she appeared in concert at the Empire Room in the Waldorf-Astoria Hotel. While here she took time out to talk to Record World about a number of things, including her new album, "Mirrors," which reunites her with the Leiber and Stoller team for the first time since 1969, when the three of them combined forces and came up with an intriguing hit song entitled "Is That All There is?"



Peggy Lee

Record World: I've heard you're interested in TM.

Peggy Lee: Yes, and I'm beginning to think everyone is.

RW: How did you get interested in it?

Lee: Actually it was through a friend who went to India and studied with the Maharishi and when she returned there was such a change in her. She was so much happier and she was about 15 years younger and was just really very well-adjusted. Had a great sense of well-being, serenity. So I said "I don't know what that is but I want to try it." And later, when she passed away, I was amazed to discover that she was much older than I thought she was. So then I was initiated for the second time by the Maharishi personally and that was a great honor.

RW: I saw your show recently and I was most impressed that you weren't leaning on your old hits. Why have you chosen not to go the easy way?

Lee: It would be boring for me. It really would. That's more for my own pleasure as well as feeling . . . I like progress and I don't like to leave out the things that people want to hear but . . .

RW: You save those until the end.

Lee: Yes.

RW: Is it difficult for you now, at this stage of your career, to maintain a certain high level of enthusiasm for doing new things?

Lee: No, it's the new things that keep your enthusiasm up. Keeps all of the creative juices flowing.

RW: Did the new album, "Mirrors," start out as a concept album?

Lee: Leiber and Stoller had originally hoped for that, but they weren't prepared for the whole album when they came to California. In the meantime I had to go to Japan, so we set the keys on the things they did have and when I returned they had written new things. By then it had become a concept album.

RW: Were you in discussion with them while they were actually writing the songs?

Lee: Yes, they spoke to me about the ideas they had and there's one that, oh it's of no importance because it isn't in the album, but it was about World War I and I didn't think we needed that again.

RW: When you're working with Leiber and Stoller—the three of you together are tried and tested pros—what can they do for you in a studio and what can you do for them?

Lee: Well, I admire what they write. I think they're very fine writers. And I only do songs that I think I can interpret. Sometimes I would, well I have an open mind about . . . for instance, if you were an actress in a role, a director would tell you how he wanted the scene done; in most cases if I don't feel that I can interpret it, then I would rather not do it. But if I were playing a role as an actress and the director was showing me what he wanted I certainly would follow the directions.

RW: Did they actually say to you "Listen, we've got all these songs here. It is a concept album"?

Lee: No, no. You see when it started out it wasn't; they had hoped it would be and because of my trip to Japan they were able to finish the other writing by the time I returned and then it did become a concept album. They had the idea in mind all the time and they had ideas of different characters and things. There's one that they were going to write, and I still wish they had, called "Aunt Charlotte" and that was a character I really loved. And these things, for example, "Ready To Begin Again" is a . . . that character is very alive to me. I feel as though I know him.

RW: Did you have trouble with any of the songs? Were any of them hard for you to learn?

Lee: No. Not with Johnny Mandel arrangements. I think he's one of the greatest ever and he's a marvelous conductor. We have always worked together very well. That was a joy.

RW: What songs do you think are the strongest on the album?

Lee: I can't say. It seems that "Some Cats Know" is getting a lot of attention, but "Say It" is one that I like. I think it's very pretty, kind of gossamer; it brings back an era that's very pleasant in my mind. If I lived in that era I don't think it would have been pleasant. But I have a whole make-believe concept of it, of what "Say It" says. That wasn't a play on words.

RW: Do you think the audience understands what you're doing?

Lee: Certainly seem to.

RW: But if it's an unpleasant time . . .

Lee: No, I put that aside. I say if in actuality that period of time had been sad, but no it's a very pleasant experience. I feel, oh almost like Jean Harlow kind of, and dancing . . . you know the line "Take me in your golden arms my bright and shiney youth?" It's a lovely kind of fantasy.

RW: How long did you spend recording the album?

Lee: Well we started in about 1942. Seriously, we did set keys in April and then I went away and when I returned we recorded for awhile and I went away again and came back and finished it.

RW: Do you like to take awhile to record an album or do you prefer to go in and get it done?

Lee: I really like to go straight ahead and get it done. 'Cause then it's a whole consuming thing. I can devote my full attention and not break that. I much prefer that. If I did my program and stopped to get a drink of water at the water cooler it would just break the continuity. However with music that's somewhat different; once the music, like Johnny Mandel's music, he can very quickly put you in the right mood.

RW: You don't talk to the audience very much in your show. Why do you avoid saying anything?

Lee: Basically because I think they came to hear me sing, and I like to sing as many songs as I can. In fact, we even shorten the applause at the end of each song by going right into the next one.

RW: Are you still writing songs?

Lee: Yes. I've just written a whole flock of lyrics and my pianist, Byron Olson, is doing some melodies for them. It might wind up being an interesting kind of work. I don't know exactly what it is yet.

RW: An entire album of Peggy Lee songs?

Lee: I don't think it'll be an album. It could be an art piece or something. It's an interesting project and it's going to take a long time.

“It's the new things that keep your enthusiasm up. Keeps all of the creative juices flowing.”

RW: How often do you write? Do you have a regular schedule?

Lee: No, I write mostly when I'm home, but in this case that wasn't true. I was working, and after the second show these lyrics kept flowing out. I was almost annoyed that they kept coming out; I was so tired, but I couldn't stop writing.

RW: How many weeks out of the year are you on the road?

Lee: I think around 21, 22 weeks a year. I went to Japan for the first time, I played Vegas, went to Chicago . . .

RW: Are you playing rooms like the Empire Room or are you going into concert halls?

Lee: Mostly I've been playing . . . well, in Japan they were concerts. In the United States it's been supper clubs like the Empire Room. I did a gala and a concert with the Dallas Symphony, the 75th Anniversary. That was such a thrill; I went down a day early to hear Beverly Sills, who was just marvelous as usual.

RW: Do you prefer supper clubs over concert halls?

Lee: No, not really, because the people at concert halls are so totally focused on what you're doing that you still feel a kind of intimacy even though you're in a large hall, 5000 or something like that. But you're at a closer range with people in supper clubs and I enjoy that too. In fact the closer they are the better.

RW: This was your first visit to Japan, the one you made awhile back?

(Continued on page 120)

Copyright Question (Continued from page 104)

penalties for infringement than the 1973 measure. It leaves to the states the right to protect recordings made before that date.

And, lastly, to review where each of the revision bills is legislatively and what steps it will need take toward passage: The Senate Judiciary Committee has passed the revision package and has issued its report (the legislative history of the measure and an explanation, in nonlegal language, of what each provision is intended to do). The Senate version will reach the floor sometime after the first of the year, perhaps as soon as late January.

The House Copyright Subcommittee has just completed hearings on the revision bill. Using last year's Senate-approved bill as a draft, the nine subcommittee members—headed by chairman Robert Kastenmeier (D-Wis.)—will sit down sometime after Feb. 1 most likely to markup its version. (During the markup sessions, the group will amend the bill to conform with the wishes of a majority and redraft certain other Senate-approved provisions.) There will probably be at least several markup sessions stretching over two to three (maybe more) weeks. Then it will go to the full 34-member

Judiciary Committee chaired by Rep. Peter Rodino (D-N.J.). It is the same committee which appeared on television last summer debating and ratifying the articles of impeachment against former President Nixon. The full committee will have its turn at marking up the bill, probably in only a one-day session.

After its report is written, the bill will go to the floor of the House for its final approval. Reps. Kastenmeier and Rodino may try for a "closed rule" for debate on

the House floor, meaning that the bill cannot be amended by the full body, merely voted up or down. But it's more likely the bill will be given an "open rule" and will be vulnerable to changes by the full House.

If the Senate and House bills differ, then conference committees from both Houses will be appointed to iron out the differences in the two versions. May is the time predicted these days for the House-Senate conference meetings. After the two bills are

adjusted to agree completely, they will again be taken to the floors of both houses for final approval. And finally, upon final ratification, the bill will be sent to President Ford for his signature. At this juncture, a Presidential veto appears to be of the remotest possibility.

If the revision measure does not pass all these steps by Christmas 1976, both Houses will have to start considering the bills all over again. But word is that if copyright revision does not make it through the legislative course this year, the music industry had better settle back and get used to living with the 1909 law for many more years to come.

Renaissance Benefit



Sire Records' Renaissance held a special benefit concert at Madison High School in Madison, New Jersey that raised over nine thousand dollars for the T. J. Martell Memorial Foundation for Leukemia Research. After the concert, Madison's Mayor Glen O. Head—who had proclaimed an official "Renaissance Day"—presented Renaissance with the keys to the city. Pictured from left: (front row) Vicky Martell, wife of Tony Martell; Renaissance's Annie Haslam; Mayor Glen O. Head; (back row) Tony Martell, Columbia Records VP, after whose son the T. J. Martell Fund was named; Robert Hoffman, president of Madison High School student council; Renaissance's John Tout; Renaissance's Terry Sullivan; Renaissance's Mike Dunford; and Renaissance's John Camp.

L.T.D. Tour Set

■ NEW YORK—A&M recording act L.T.D. will begin their U.S. concert tour next February. The tour is expected to start about the same time A&M will release new L.T.D. product.

L.T.D., headed by Billy Osborne, is currently recording new material at A&M's Los Angeles studios. The group was recently signed to Premier Talent Associates, which will represent the group for all U.S. appearances. They are now planning L.T.D.'s February concert tour.

**The Average White Band would like to thank Record World for selecting them
#1 Top New Instrumental Group (Singles) and #1 Top Instrumental Group (R & B Singles).**



Airto Breezes By



In town recently for a Bottom Line date, Arista recording artist Airto stopped up to Record World to say hello. The downbeat poll-winning percussionist is shown shaking hands with Record World VP Mike Sigman. Looking on are Arista promotion man Michael Leon and manager Terry Cohen.

New York, N. Y. (Continued from page 108)

to NY in advance of his Bottom Line appearances . . . Also a party following **Simon and Garfunkel's** appearance together on NBC-TV's "Saturday Night Live," which Simon hosted . . . **Murray the K** opened Murray the K's Hustle on the upper East Side . . . Superstars dominated the pre-holiday charts, as usual . . . "Treemonisha" finally opened, bringing the **Scott Joplin** opera to Broadway in a gloriously enthusiastic performance . . . **RW** celebrated Fania Records' tenth anniversary in print—same goes for the **Fifth Dimension**. **Bachman-Turner Overdrive** and Mexico were also highlighted.

UP FRONT: **Nitty Gritty Dirt Band**, Fifth Dimension, **Outlaws**, BTO and **Neil Sedaka**.

DIALOGUES: **Herb Alpert**, **Quincy Jones**, **Sedaka**, **Terry Ellis**, **Bob Reno**.

DECEMBER

SLEIGH BELLS AND ASSORTED OTHER DEMENTIA: **Bruce Springsteen** added "Santa Claus Is Coming to Town" to his set and in New York, it was 1966 at Madison Square Garden when **Bob Dylan** and the Rolling Thunder Revue came home to roost. Yes, 1966 except that in those days there would have been no way for **Muhammad Ali** to follow **Joni Mitchell** on the same stage. The Revue, though, was all it had been reported to be along the road, with Dylan in better form than ever . . . **Joe Smith** to head Elektra/Asylum, **Mo Ostin** president of WB and **David Geffen** VP, WB, Inc. . . . **Don McLean** got American pied at the Bottom Line. The old whipped cream in the face routine . . . **Bob Moore Merlis** gets bon voyaged to the west coast amid predictions he'd return. By the time this hits the stands he'll be back for a X-mas party . . . **Stewart Sank's** party for **Bill Thompson** and **Billy Bass** was, in a word, a classic . . . A Monument special . . . **War**; **Nazareth**; and **Hamilton, Joe Frank & Reynolds** on the cover . . . Dialogues with BNB Associates, **Leber & Krebs** and **Bill Thompson**.

EVERYONE'S A STAR: Or the Year In Review at 1700 Broadway. Most exciting was **Dave Debuschere** moving into the ABA offices next door. But then there was the problem of who spent more time using the conference room as their office, **Vince** or **Speight**? Will we ever see **John Sturdivant's** filmed interview with **Pearl**? Did **Bob Adels'** furniture arrive intact? Will **Bisker** be wearing a suit or jeans on his next visit? Will **Sandy** and **Bobbi** cross paths in Florence? Will **Levitt** review another concert? Who convinced **Lillian** to put the bomb back? Is **Linda** really **Lily Tomlin** gathering material for a new album? Does anyone know what hotel **Bob's** staying at? **Roberta** learns **Bryan** is coming to town? **Sigman** to the court with or without crutches this season? Did **Skiba** ever get a new watch? How long 'til **Kanner's** accent is permanent? Oh, come on—who's **Pablo LaPrelle**? When will **Toni** bake those cookies? When do you think you'll know, **Dave**? Does **Taylor** really hate Christmas? When will **Vallone** accept the fact this his name is **Woody**? Are the **Schanz** and **James Brown** really that tight? When's **John** starting on the next country cover? Who's gonna take that picture of **Dolly** and **Maddy** back-to-back? Really, **Francine**, how old are you? **Randy**, did you call Joyce yet? What's a Cuba Libre, **Phil** (and does it always rain when you're drinking one)? Will **Selby** be at **Sid's** annual summer gathering this year (**Uncle Leo**—you wield more power than anyone suspected)? Is it true that yours truly has a mean streak? (Or is it only when eating a tuna sandwich?)

For answers to these and other questions, see **Fanny** on Tuesdays or Thursdays.

Peggy Lee (Continued from page 118)

Lee. Yes.

RW: How did it go?

Lee: It was wonderful. I was there for ten days and did five concerts, and the musicians were excellent, just really excellent, and they were so good to us, so very nice.

RW: Were the audiences more controlled or wilder?

Lee: They're marvelous audiences. Their favorite song of mine is "Johnny Guitar;" at the beginning of that song the strings play a melody and on the first note they started to applaud. That's how well they know the songs.

I plan to go to Europe next year, because next year I'd like to concentrate more on concerts. They have theatres there with regular proscenium stages and that's where I think I could do my best. That way I can reach a large part of the population that I've not been able to because of the price range in supper clubs. I wanted to do concerts this past year but we hadn't worked out the format properly.

RW: Do you ever hear from Paul McCartney anymore?

Lee: Oh yes, every now and then.

RW: Did you enjoy working with him?

Lee: He couldn't be nicer. And Linda's a doll too. They're really very nice, nice people.

RW: How did that association come about?

Lee: Well it was kind of an odd happening. He had been a fan and I was in London—I was at the Dorchester—and I called them and asked them if they'd come to dinner, and they came that evening. When he got to the hotel he said that rather than bring champagne or roses, he was writing a song for me. And it was almost complete, maybe two bars left to write. Then they came to California and they were at my house for dinner, so he played it for me then.

RW: Do you think you have any weaknesses as a performer?

Lee: Of course I think I have weaknesses.

RW: What do you think they are? There's a large number of people in this country who would disagree with you.

Lee: One thing that always surprises me is that I feel something much more strongly than I think it comes out. If I hear a tape of it afterwards, and I thought I'd used more dynamics; it surprises me because I know how I felt at that time. I'm trying to work on that.

I had a marvelous conversation with Stravinsky once about music dynamics and it was almost eerie because he had no way of knowing that I was interested in that and he talked to me for about an hour about that and the composer's intentions and so forth. Later, after he passed away, someone told me that I was one of his favorite singers, and I was asked to make a statement. I thought that was a very high honor, of course. And I think that's been one of the interesting things to me about music in general—how to change the colors and the moods and how to build up like an ocean wave and let it wash away and then be very quite . . . that's what makes it interesting to me.

RW: What do you think your contribution has been to popular music?

Lee: I could say that I've tried to keep some kind of integrity going. And I did start the combination of American and Latin rhythms—I'd forgotten about that, it was so long ago. I look back and think of a musician who's gone on to reach greater heights and so forth; I think I've been extremely fortunate in being able to find good musicians, and not only are they jazz musicians but they're well-schooled in almost anything creative. They can do a variety of things. I've been meaning to have an alumni party sometime. Wouldn't that be marvelous!?

Brewer & Shipley in L.A.



Capitol recording artists Brewer & Shipley and label executives recently celebrated the duo's opening night performance at the Roxy in Los Angeles. Brewer & Shipley announced plans for an extensive U.S. tour beginning in January, 1976. Pictured (from left): Don Zimmermann, Capitol's senior marketing vice president; Mike Brewer; Tom Shipley; and Rupert Perry, Capitol's a&r general manager.

Jimmy Castor:

The 'Everything Man' Moves to the Top

By ROBERTA SKOPP

■ NEW YORK—"I wanted to be able to learn as much as I could so that I would be a more valuable commodity," said Atlantic recording artist Jimmy Castor in a recent interview with **Record World**. And that he has become, with all-encompassing talents including writing, producing, arranging, singing, mastering the saxophone, keyboards and percussion, and being a publisher and performer—all skills earning him the label "The Everything Man" (which, coincidentally, is the title of his debut Atlantic album).



Jimmy Castor

20 Year Veteran

It will soon be 20 years since Castor made an auspicious entrance into the business, with his self-authored "I Promise to Remember" bringing him his first gold record as performed by Frankie Lymon & the Teenagers in 1956. That was also prior to the time he enrolled in New York's High School of Music & Art, where he studied harmony, counterpoint and arranging. "At that time," Castor explained, "while I was still in high school, I started playing with Dave 'Baby' Cortez." Soon after graduation he formed a band of his own, playing New York nightspots the likes of Small's Paradise, the Club Baron and the Blue Morocco in the Bronx. After his million-selling success with "Hey Leroy" in 1966, Castor decided to leave City College, which he had been attending as an accounting student, and go full tilt into music.

For the past 10 years Castor has been writing and producing with John Pruitt, an old high school friend. His musical concept includes a total entertainment picture, listing high among his credits comedy and the ability to develop strong audience rapport. And, in reference to his novelty hits—"Troglodyte" and "Luther the Anthropoid," among others—he feels that those kinds of songs "help people forget their problems and let them sit back and be

entertained." He also said that he plans on continuing and expanding his novelty record technique: "It's funny and it's musical. I'm thinking about a multimedia approach to concerts—using characters that I've created and working with films and slides," Castor commented. Those more comedic elements, coupled with his vast musical experience, worked in tandem on his second Atlantic set, "Butt Of Course," which included "Bertha Butt Boogie," "Potential" and a fine instrumental version of Elton John's "Daniel."

Latin/African Influence

Musically speaking, Castor has always explored and developed, incorporating a variety of influences, with heavy emphasis on Latin and African sounds. He has consistently maintained strong European appeal, with "Bertha Butt Boogie" attaining hit status in the U.K. In addition to all of this activity, Castor makes time for other interests which include political and community activities (Castor was the deputy mayor of Harlem). And, Castor takes care of the business aspects of his career as well, being well aware of areas that are solidly in his favor and those yet to be conquered. All things told, there's probably no one who deserves to be called "The Everything Man" more than Jimmy Castor.

Gang-sters



The Soul Train Gang, recently formed by Don Cornelius and Dick Griffey and signed to their Soul Train label (distributed by RCA) stopped by the Record World office recently to meet the staff. Pictured, from left are RW marketing VP Lenny Beer, Hollis Pippin, Gerald Brown, Judy Jones, Terry Brown and Spence Berland, RW VP and west coast manager.

Country Radio (Continued from page 46)

working on the agenda and both gentlemen request your ideas for topics to be taken up at the seminar. Try to make it if you can.

No new PD has yet been named at WWVA (Wheeling) . . . Funny line in a letter from Mike Hanes at WKDA (Nashville). There's a "contro' " versy going on about "pornographic" lyrics in country songs. Mike presented his reasons for playing some that others won't and finished the letter with "besides, I like them cussin' songs." Somebody once said "Pornography is in the eye of the beholder," whatever that means—and I guess it could also be in the ear of the listener. The good programmer will do what he feels is best for his station.

About a year ago, the big news was, among other things, that WMAQ (Chicago) was about to go country and Corky Mayberry was the first personality to sign a contract . . . Doug Dillon was off to KERE (Denver), Porter and Tammy got themselves elected to the CMA board, Ricci Ware went country at KBUC (San Antonio), Craig Scott moved back to Chicago with Plough—and the water continues to run under the bridge . . . Want to read an interesting magazine that'll give you some insight into what the other half is doing and thinking? Pick up *Cosmopolitan*; you'll find that there is information in it that might have some bearing on what you program to the lady of the house. One recent article had to do with "What to do when I am raped," which doesn't really have anything to do with programming, but makes the old saw about "relax and enjoy it" a whole lot less funny. Doubtless, the entire female population won't agree with the philosophies of *Cosmopolitan*, but for the programmer who looks for additional information to help reach the ladies, it might give you some fresh insight.

AM Action (Continued from page 46)

tive signs regarding listener response. The new year may see this one through to the top!

NEW ACTION

The Eagles (Asylum) "Take It To The Limit." Most demanded cut from the current lp, now available as a single, is being switched from lp to full-time rotation as stock arrives in the market. Currently on KLIF (new), KILT (new), WSAI, WPGC, KJR, KTLK, WIBG, WMAK, WCAO, WBBQ, K100, KIMN, plus many others. (This week's Chartmaker of the Week.)

R&B PICKS OF THE WEEK

SINGLE

JOE SIMON, "I NEED YOU, YOU NEED ME" (Pee Wee Music, BMI). Superbly arranged by Andrew Smith and self-produced, with Raeford Gerald, this disc shows the versatility of one of the most underrated professionals of our time. The timing is right for this particular single, as Simon is coming off of a smash hit. This newy has many ingredients for major chart action. Spring SPR 163 (Polydor).



SLEEPER

LEON HAYWOOD, "JUST YOUR FOOL" (Jim-Edd Music, BMI). With a switch from his last smash, Haywood has an intro that is very appealing, soft and smooth. Lyrics enhance the initial track. Haywood has come into popularity by displaying his ability in handling tunes such as this. Self-production stands out. 20th Century TC 2264.



ALBUM

"DON CORNELIUS PRESENTS THE SOUL TRAIN GANG." The harmonizing five have found a home with the original "Soul Train" emcee. Talented group with great vocal capabilities can look forward to many smash hits. Highlighting the lp are: "I Can Do It All Night," "Searchin' For Another Love," "Baby Open The Door" and "Fairytales." Soul Train BVL-12876 (RCA).



SOUL TRUTH

By DEDE DABNEY

"Reflect on the past, live for today,
hope for tomorrow"

JANUARY



■ Atlantic Records signed Ben E. King. His first single on that label, "Supernatural Thing," was this editor's personal pick, written by DeCoteaux and Sylvester.

It was announced that Paul Johnson was appointed vice president in charge of promotion for Motown Records.

Marty Mack of RCA Records moved to the west coast as manager of west coast promotion for the company.

Picks of the Week were "Express" — B.T. Express; "Star On A TV Show" — Stylistics; and "Everlasting Love" (lp) — Carl Carlton.

Personal pick: "Remember What I Told You To Forget" — Tavares.

Columbia Records added to their roster the Escorts, a group incarcerated at Rahway State Prison in Rahway, New Jersey. The company signed Freddie Prinze, star of "Chico and The Man."

Hosea Wilson of 20th Century hired Ms. Stephanie McCoy, who had the position of vice president of Mark Pro Enterprises in Charlotte, North Carolina.

Theus Brandon was searching for a position in promotion.

Gary Johnson left Atlantic Records to handle the slot left open by Marty Mack at RCA.

It was at this time that it had not been decided where the NATRA convention would be held. It was a toss-up between Louisville and Memphis.

Alonzo Miller, then known as Marlon Scott, secured a position as an announcer doing the morning drive at KABG-FM (Englewood, California). Also during that time Roland Bynum was hired as music director, broadcasting 2-6 p.m.

Picks of the Week were "I Am Love" — Jackson Five; "Look But Don't Touch" — Donny Beaumont; "Elixir" (lp) — Joel Webster.

Personal Pick was "Deeper And Deeper" by Bobby Wilson.

Buddah had signed New Birth, with hopes of having a release set for late in February.

Once again Hosea Wilson was in the news, hiring Jimmy Brooks to cover the midwest for promotion.

Jay Butler left WJLB-AM (Detroit) to take a position with United Artists as a national promotion director. At the same time Chris Mitchell, who handled promotion for that company, was relieved of his duties in promotion for New York.

Ellen Anderson was promoted to national promotion coordinator for Polydor Records.

Shelly Pope of WBOK-AM (New Orleans) had sustained injuries as a result of a car accident, and was at that time looking a position as an announcer.

WUSS-AM (Atlantic City) was in need of two radio announcers.

Jackie Harris, once with MGM Records, was hired at Crossover Records to handle both pop and r&b promotion for the midwest.

Due to an economic cutback, WOOK-AM (Washington, D.C.) released Bill Haywood and Renee DuBois.

Barrett Strong left Epic Records to go to Capitol as an artist.

Picks of the Week: "I Just Can't Say Goodbye" — Philly Devotions; "Touch Me" — Tamiko Jones; "Zulema" (lp).

'Phoenix' Festivities



Epic recording artists Labelle celebrated their recent Beacon Theatre engagement with an opening night party. The singing group's new stage show is based around their "Phoenix" lp. Shown at the festivities are (from left): Diane Hyatt, manager, Epic a&r; George Michaels, WABC radio personality; Ron Alexenburg, vice president & general manager, Epic/CBS Custom Labels; Rochelle Alexenburg; Nona Hendryx; Patti LaBelle; Shirley Kirshner; Sarah Dash; and Don Kirshner.

Personal Pick: "Come On Down (Get Your Head Out Of The Clouds)" — Greg Perry.

The 8th Annual NAACP Awards were held January 18th at the Hollywood Palladium. Awards included: Album of the Year — "Can't Get Enough," Barry White; Female Vocal Group — Love Unlimited; Male Vocal Group — O'Jays; Combination Vocal Group — Gladys Knight & the Pips; Female Vocalist — Minnie Riperton; Male Vocalist — Barry White; Song of the Year — "Feel Like Makin' Love," Roberta Flack & "Then Came You," Dionne Warwick & the Spinners; Producer of the Year — Barry White; Gospel Vocal Group — Mighty Clouds of Joy; Jazz Artist of the Year — Quincy Jones.

It was announced that as of February 3rd, Ron Mosely would become east coast regional a&r director for Polydor Records. He was, prior to this appointment, general manager of Sussex Records.

Relocating to St. Louis was Vernon Caytron of WDKX-FM (Rochester, New York), moving on to KATZ-AM. He, at that time, was music director.

It was stated that a testimonial dinner would be held for J. D. Black February 2nd at Little Rock's downtown Holiday Inn. Speakers would include Joe Cobb of WVON-AM (Chicago), Henry Harrison of WKXI-AM (Jackson, Miss.) and JoJo Samuels of WDIA-AM (Memphis, Tenn.).

Another dismissal was that of Richard Thomas as executive director of NATRA. Assuming that post was Maurice "Hot Rod" Hubert.

FEBRUARY

Sonny Taylor left WJPC-AM (Chicago) to become PD and MD at WWRL (New York), effective March 3rd. His replacement was rumored to be Richard Steele.

Cheryl Appling left the post of assistant manager in sales to become a&r administrator of Polydor Records.

Bobby O'Jay, formerly of WLOK-AM (Memphis), was looking for a position.

Larry McKinley, formerly with WYLD-AM (New Orleans), went back on the air after being gone for several years, at station WNNR-FM (New Orleans).

A group of young blacks opened a restaurant in the heart of theatre district in New York named Seafood Playhouse, which housed a disco and will be used as an outlet for entertainment.

This month started profiles of black promotion women; Carol King was the first in the series.

Personal Pick: "Love Corporation" — Hues Corporation.

(Continued on page 126)



*Thank You
And Our Deepest Appreciation To*

DJ's

Kenny Gamble / Leon Huff

Philadelphia International Records

CBS Records

And Our Manager, Barbara Kennedy

The O'Jays

Record World 1975

Year End R&B Singles Awards

Top R&B Record (Single Artist)

1. **ROCKIN' CHAIR**
Gwen McCrae—Cat
2. **LOVE WON'T LET ME WAIT**
Major Harris—Atlantic
3. **THE HUSTLE**
Van McCoy—Avco
4. **BOOGIE ON REGGAE WOMAN**
Stevie Wonder—Tamla
5. **YOU'RE THE FIRST, THE LAST,
MY EVERYTHING**
Barry White—20th Century
6. **GET DOWN, GET DOWN**
Joe Simon—Spring
7. **SHOESHINE BOY**
Eddie Kendricks—Tamla
8. **L-O-V-E**
Al Green—Hi
9. **THIS WILL BE**
Natalie Cole—Capitol
10. **SUPERNATURAL THING**
Ben E. King—Atlantic

Top R&B Record (Group)

1. **GET DOWN TONIGHT**
K.C. & the Sunshine Band—TK
2. **FIGHT THE POWER**
Isley Brothers—T-Neck
3. **DO IT ANY WAY YOU WANNA**
Peoples Choice—TSOP
4. **THEY JUST CAN'T STOP IT (THE GAMES
PEOPLE PLAY)**
Spinners—Atlantic
5. **DO IT AGAIN**
Staple Singers—Curtom
6. **FLY, ROBIN, FLY**
Silver Convention—Midland Intl.
7. **THAT'S THE WAY (I LIKE IT)**
K.C. & the Sunshine Band—TK
8. **SHINING STAR**
Earth, Wind and Fire—Columbia
9. **I BELONG TO YOU**
Love Unlimited—20th Century
10. **FIRE**
Ohio Players—Mercury

Top Male Vocalist

1. **BARRY WHITE**—20th Century
2. **EDDIE KENDRICKS**—Tamla
3. { **SMOKEY ROBINSON**—Tamla
JOE SIMON—Spring

4. **AL GREEN**—Hi
5. **STEVIE WONDER**—Tamla
6. **JAMES BROWN**—Polydor
7. **MAJOR HARRIS**—Atlantic
8. **BEN E. KING**—Atlantic
9. **GEORGE McCRAE**—TK
10. **LEON HAYWOOD**—20th Century

Top New Male Vocalist

1. **JIM GILSTRAP**—Roxbury

Most Promising Male Vocalist

1. **MAJOR HARRIS**—Atlantic

Top Female Vocalist

1. **GWEN McCRAE**—Cat
2. **BARBARA MASON**—Buddah
3. **MINNIE RIPERTON**—Epic
4. **ARETHA FRANKLIN**—Atlantic
5. **NATALIE COLE**—Capitol

Top New Female Vocalist

1. **NATALIE COLE**—Capitol

Most Promising Female Vocalist

1. **ESTHER PHILLIPS**—Kudu

Top Male Vocal Group

1. { **HAROLD MELVIN AND THE
BLUE NOTES**—Phila. Intl.
K.C. & THE SUNSHINE BAND—TK
2. **EARTH, WIND AND FIRE**—Columbia
3. **OHIO PLAYERS**—Mercury
4. **ISLEY BROTHERS**—T-Neck
5. **TEMPTATIONS**—Gordy
6. **SPINNERS**—Atlantic

Top New Male Group

1. **K.C. & THE SUNSHINE BAND**—TK
2. **PEOPLES CHOICE**—TSOP

Most Promising Male Group

1. **TAVARES**—Capitol

Top Female Group

1. **LABELLE**—Epic
2. { **LOVE UNLIMITED**—20th Century
THREE DEGREES—Phila. Intl.

Most Promising Female Group

1. **THREE DEGREES**—Phila. Intl.

Top Vocal Combination

1. **GLADYS KNIGHT & THE PIPS**—Buddah
2. **RUFUS**—ABC
3. **STAPLE SINGERS**—Curtom

Top New Vocal Combination

1. **SILVER CONVENTION**—Midland Intl.
2. **MARGIE JOSEPH & BLUE MAGIC**—Atlantic

Top Featured Vocalist (Male)

1. **THEODORE PENDERGRASS**—Phila. Intl.

Top New Featured Vocalist (Male)

1. **K.C.**—TK

Top Featured Vocalist (Female)

1. **SHARON PAIGE**—Phila. Intl.

Top Duo

1. **IKE AND TINA TURNER**—UA

Top Instrumentalist

1. **VAN McCOY**—Avco

Top Instrumental Group

1. **AWB**—Atlantic

Top New Instrumental Group

1. **MFSB**—Phila. Intl.

Top New Instrumental Combination

1. **SUNSHINE BAND**—TK

Top Orchestra

1. **LOVE UNLIMITED ORCHESTRA**—20th Century

1975 Was A Dynamite Year....

Thanks for everything

K.C. & The Sunshine Band

Betty Wright

Latimore

Little Beaver

Timmy Thomas

Milton Wright

Jackie Moore

King Floyd

Dorothy Moore

Gwen McCrae

George McCrae

Jimmy (Bo) Horne

Fire

Miami

Wilson Pickett

Terry Collins

Clarence Reid

Hokis Pokis

Blowfly

THE INDEPENDENT'S INDEPENDENT



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Soul Truth (Continued from page 122)

Picks of the Week: "Love Finds Its Own Way" — Gladys Knight & the Pips; "Get Out Of My Life" — DeDe Warwick; "To Be True" (lp) — Harold Melvin & the Bluenotes.

Avco Records re-signed the Stylistics.
Hosea Wilson was appointed vice president of 20th Century Records.

Condolences were made to Berry Gordy and his entire family when news came of the death of his mother, Bertha.

Don Drossell was at this time placed at Sunburst Records as a&r director.

The Independents dwindled down to only three members — Eric Thomas, Helen Curry and Chuck Jackson.

Picks of the Week: "There's Another In My Life" — Phillip Mitchell; "Honey Baby (Be Mine)" — Innervision; "The Best Of The Stylistics" (lp).

Concern was snowballing when word was passed down that Barry White was not nominated for a Grammy.

Chris Turner took a leave of absence from WHAT-AM (Philadelphia) with hopes of returning in three weeks.

At this time WDIA-AM (Memphis) could not find a replacement for JoJo Samuels, who resigned as program director to handle southern region promotion for Atlantic Records.

Personal Pick: "What Am I Gonna Do With You" — Barry White.

Picks of the Week: "Get Down, Get Down (Get Down On The Floor)" — Joe Simon; "How's Your Wife (And My Child)" — Ebony Rhythm Funk Campaign; "Got My Head On Straight" (lp) — Billy Paul.

MARCH

ABC Records signed Isaac Hayes.

Personal Pick: "Bad Luck" — Harold Melvin & The Bluenotes.

Norma Pinnella, music director for WWRL-AM (New York), went on official medical leave February 26th for an indefinite amount of time.

All Platinum Records was looking for a new national promotion director in the pop area.

London Records was looking for a national promo rep after the exit of Mike Abbott.

Andre Montell secured a position with Mocha Records as national promotion and sales director. This company is based in Chicago.

WUSS-AM (Atlantic City) hired one of the youngest announcers, Sam "The Player" Litt, son of Hy Litt, who at the time was program director.

We profiled May James of Scepter Records.

Picks of the Week: "Baby That's Backatcha" — Smokey Robinson; "Rolling Down A Mountainside" — Main Ingredient; "Al Green's Greatest Hits" (lp).

Personal Pick: "Billy's Back Home" — Billy Paul.

MGM Records hired Wendell Bates to promote their product.

Ms. Pat Bush left Chelsea Records as assistant to Chris Clay.

Jay DuBois left WOOK-AM (Washington, D.C.) to move on to KATZ-AM (St. Louis).

On March 6th, Guy Colson, who was in his early thirties, died in the early morning from an unknown cause.

Picks of the Week: "Leave My World" — Johnny Bristol; "Darling Come Back Home" — Love Committee; "That's The Way Of The World" (lp) — Earth, Wind & Fire.

This was the month in which Record World undertook the task of putting together the Gamble/Huff and Bell story, devoting an entire issue to three giants within the recording industry.

Personal Pick: "Fever" — Joe Anderson.

Hal Jackson's testimonial was set for April 11.

Profiled this week was Marie Sellers.
Picks of the Week: "The Next Best Thing" — Carl Graves; "It Takes Love" — Deliah Moore; "When We Do" (lp) — Junie.

Personal Pick: "Grandaddy" — New Birth.
Chris Clay had announced the appointment of two young ladies to handle promotion: Jackie Ward, who left ABC for New Orleans and the southern region; and Jackie Harrison as executive secretary to the r&b department.

Jay Thomas Smith gave his notice to WIRL-AM (Peoria, Ill.) and was looking for a position.

It was rumored that Al Walples was to be music director at KGFJ-AM (Los Angeles).

Still maintaining his time slot but giving up the music was Harry Jeffrey of KSOL-AM (San Francisco).

Henry Stone, president of TK Productions, formed a new label, Kayvette, headed by Brad Shapiro.

Picks of the Week: "Share A Little Love In Your Heart" — Love Unlimited; "Wendy Is Gone" — Ronnie McNeil; "Feeling The Magic" (lp) — Johnny Bristol.

APRIL

Personal Pick: "Thank You Baby" — The Stylistics.
Rowena Harris was profiled.

The 5th Dimension signed with ABC Records.

We picked "Go On And Dream" by Johnny Bristol, from his lp.

Juan Tigre left WEAS-AM & FM (Savannah) to take a position at WPDQ-AM (Jacksonville). He was replaced by Charles Hamilton.

Picks of the Week: "All Cried Out" — Lamont Dozier; "Look At Me, I'm In Love" — The Monuments; "Just Another Way To Say I Love You" (lp) — Barry White.

Personal Pick: "The Way We Were/Try To Remember" — Gladys Knight & the Pips.

Jack Harris of WAMM-AM (Flint, Mich.) was looking for an up-tempo radio announcer for mornings.

Rebecca Simpson was approved as music director at KQIV, a 24 hour quadraphonic station in Portland, Oregon.

(Continued on page 130)

Summer's Time



Casablanca Records recently held receptions in six major markets for Donna Summer, whose Oasis album, "Love To Love You Baby" cracked the top 30 on RW's charts. Pictured receiving her gold record for the album, Donna is surrounded by Casablanca VP Cecil Holmes, her producer Giorgio Moroder and Casablanca president Neil Bogart.

A very happy ole year!

We want to thank you—the stations, jocks, and all the recording industry—for playing and listening to our music throughout the year. It has been a very happy year.

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Thanks.

Pop—Singles

Most Promising Female Group

#1 Three Degrees

Top Female Group

#2 Three Degrees

Pop—Albums

Most Promising Female Group

#1 Three Degrees

Top Female Group

#2 Three Degrees

Top Instrumental Combination

#1 MFSB

Top Featured Vocalist

#5 Theodore Pendergrass

R&B—Singles

Most Promising Female Group

#1 Three Degrees

Top Female Group

#2 Three Degrees

Top Male Vocal Group

#1 Harold Melvin and The Blue Notes

Top New Instrumental Group

#1 MFSB

Top Featured Vocalist (Male)

#1 Theodore Pendergrass

Top Featured Vocalist (Female)

#1 Sharon Paige

Top New Male Group

#2 Peoples Choice

Top R&B Record—(Group)

#3 Do It Any Way You Wanna—
Peoples Choice

R&B—Albums

Most Promising Female Group

#1 Three Degrees

Top Instrumental Combination

#1 MFSB

Top Arranger

#1 Thom Bell

Top Producers

#1 Kenneth Gamble and Leon Huff

Top Album—(Group)

#6 To Be True—

Harold Melvin and The Bluenotes
#9 Survival—O'Jays

Record World 1975

Year End R&B Album Awards

Top Album (Single Artist)

1. **MISTER MAGIC**
Grover Washington, Jr.—Kudu
2. **SUN GODDESS**
Ramsey Lewis—Columbia
3. **PERFECT ANGEL**
Minnie Riperton—Epic
4. **FULLFILLINGNESS FIRST FINALE**
Stevie Wonder—Tamla
5. **CHOCOLATE CHIP**
Isaac Hayes—ABC
6. **EXPLORES YOUR MIND**
Al Green—Hi
7. **FEEL LIKE MAKIN' LOVE**
Roberta Flack—Atlantic
8. **MY WAY**
Major Harris—Atlantic
9. **A QUIET STORM**
Smokey Robinson—Tamla
10. **INSEPARABLE**
Natalie Cole—Capitol

Top Album (Group)

1. **THAT'S THE WAY OF THE WORLD**
Earth, Wind and Fire—Columbia
2. **THE HEAT IS ON**
Isley Brothers—T-Neck
3. **FIRE**
Ohio Players—Mercury
4. **HONEY**
Ohio Players—Mercury
5. **A SONG FOR YOU**
Temptations—Gordy
6. **TO BE TRUE**
Harold Melvin and the Blue Notes—Phila. Intl.
7. **K.C. AND THE SUNSHINE BAND**—TK
8. **PICK OF THE LITTER**
Spinners—Atlantic
9. **SURVIVAL**
O'Jays—Phila. Intl.
10. **NIGHTBIRDS**
Labelle—Epic

Top Comedy Album

1. **IS IT SOMETHING I SAID?**
Richard Pryor—Reprise

Top Male Vocalist

1. **AL GREEN**—Hi
2. **BARRY WHITE**—20th Century

3. **STEVIE WONDER**—Tamla
4. **ISAAC HAYES**—ABC
5. **SMOKEY ROBINSON**—Tamla
6. **JAMES BROWN**—Polydor
7. **EDDIE KENDRICKS**—Tamla
8. **SLY STONE**—Epic
9. **MAJOR HARRIS**—Atlantic
10. **JOE SIMON**—Spring

Top New Male Vocalist

1. **VERNON BURCH**—UA

Most Promising Male Vocalist

1. **MAJOR HARRIS**—Atlantic
2. **DAVID RUFFIN**—Motown

Top Female Vocalist

1. **MINNIE RIPERTON**—Epic
2. **MILLIE JACKSON**—Spring
3. **DONNA SUMMER**—Oasis
4. **NATALIE COLE**—Capitol
5. **ROBERTA FLACK**—Atlantic
6. **ARETHA FRANKLIN**—Atlantic
7. **ESTHER PHILLIPS**—Kudu
8. **NANCY WILSON**—Capitol
9. **GLORIA GAYNOR**—MGM
10. **BARBARA MASON**—Buddah

Top New Female Vocalist

1. **DONNA SUMMER**—Oasis
2. **NATALIE COLE**—Capitol

Most Promising Female Vocalist

1. **ESTHER PHILLIPS**—Kudu

Top Male Vocal Group

1. **OHIO PLAYERS**—Mercury
2. **EARTH, WIND AND FIRE**—Columbia
3. **ISLEY BROTHERS**—T-Neck
4. **SPINNERS**—Atlantic
5. **TEMPTATIONS**—Gordy

Top New Male Group

1. **K.C. & THE SUNSHINE BAND**—TK

Most Promising Male Group

1. **COMMODORES**—Motown

Top Female Group

1. **LABELLE**—Epic

Top New Vocal Combination

1. **SILVER CONVENTION**—Midland Intl.

Most Promising Female Group

1. **THREE DEGREES**—Phila. Intl.

Top Vocal Combination

1. **RUFUS**—ABC
2. **GLADYS KNIGHT AND THE PIPS**—Buddah

Top Duo

1. **B.B. KING & BOBBY BLAND**—ABC

Top Instrumental Album

1. **MISTER MAGIC**—Grover Washington Jr.—Kudu

Top Instrumental Orchestra

1. **LOVE UNLIMITED ORCHESTRA**—20th Century

Top Instrumental Combination

1. **MFSB**—Phila. Intl.

Top New Instrumental Combination

1. **SUNSHINE BAND**—TK

Top Instrumentalist

1. **GROVER WASHINGTON, JR.**—Kudu

Top Jazz Crossover Into R&B

1. **GROVER WASHINGTON, JR.**—Kudu
2. **RAMSEY LEWIS**—Columbia
3. **QUINCY JONES**—A&M

Top Original Movie Soundtrack

1. **LET'S DO IT AGAIN**—Curtom

Top Arranger

1. **THOM BELL**

Top Producers

1. **KENNETH GAMBLE & LEON HUFF**

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

A TRIBUTE TO ELTON JOHN



Photo: Terry O'Neill

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

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AD & EDITORIAL DEADLINE: December 31, 1975

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Soul Truth (Continued from page 126)

Earlean Fisher was profiled.

Richard Bynoe, Ernest Baxter and Joyce Rutledge formed an independent promo firm.

Picks of the Week: "Give The People What They Want" — O'Jays; "I'm Through Trying To Prove My Love To You" — Millie Jackson; "A Quiet Storm" (lp) — Smokey Robinson.

Personal Pick: "Sooner Or Later" — Impressions.

Bernie McCain, who was affiliated with the Sonderling Broadcast chain, moved on over to WHAT-AM in Philadelphia.

It was rumored that Donnie Brooks, who was constantly in the news, was to move from WBOK-AM (New Orleans) to the new station in St. Louis, KKSS-FM.

On April 14th a new black progressive radio station was broadcasting from Orlando, Florida. WORL-AM was to have J. J. Ramey, formerly with WPDQ-AM (Jacksonville), as their operations director.

Bob Terry moved from Washington, D.C. to New York's WLIB-AM.

Winter passed, spring came, and with that season came the reopening of the Howard Theatre in Washington, D.C.

Another promotion woman on the scene was Connie Johnson, doing a fantastic job for Philly Groove.

Picks of the Week: "Rainy Days And Mondays" — The Intruders; "Ease On Down The Road" — Consumer Rapport; "One For The Road" (lp) — Greg Perry.

Buddah Records named Alan Lott as director of r&b operations.

Hank Talbert moved on to Arista Records as r&b director.

Jerry Butler signed with Motown Records.

Personal Pick: "Love Song" — Simon Said (Roulette).

Red Forbes, who left ABC/Dunhill Records on April 21st, decided to form his own label.

Arlinda Frazier was profiled.

We had to squash the rumor that Rodney Jones was no longer with WVON-AM (Chicago), even though Cecil Hale was still an on-the-air personality but no longer assistant PD.

Picks of the Week: "All The Way In Or All The Way Out" — Bettye Swann; "Love Shortage" — T.U.M.E.; "Hutson" (lp) — Leroy Hutson.

MAY

Personal Pick: "Give Me Some Of Your Sweet Love" — Barbara Acklin.

This is the month in which this editor relocated her residence and column to the sunny west coast.

After relocating to Detroit, Chuck Offutt moved back from Prodigal Records to New York where he took a position with Crossover Records, filling the slot left open by Norm Gardner, who moved to Avco Records.

Sonny Joe White, program director of WILD-AM (Boston), was looking for a radio announcer for that station.

WHUR-FM (Washington, D.C.) hired Charlene Watts, formerly with WILD-AM (Boston). Ron Sutton, who held a position in the 8 p.m.-midnight slot, was made sports director.

Harry Jeffries was made music director of WOOK-AM (Washington).

Picks of the Week: "If You're Ever Gonna Love Me" — G. C. Cameron; "(Baby) Don't Let It Mess Your Mind" — Donny Gerrard; "Cry To Me" (lp) — Loleatta Holloway.

Personal Pick: "I Am His Lady" — Melba Moore.

Millie in Japan



Spring recording artist Millie Jackson is congratulated by the Japanese consulate in honor of her first performance in the country. Pictured above are Millie Jackson and Jim Kawashima, consul director of Japan Information Service for the Consulate General of Japan in the U.S.

May 31st was the scheduled date for Rev. Jesse Jackson's salute to blacks in the recording industry.

On May 12th, Wendall Bates, formerly with Sussex Records, was named to a national promotion post at London Records.

Profiled this month was Simo Doe.

Picks of the Week: "Shut Off The Lights" — Betty Davis; "I Can't Quit Your Love" — Buck; "Love Trip" (lp) — Tamiko Jones.

Personal Pick: "Fight The Power" — The Isley Brothers.

It was announced that Capitol Records had signed Natalie Cole.

Picks of the Week: "Please Pardon Me (You Remind Me Of A Friend)" — Rufus featuring Chaka Kahn; "It's Hard To Stop (When I Start Lovin' You)" — The Livin' Inn; "I'll Be Your Your Rainbow" (lp) — Bobby Wilson.

Personal Pick: "Love Lights" — Chuck Jackson.

Carol Carper, formerly with WESL-AM (East St. Louis), relocated her talents to KDAI-KXLW (Clayton, Mo.) as news director.

Grace Spann was profiled.

Picks of the Week: "Do It In The Name Of Love" — Ben E. King; "I Could Dance All Night" — Archie Bell & The Drells; "America Today" (lp) — Curtis Mayfield.

It was rumored that Paul Johnson, VP at Motown, hired King Roe as east coast regional manager to share responsibilities with Chappy Johnson.

United Artists released Jay Butler, Steve Wallace and Lee Norris.

JUNE

At this point we found that the west coast office had many visitors, such as Consumer Rapport, who recorded "Ease On Down The Road," from the Tony Award Winning Show, "The Wiz."

WBLS-FM (New York) went through personnel changes. Vy Higginson left the airwaves, leaving open the time slot of 12-4 p.m., which Jay D. Hallaway took over.

Ms. Jackie Harris was relieved of her duties at Chelsea Records. She was under the supervision of Chris Clay.

This editor felt it necessary to make a statement in reference to the situation at UA; it read: "Those people, black or white, who were let go by UA were released simply because the company decided to go independent with new distributors. These distributors have their own staff."

Ray Velie, formerly with KFJL-AM (Oklahoma City), moved to KNOR-AM in the same city, a pop-formated station. However, Velie had an r&b show from 9-midnight.

(Continued on page 132)



the Gene McDaniels chart

ALL SONGS WRITTEN BY GENE McDANIELS

December 27, 1975

● Songs on U.S. Charts

■ Produced by Gene McDaniels

ARTISTS LISTED IN ALPHABETICAL ORDER

Artist	Title	Label	Artist	Title	Label
JANET ACKERS	"FEEL LIKE MAKIN' LOVE" "REVEREND LEE"	C E S Recording	GENE McDANIELS	● ■ "REVEREND LEE"	
ATLANTA CONNECTION	"FEEL LIKE MAKIN' LOVE"	C E S Recording	● ■ "RIVER"		
BRIAN AUGER'S OBLIVION EXPRESS	● "COMPARED TO WHAT"	RCA Records	■ "SAGITTARIUS RED"		
ROY AYERS	"FEEL LIKE MAKIN' LOVE"	Polydor Records	■ "SILENT MAJORITY"		
SHIRLEY BASSEY	"FEEL LIKE MAKIN' LOVE"	United Artists	■ "SUPERMARKET BLUES"		
GEORGE BENSON	"WHEN LOVE HAS GROWN"	CTI Records	■ "SUSAN JANE"		
JERRY BUTLER	● "CAUSE I LOVE YOU SO"	Mercury Records	■ "THE LORD IS BACK"		
CHARLIE BYRD	"FEEL LIKE MAKIN' LOVE"	Fantasy Records	■ "THE PARASITE"		
MERRY CLAYTON	■ "GETS HARD SOMETIMES" ■ "DO WHAT YOU KNOW" ■ "GOLD FEVER" ■ "IF I LOSE" ■ "SINK OR SWIM"	Ode Records	■ "UNSPOKEN DREAMS OF LIGHT"		
RAY CONNIFF	"FEEL LIKE MAKIN' LOVE"	CBS Records	■ "WELFARE CITY"		
LENNY DEE	"FEEL LIKE MAKIN' LOVE"	MCA Records	■ "CAN'T GET ENOUGH OF YOU"	Ode Records	
FIRST TAKE	"COMPARED TO WHAT"	Ampex Tapes	■ "DREAM OF YOU & ME"		
ROBERTA FLACK	● ■ "FEEL LIKE MAKIN' LOVE" ■ "OLD HEARTBREAK TOP TEN" ■ "COMPARED TO WHAT" ■ "REVEREND LEE" ■ "RIVER" ■ "SUNDAY & SISTER JONES"	Atlantic Records	■ "FEEL LIKE MAKIN' LOVE"		
EDDIE HARRIS	"COMPARED TO WHAT" "SILENT MAJORITY"	Atlantic Records	● ■ "LADY FAIR"		
DICK HAYMES	"FEEL LIKE MAKIN' LOVE"	GNP Crescendo Records	■ "SHELL OF A MAN"		
LENA HORNE	"MOTHER TIME" ● "NATURES BABY"	Buddah Records	■ "THE PERFECT DREAM"		
BOBBY HUTCHERSON	"HELLO TO THE WIND" "SLOW CHANGE"	Blue Note Records	■ "WATERFALL"		
RAMONA HUTTON	"FEEL LIKE MAKIN' LOVE"	Par Music Internation	JACKIE MITTO	"FEEL LIKE MAKIN' LOVE"	United Artists Records
BOB JAMES	● "FEEL LIKE MAKIN' LOVE"	CTI Records	HUGO MONTENEGRO	"FEEL LIKE MAKIN' LOVE"	RCA Records
GLADYS KNIGHT & THE PIPS	● ■ "STREET BROTHER" ■ "FEEL LIKE MAKIN' LOVE" ● ■ "MONEY"	Buddah Records	MELBA MOORE	■ "A MILLION YEARS BEFORE THIS TIME"	Buddah Records
HERBIE MANN	"REVEREND LEE"	Atlantic Records	■ "GET INTO MY MIND"		
JOHNNY MATHIS	"FEEL LIKE MAKIN' LOVE"	CBS Records	■ "IF I LOSE"		
PAUL MAURIAT	"FEEL LIKE MAKIN' LOVE"	MGM Records	■ "NATURAL PART OF EVERYTHING"		
LES McCANN	● "COMPARED TO WHAT"	Atlantic Records	PETER NERO	"FEEL LIKE MAKIN' LOVE"	Arista Records
GENE McDANIELS	■ "BLACK BOY" ■ "CAUSE I LOVE YOU SO" ■ "CHERRYSTONES" ■ "COMPARED TO WHAT" ■ "FREEDOM DEATH DANCE" ■ "HEADLESS HEROES" ■ "JAGGER THE DAGGER" ■ "LOVE LETTER TO AMERICA" ■ "OUTLAW"	Atlantic Records	THE OTHER COMPANY	"FEEL LIKE MAKIN' LOVE" "REVEREND LEE"	The Other Company
			BILLY PAUL	"COMPARED TO WHAT"	CBS Records
			ESTHER PHILLIPS	"DISPOSAL SOCIETY"	CTI Records
			LOU RAWLS	"FEEL LIKE MAKIN' LOVE"	Bell Records
			THE REALISTICS	"FEEL LIKE MAKIN' LOVE"	CBS Records
			DELLA REESE	● "COMPARED TO WHAT"	Avco/Embassy Records
			RICHARD ROUNDTREE	■ "GET'S HARD SOMETIMES" ■ "THE LETTER" ■ "WHISTLING IN THE DARK" ■ "I'M HERE" ■ "TREE OF LIFE" ■ "LOVIN' " ■ "MAN FROM SHAFT" ■ "PEACE IN THE MORNING" ■ "STREET BROTHER"	
			JOE SIMON	● "RIVER"	Spring Records
			MARLENA SHAW	"FEEL LIKE MAKIN' LOVE"	United Artists Records
			SWEETWATER	"COMPARED TO WHAT"	Warner Brothers Records
			LENNY WILLIAMS	■ "MONEY" ■ "SOMETIMES LOVE" ■ "RIVER" ■ "COMPARED TO WHAT"	Warner Brothers Records
			THE HAROLD WHEELER CONCEPT	"FEEL LIKE MAKIN' LOVE"	RCA Records
			UNIVERSAL JONES	■ "GOOD LOVE MAN" ■ "RIVER" ■ "TUESDAY MORNING"	MGM Records



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Soul Truth (Continued from page 130)

Death veiled the doors of the family of Robert (Bobby) Soloman of the Younghearts, who passed away May 30th, of cancer. Soloman, who was 32, is survived by his wife and three children. Services were held June 5th.

At this particular time The Drells re-signed a long-term contract with Queens Booking.

Dean Reynolds was looking for a position as a radio announcer.

Dates were set for the NATRA convention as Aug. 12-16th at The Baltimore Hilton.

Another one of the "Women In The Industry" who was profiled was Jan Floyd.

It was announced that WNJR-AM (Newark), along with that city, was sponsoring a series of outdoor concerts aimed at the beautification of the city; it began June 16th.

Phillipe Wynne of the Spinners took a leave of absence, during which John Edwards filled in. Edwards is still affiliated with GRC Records.

Joe "Butterball" Tambario of WDAS (Philadelphia) was appointed program director for both sides of the dial, AM and FM. He replaced Jimmy Bishop.

At this time Blue Magic filed a \$6 million civil rights and criminal lawsuit in Michigan against the Wackensaw and Ann Arbor Police Department. This action was the result of an incident which happened to one of the members of the group. Allegedly, police brutality had taken place while the group was enroute to a personal appearance.

"NATRA Lives" was the theme for this past year's NATRA convention. According to Maurice "Hot Rod" Hubert, the entire month of July was slated to be NATRA Month.

WVIS-AM (St. Croix, Virgin Islands), where they are programming jazz and r&b, asked to be serviced with product.

Juan Tigre of WPDQ-AM (Jacksonville) was willing to relocate as a radio announcer.

JULY

Personal Pick: "Tippin'" — G. C. Cameron.

Due to economic cutbacks, Ray Evans of Southland Record Distributors was looking for a position in promotion.

Pat Bush, formerly of Crossover, Chelsea and handling promotion for Johnny Bristol, moved on to Philadelphia where she secured employment with Sound Gems Records.

Phillipe Wynne rejoined the Spinners.

Picks of the Week: "Can't Give You Anything (But My Love)" — The Stylistics; "This Will Be" — Natalie Cole; "It's Rough Out There" (lp) — The Modulations.

Epic Records signed the Jackson Family.

Personal Pick: "I Think I've Got A Good Chance" — J. J. Barnes.

Ellen Anderson was relieved of her duties at Polydor/MGM.

Duke DuBois left Arista Records.

Brenda Evans was hired to handle publishing for Bushka, Johnny Bristol's firm.

Sonny Wood, Gary Johnson and Ron Early were hired to handle promotion for Buddah Records.

We profiled Emma Garrett.

Picks of the Week: "Go And Dream" — Johnny Bristol; "You And I" — Joe Anderson; "Still Caught Up" (lp) — Millie Jackson.

Personal Pick: "I Created A Monster" — Z. Z. Hill.

Ellen Anderson formed her own independent promotion firm.

"Leave Me No Other Choice," recorded by Debbie Taylor and a David Jordan and Andrew Smith production, was set for release on Arista Records.

An editorial — "Discos — What Do They Mean?" — brought about plenty of comments.

Picks of the Week: "How Long (Betcha' Got A Chick On The Side)" — Pointer Sisters; "Hey Radio" — Carl Graves; "Lady Lea" (lp) — Lea Roberts.

Personal Pick: "For The Love Of You" — The Isley Brothers.

Champe Haggins was relieved of his duties as PD for WUSS-AM (Atlantic City); Jimmy Byrd took over those responsibilities.

Damon Harris, former lead singer for the Temptations, announced that he was a free agent.

FORE honored Van McCoy.

Picks of the Week: "Inside My Love" — Minnie Riperton; "Mr. Weatherman" — Water And Power; "What A Diff'rence A Day Made" (lp) — Esther Phillips w/Beck.

AUGUST

RCA named Tom Draper VP of r&b.

Personal Pick: "Ride On" — Parliament.

News came of the re-signing of Jr. Walker with Motown, along with that of Leslie Uggams.

G. Keith Alexander left New York to move to WNUS-FM (Chicago).

The Record Pool was to be a one-stop on the east coast to aid the working announcer in obtaining product for disco play.

The circumstances behind the wildcat walk-out staged by WHAT-AM (Philadelphia), due to which the station was off the air for several days, were stated. It was basically in protest of Ms. Mary Mason, who has been with that station several years, to conform to total format.

It was the month of the NATRA Convention!!!

Donnie Lyons, who was once with WWWS-FM (Saginaw, Mich.), was looking for a position and was willing to relocate.

Epic Records signed the Soul Children.

August 8th, Julian "Cannonball" Adderly passed away.

J. L. Wright announced his retirement after being an announcer for 11 years.

It was rumored that Damon Harris was to sign with Philadelphia's WMOT Productions.

Picks of the Week: "I Get High On You" — Sly Stone; "(Baby) Save Me" — Secrets; "Low Rent Rendezvous" (lp) — Ace Spectrum.

All Platinum bought the Chess/Checker labels.

Personal Pick: "Skippin' Work Today" — Eddie Kendericks.

We voiced our initial disappointment with the final outcome of the NATRA Convention.

Awards for the convention: Best R&B Single — "Fire," Ohio Players; Best R&B Album — "Fire," Ohio Players; Best R&B Female Vocalist — Minnie Riperton; Best Male Vocalist — Stevie Wonder & Barry White; Best Female Group — Labelle; Best Male Group — O'Jays & Spinners; Best Mixed Combo — Gladys Knight & the Pips; Most Promising Male Vocal Group — Tavares; Best Instrumental Record — "Summer Madness," Kool & the Gang; Best R&B Producer — Barry White & Gamble/Huff; Most Promising Male — Major Harris; Most Promising Female — Minnie Riperton.

Picks of the Week: "Can't Stay Away" — Leroy Hutson; "I Wanna Do Something Freaky To You" — Leon Haywood; "Honey" (lp) — Ohio Players.

(Continued on page 138)



OUR LOVE
AND THANKS
TO ALL OF YOU
WHO MADE IT
POSSIBLE

THE THREE DEGREES

POP-SINGLES

- #1 Most Promising Female Group
- #2 Top Female Group

POP-ALBUMS

- #1 Most Promising Female Group
- #2 Top Female Group

On Philly Intl.

R&B-SINGLES

- #1 Most Promising Female Group
- #2 Top Female Group

R&B-ALBUMS

- #1 Most Promising Female Group

(From Record World's Year End Awards)

Personal Mgt.
Richard Barrett
Three Degrees Ent. Inc.
7015 Ridge Avenue
Phila., Penn.

Wrap-Up of 1975, and a Look Ahead to '76

By SPEIGHT JENKINS

■ **NEW YORK** — Before looking ahead to what is coming, a few notes about 1975 are in order. In a few weeks the third annual RW Classical Special will disclose what the panel of critics here assembled think are the best records of 1975. The public's opinion as reflected in the RW charts is important, too, and this year the Label of the Year is Angel. In a compilation of those albums chosen as Classic of the Week in each of the 52 weeks of the year, Angel's recording of *Siege of Corinth*, starring Beverly Sills and Shirley Verrell, led the field with nine first places. The four runner-ups in order of frequency as Classic of the Week are:

KORNGOLD: DIE TOTE STADT

—Neblett, Kollo, Leinsdorf—RCA

MASSENET: LA NAVARRAISE—

Popp, Vanzo, Souzay, De Almeida—Columbia

LUCIANO PAVAROTTI IN CONCERT—London

TOMITA: PICTURES AT AN EXHIBITION—RCA

Except for the Tomita, which is basically a popular product with vast crossover sales, each of the above are unusual records. As has been often said in this space, the classical record buyer will buy the record he has not heard more easily than the exceptionally produced standard. This year has seen a lot of sales for Carlos Kleiber's version of Beethoven's Fifth Symphony on Deutsche Grammophon and for at least two of the versions of Ravel's *Daphnis and Chloe* (Maazel on London and Boulez on Columbia), but almost every title that won Classic of the Week is a rare record. One further comment: glancing down the list of all those albums that made Classic of the Week, two appear that are really surprising even though they made it only once: Volume IX of the complete Haydn symphonies, led by Antal Dorati on London, and Angel's *Sir John in Love*, the Vaughan-Williams' opera led by Meredith Davies. Both are more than worthwhile; one would just not expect them to have huge national sales. Which should always be borne in mind by all those who predict what is sure to sell!

The forecast for 1976 looks unusually bright. With no insult intended to any of the smaller companies, here are some highlights from the seven organizations that

turn out most of the classical records produced in the United States.

ANGEL: In the next few months Angel's recording of major interest is a very unusual opera: Bellini's *I Capuletti e i Montecchi*. In this extraordinary version of the Romeo and Juliet story, Beverly Sills will sing Juliet (a role she performed triumphantly last summer in Boston) to the Romeo of Janet Baker. The composer's reasoning for the vocal distribution would not be believable if the Romeo was an old, fat tenor. It is exactly what Hoffmansthal thought when he made Octavian in *Der Rosenkavalier* a mezzo-soprano, and two other Strauss-Hoffmansthal thoughts might apply to Bellini as well; as hard as it is for us in 1975 to believe, in the 19th century the best way—in fact the only way—to see a woman's legs onstage was to cast her as a boy, and secondly, many composers, among them Strauss and Bellini, liked better to write for duets of soprano and mezzo-soprano than for any male-female combination. The opera will be led by the man who has won a lot of critical and popular acclaim at the Metropolitan Opera this past fall, Giuseppe Patane. In the performances of "La Gioconda" there, he was seen as a conductor who had the grand sweep for a French-inspired grand opera, whose rhythm was first class and who above all was sensitive to singers, bringing out their best qualities. This is his first combination with Miss Sills, and the two should really strike sparks together. Angel keeps its projected cards close to its vest, but three other recordings have been disclosed: a *Lohengrin* with Herbert von Karajan conducting and a pair of guitar pressings with Angel Romero, one of classical and the other classical Spanish.

COLUMBIA: For CBS, 1976 will be a year of vocal music, perhaps the most serious involvement in that field in recent times. This will be discussed in a separate column, but other interesting records keep up the label's high standards and wide diversity. The record made by Antonia Brico and the Mostly Mozart Festival Orchestra, which was described in these pages at the time of recording, will soon be out. Her Mozart overtures should make good lis-

tening and the retail excitement for the first record by the 73-year-old woman conductor should be enormous. Here is a tangible benefit of the increasing movement for women's liberation.

Beverly Sills for some time recorded exclusively for ABC; recently all of her records have appeared on Angel. This spring a new disc will appear on Columbia of "Salon Music" with orchestra conducted by Andre Kostelanetz. It is all French and by composers who were known and loved in the 19th century as popular songwriters. Any opera lover by now must have heard either Miss Sills live as Manon or her recording of the opera; if one has, he does not have to be convinced of her skill with salon music. The great moment in her Manon is that quintessence of the salon, "N'est-ce plus ma main?" when Manon seduces Des Grieux right out of the monastery. The lady has the ability to caress a phrase in just the ideal way to suggest sensuality and quantum amounts of sex. She also can sing music that in others' throats might be camp and make it worth listening to. No doubt the intrepid Kostelanetz, who has rediscovered much light music now popular, has worked hard to turn up some unusual and interesting numbers.

To this listener, Murray Perahia is the most important of the young pianists, and he is scheduled for a Chopin record which will include all the Preludes. Perahia in his past discs has exhibited superb technical facility and has brought to everything he has recorded an interesting and open personality. One is not just hearing notes or technique with Perahia; the sense of entering into a musical experience has always been there. How will his musical mind next unite with Chopin or Brahms or whomever? He is a rare pianist of any age, and his youth can only be a benefit. More and more experience of living will reflect itself in his playing.

The next Record of the Month will be the Tchaikovsky Fourth Symphony, conducted by Leonard Bernstein. Bernstein led this piece with the N.Y. Philharmonic last spring in a series of subscription concerts, and he showed again his mastery of the high romantic idiom. The record will be specially treated over a 90 period from February 9 with a heavy dis-

count in its price to dealers. Columbia will follow the price with advertising in all media and lots of store material. This is the fourth Record of the Month, and Columbia looks for the success with this one that it had with the Michael Tilson Thomas' recording of *Carmina Burana*.

DEUTSCHE GRAMMOPHON: Beverly Sills is popping up everywhere. Now on DG there will be rereleases, for the bicentennial, of her famous *Ballad of Baby Doe*, recorded a number of years ago. It was one of the roles that a few of us who appreciated Miss Sills before she was a superstar will always remember. She was believable and attractive and sang the beautiful music with an effortless lyricism that can never die in the ear. Emerson Buckley conducts the Carlisle Floyd opera, certainly one of the most popular if not the best of the American operas written since 1950. On the American front will also come the original cast recording of Scott Joplin's *Treemonisha*, currently enjoying a Broadway run. DG went to great pains and a mammoth number of sessions to get the original cast in best form on this recording. This will let audiences everywhere see what Joplin could do when he moved into 19-century opera. It will be fascinating to see how this record moves in the stores.

In the instrumental area a highlight will be the Brahms Violin Concerto with Nathan Milstein and Eugen Jochum conducting the Berlin Philharmonic. Milstein had been out of the U.S. for a number of years and returned in 1973; now two more years have gone by without him here in person. He has one of the warmest violin sounds in the world and technique that will put many of his younger competitors to shame. The importance of Milstein is how much heart he pours into his recordings, and that is exactly what is necessary for Brahms. Coming also is the complete orchestral music of Ravel by the Boston Symphony Orchestra led by Seiji Ozawa, and the complete Schubert Quartets by the Melos Quartet. One tends to think of the Chicago Symphony on London because of Sir Georg Solti; they record on DG as well, and with Daniel Barenboim—a real triple threat as a pianist, con-

(Continued on page 135)

Look Ahead To '76 (Continued from page 134)

ductor and sometime accompanist. Barenboim has gloried in a whole repertory of late 19th Century music, and he has now recorded the "Organ" Symphony of Camille Saint-Saens for Deutsche Grammophon. He has also put on vinyl the most interesting to this listener of all the Bruckner symphonies, the last or Ninth in D Minor. It may be unfinished, but there is quite enough there to make one contemplate for a long time.

LONDON: Though London Records has a wide number of recordings coming out in all fields including some by its major pianists, Vladimir Ashkenazy and Alicia de Larrocha, and orchestral records led by Sir Georg Solti, Lorin Maazel, Zubin Mehta and Antal Doreti, its opera forecast for next year is a real knockout. For the bicentenary will come Gershwin's *Porgy and Bess*, arguably our greatest opera, conducted by that proven Gershwin specialist, Maazel. The Cleveland Orchestra, which never before has been heard as an opera orchestra, will play and the cast includes Willard White as Porgy, the new Met debutante Leona Mitchell as Bess and McHenry Boatwright as Crown. At almost the same time Montserrat Caballe will be heard as the heroine of *Luisa Miller*, an opera in which she sang at the birth of the present Metropolitan Opera production, in 1968. She made a triumph then, one of her greatest at that house, and made *Luisa Miller* a much better known opera. Luciano Pavarotti will sing Rodolfo, the demanding part of her lover, a role he sang in 1974 in San Francisco. Also promised is an important bel canto recording, Donizetti's *Maria Stuarda* with Joan Sutherland and Pavarotti. Miss Sutherland first sang the role in America a few seasons ago in San Francisco—and she has yet to sing it at the Met. It should be exciting to hear. The Australian diva will be heard in the fall in Jules Massenet's *Esclarmonde*, a completely unknown opera before her triumph in 1974 in San Francisco. On the London recording, conducted by Richard Bonynge, she will have her leading man from San Francisco, Giacomo Aragall. The opera is slated for a New York run in a few seasons as well, so the retailer will find it a seller once and then again.

To talk of opera and London has always meant Sir Georg Solti, and the irrepresible maestro now enjoying a sabbatical six months, will be apparent in two major discs: a complete *Carmen* and a complete *Die Meistersinger*. The former has Tatiana Troyanos as the gypsy, and the latter boasts Hannelore Bode as Eva, Norman Bailey as Sachs and Rene Kollo

as Walther von Stolzing. Six operas announced for next year, with a good balance—bel canto, Wagner, rare and standard. It will keep opera buffs lining up at cash registers.

NONESUCH: Jan DeGaetani, as has often been proved on record and in live performance is one of the era's most amazing singers. Her mezzo is not a dark one and she has easy loft into soprano terrain. She has sung contemporary music steadily for a number of years, and her voice sounds fresher and more powerful than it did a few years ago, thus giving the lie to those that claim that modern music always wrecks the voice. The secret has always been—whether the revolutionary was Verdi, Wagner, Strauss, Berg or Nono—that the singer must have a solid technique and good support. Unless the composer is an idiot or sadistic and the notes are not really in the artist's voice, the music will not destroy the vocal instrument. Nonesuch is lucky to have Miss DeGaetani as a regular contributor, and this spring she will be heard in an album of songs by Charles Ives, with Gilbert Kalish at the piano. Ives wrote an incredibly diverse series of songs—some atonal, some tonal, some almost purely derived from hymns and all completely American. They are major contributions to the literature, and this record will be something to look forward to. Paul Jacobs, currently the pianist in residence at the N.Y. Philharmonic, has a distinguished career in contemporary music. He has given concerts in which he has definitely played the complete works of Arnold Schoenberg, much of Karlheinz Stockhausen and innumerable other contemporary composers. He gives to music that can seem only discordant a thread of meaning and often lyricism. Now he turns to the traditional composers and has recorded Debussy's *Etudes for Piano*. It should make interesting listening, because despite all of Jacobs' association with the contemporary composers, his formative years were spent studying in Paris.

A major acquisition to Nonesuch is the St. Paul Chamber Orchestra, conducted by Dennis Dussell Davies. On November 8 and 12 the forces of Nonesuch under the engineering supervision of Elite Recordings went to St. Paul's House of Hope Presbyterian Church for several sessions in which music of the 18th century was taped for one record and another was made of compositions of William Bolcom. The former record included Johann Christian Bach's *Symphony in G* Minor, Michael Haydn's *Sym-*

phony in G with an introduction by Mozart and Mozart's *Cassation*, written when the composer was only 13 (with many completed works already behind him). The Bolcom record will include *Open House* with tenor Paul Sperry as soloist. Sperry, a versatile artist much in demand in New York, has given annual concerts at Hunter College in recent seasons exploring little known areas of the song literature. *Open House* with Sperry as soloist will be heard in Town Hall in January, with the St. Paul Chamber Orchestra playing. The other Bolcom work on the disc will be *Comedia, for (almost) 18th-century Orchestra*. The Nonesuch release will take place in March and will be accompanied by a heavy media advertising, particularly in the Twin Cities area in Minnesota.

PHILIPS: The Dutch company that repeatedly receives praise for the sound of its product will fill a surprising gap in its own catalogue with a new pressing of the *Brandenburg Concertos*, in a new version by Raymond Leppard. Colin Davis, whose Sibelius cycle started with a popular and critical bang this year, continues not with Sibelius but with Beethoven: he conducts the BBC Symphony in the *Symphony No. 6* or "Pathetic." The Concertgebouw, Hol-


land's finest orchestra and one of the world's greatest, will record Tchaikovsky's *Fifth Symphony* under the baton of Bernard Haitink. And another Philips team, Davis and Stephen Bishop, will unite for two exciting Bartok piano concertos, Nos. 1 and 3. Both demand a hard-driving virtuosity and flashiness that will bring out previously unheard qualities in the two artists involved. One associates both Davis and Bishop with more classical or cooler compositions; this should be enlightening.

The major recording that Philips projects is a performance of *Lohengrin*, recorded live in Bayreuth, in 1962. The Wagner opera, enjoying now two recordings in 1976, has not been too well served in stereo. The RCA performance under Erich Leinsdorf (which cost so much that it almost drove the company out of the opera business) has a weak Elsa; the DG recording has an extremely weak Ortrud though marvelous conducting from Rafael Kubelik, and so it has gone. This performance sounds fascinating on paper. The conductor is Wolfgang Sawallisch, who for many years has conducted at the Wagner Festival in Bayreuth. The Elsa is Anja Silja, and the date of performance, 1962, is important. Wieland Wag-

(Continued on page 136)


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Happy New Year!!


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DECEMBER 27, 1975
CLASSIC OF THE WEEK



KORNGOLD
DIE TOTE STADT
NEBLETT, KOLLO, LEINSDORF
RCA

BEST SELLERS OF THE WEEK

KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA
BEETHOVEN: COMPLETE
SYMPHONIES—Solti—London
BOLLING: SUITE FOR FLUTE AND
JAZZ PIANO—Rampal, Bolling—
Columbia
CARLOS BY REQUEST—Columbia
MASSENET: LA NAVARRAISE—Horne,
Domingo, Milnes, Lewis—RCA
BEVERLY SILLS SINGS MUSIC OF
VICTOR HERBERT—Angel

SAM GOODY/EAST COAST

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
CARLOS BY REQUEST—Columbia
HANDEL: LUCREZIA CANTATA, ARIAS—
Baker—Philips
KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA
MAHLER: SYMPHONY NO. 5
KINDERTOTENLIEDER—Ludwig,
Karajan—DG
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

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: COMPLETE SYMPHONIES—
Solti—London
CARLOS BY REQUEST—Columbia
FASCINATING RHYTHM—Grappelli,
Menuhin—Angel
HEIFETZ IN CONCERT—Columbia
IVES, SHOSTAKOVICH: TRIOS—
Beaux Arts Trio—Philips
KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA
MOZART: COSI FAN TUTTE—
Janowitz, Schreier, Prey, Boehm—DG
RODRIGO: CONCIERTO MADRIGAL—
Romeros—Philips
ROSSINI: OVERTURES—Marriner—Philips
BEVERLY SILLS SINGS MUSIC OF
VICTOR HERBERT—Angel

THE MUSHROOM/NEW ORLEANS

BACH: BRANDENBURG CONCERTOS—
Collegium Aureum—RCA
BACH: CANTATAS, VOLUME XII—
Harnoncourt—Telefunken

Rampal-Bolling Album Attracts Pop Interest

NEW YORK — Columbia Records' "Suite For Flute And Jazz Piano" with Jean-Pierre Rampal and Claude Bolling has been, for the past four weeks, on the Rec-

A BAROQUE FESTIVAL—Nonesuch
BEETHOVEN: COMPLETE SYMPHONIES—
Karajan—DG
BIZET: CARMEN—Crespin, Py,
Van Dam, Lombard—RCA
A MEDIEVAL CHRISTMAS—Nonesuch
KORNGOLD: DIE TOTE STADT—Neblett,
Kollo, Leinsdorf—RCA
MUSSORGSKY, RAVEL: PICTURES AT
AN EXHIBITION, BOLERO—
Karajan—DG
TCHAIKOVSKY: NUTCRACKER,
SUITES NOS. 1, 2—Previn—Angel
RICHARD TUCKER IN MEMORIAM—
Columbia

WHEREHOUSE/CALIFORNIA

BACH: BRANDENBURG CONCERTOS—
Rampal, Pailliard—RCA
BEETHOVEN: COMPLETE SYMPHONIES—
Solti—London
BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
CARLOS BY REQUEST—Columbia
FASCINATING RHYTHM—Menuhin,
Grappelli—Angel
KORNGOLD: DIE TOTE STADT—Neblett,
Kollo, Leinsdorf—RCA
MASSENET: LA NAVARRAISE—Horne,
Domingo, Milnes, Lewis—RCA
BEVERLY SILLS SINGS MUSIC OF
VICTOR HERBERT—Angel
STRAVINSKY: FIREBIRD—Boulez—
Columbia
VERDI: LA TRAVIATA—Sills, Gedda,
Ceccato—Angel

TOWER RECORDS/SAN DIEGO

AFTER THE BALL—Morris, Bolcom—
Nonesuch
BEETHOVEN: COMPLETE SYMPHONIES—
Solti—London
COPLAND: 75TH BIRTHDAY
CELEBRATION—Copland—Columbia
HANDEL: MESSIAH—Davis—Philips
KORNGOLD: DIE TOTE STADT—Neblett,
Kollo, Leinsdorf—RCA
PACHELBEL: KANON—Munchinger—
London
PAGANINI: SIX VIOLIN CONCERTOS—
Accardo—DG
RODRIGO: CONCIERTO DE ARANJUEZ—
Bream—RCA
VIVALDI: FOUR SEASONS—Munchinger—
London
WEBER: EURYANTHE—Norman, Hunter,
Gedda, Janowski—Angel

TOWER RECORDS/SAN FRAN.

BEETHOVEN: COMPLETE SYMPHONIES—
Solti—London
BEETHOVEN: SYMPHONY NO. 5—
Kleiber—DG
GERSHWIN: AMERICAN IN PARIS,
RHAPSODY IN BLUE—Davis,
Maazel—London
KORNGOLD: DIE TOTE STADT—Neblett,
Kollo, Leinsdorf—RCA
MASSENET: LA NAVARRAISE—Horne,
Domingo, Milnes, Lewis—RCA
LUCIANO PAVAROTTI SINGS FAVORITE
TENOR ARIAS—London
LEONTYNE PRICE AND PLACIDO
DOMINGO SING DUETS—RCA
BEVERLY SILLS SINGS MUSIC OF
VICTOR HERBERT—Angel
TCHAIKOVSKY: EUGENE ONEGIN—
Kubiak, Burrows, Weikl, Solti—London
WEBER: EURYANTHE—Hunter, Norman,
Gedda, Janowski—Angel

ord World pop lp chart. The album is currently at 153.

"Suite For Flute And Jazz Piano," composed by pianist Claude Bolling, is flutist Jean-

Look Ahead to 1976 Classical

(Continued from page 135)

Eugene Fodor, the violinist who won the Tchaikovsky Competition for violin in the summer of 1974, will record the Paganini and Mendelssohn concertos, and the Cleveland Quartet will be heard in the two Mendelssohn Quartets (it ought to be called Mendelssohn month). Tashi, the chamber music group assembled by Peter Serkin, will record Messiaen's *For the End of Time*, which the group played recently in New York. And finally Met soprano Judith Blegen will be heard in a recital record.

June will be the month that RCA honors the bicentennial of the United States. An album of Leontyne Price singing American songs and a patriotic album from Sherrill Milnes will surely both be retail favorites. There will be a whole raft of show albums that will celebrate the American musical comedy, and several records will pay tribute to American history. In the opera field Jack Beeson's new work, *Captain Jinks of the Horse Marines*, written to a libretto by Sheldon Harnick, will come out. The opera was performed in Kansas City and the recording catches the cast of the premiere.

Every month with RCA, as with the other big record companies, will have its share of surprises. No doubt many of the records best in the long run have not attracted attention now, because no one can predict what artists will come alive at the critical moment when the microphone is live. The selections suggested, however, show that 1976 will not be an average year. It should be exciting for every one concerned.

RCA: First from RCA comes a rare pairing: Eugene Ormandy with Vladimir Ashkenazy. The two performed the Rachmaninoff Piano Concerto No. 3 last February to ecstatic reviews from critics in Philadelphia and New York, and RCA managed to get Ashkenazy released from London for the recording. In the same month James Levine will be heard in his first Brahms symphony, which coincidentally is the First; the orchestra is the London Symphony Orchestra. February will see a historic collaboration: Arthur Rubinstein and Daniel Barenboim in all five Beethoven piano concertos. No one Rubinstein's age has ever recorded these works, but age is the least significant factor about Rubinstein. The pianist believes in Barenboim and wanted to go into the studio to put their collaboration on vinyl. That is enough for a world of people to want to hear it.

RCA plans two special months. May is set as Young Artists' Month and will feature recordings by RCA's stable of young performers, mostly under 30. Levine and cellist Lynn Harrell will be represented in a record of Schubert and the second sonata of Mendelssohn. Emanuel Ax, the Arthur Rubinstein Award winner and a frequent performer in this area, will come out with a Chopin record, and Ted Joselson, who made his N.Y. debut last season, will be

St. Paul Orch. To Debut on Record

NEW YORK — In recording sessions held between November 8 and 12 in St. Paul, Minnesota, Nonesuch Records taped The Saint Paul Chamber Orchestra under the direction of Dennis Russell Davies for two albums, their first appearance on record.

The two albums will be simultaneously released in March, 1976. One will feature 18th century works including Johann Christian Bach's Symphony in G Minor, Machiel Haydn's Symphony in G and the Mozart Cassation K. 62a, written when the composer was 13. The other album will consist of works by 37-year-old composer William Bolcom, and will include his recently completed song cycle called "Open House" and his 1971 piece "Commedia, for (almost) 18th Century Orchestra."

DECEMBER 27, 1975

1. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451 (Motown)
2. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
3. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
4. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor
NE 433 (Atlantic)
5. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
6. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman
BDL1 1196 (RCA)
7. **PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
8. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
9. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note
BN LA452 G (UA)
10. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
11. **A FUNKY THIDE OF THINGS**
BILLY COBHAM—Atlantic SD 18149
12. **FROM SOUTH AFRICA TO SOUTH
CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
13. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
14. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
15. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
16. **BACKHAND**
KEITH JARRETT—Impulse ASD 9305 (ABC)
17. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
18. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
19. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1 1210
20. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
21. **VENUSIAN SUMMER**
LENNY WHITE—Nemperor NE 435
(Atlantic)
22. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb
BTSD 6022
23. **ENCORE**
THE CHUCK MANGIONE CONCERTS—
Mercury SRM 1 1050
24. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
25. **CLAUDE BOLLING: SUITE FOR
FLUTE & JAZZ PIANO**
RAMPAL—Columbia M 33233
26. **FIRST CUCKOO**
DEODATO—MCA 491
27. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
28. **BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—
Columbia PC 33836
29. **ANYTHING GOES**
RON CARTER—Kudu KU 2551 (Motown)
30. **SPANISH BLUES**
RON CARTER—CT1 6051S1 (Motown)
31. **TRIDENT**
McCOY TYNER—Milestone M 9063
32. **JIM HALL LIVE**
Horizon SP 705 (A&M)
33. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 2051 (Motown)
34. **I LOVE THE BLUES/SHE HEARD
MY CRY**
GEORGE DUKE BASF MC 25671
35. **NUCLEUS**
SONNY ROLLINS—Milestone M 9064
36. **BAD BENSON**
GEORGE BENSON—CT1 6045S1 (Motown)
37. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah BDS 5643
38. **WATERBED**
HERBIE MANN—Atlantic SD 1676
39. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note
BN LA550 G (UA)
40. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545

GOSPEL TIME

By IRENE JOHNSON WARE



■ York College, of the City University of New York, is presenting the **York College Gospel Chorus** in concert on Saturday, December 13, 1975 at 7:30 p.m. The concert will be held in the "J" Building, which is located at 150-91 87th Road near Parsons Blvd., in Jamaica, Queens. Admission is free!

The York College Gospel Chorus has performed at the Apollo Theatre, Creedmoor State Hospital, several churches in Brooklyn and Queens, as well as at Queensborough Community College. Plans are in progress for performances at the University of Rhode Island and Rutgers University, in addition to Howard University and Montclair State College.

The chorus is under the direction of **David S. Butler**, M.A. candidate in ethnomusicology at Hunter College, adjunct lecturer at York College and the founder and director of the contemporary **Gospel Ensemble**, one of the outstanding performing groups in the metropolitan area. For further information, telephone (212) 969-4063.

Any gospel groups, choirs, etc. interested in appearing in the Little Rock, Arkansas area, please contact **Alvin White**—2619 Summit Street, Little Rock, Arkansas 72206, or call (501) 374-7349.

The tragic death of **Clarence Kendricks**, his wife and two children in Los Angeles, California, came as a shock to many people. Kendricks was a gospel announcer at KTYM and KPRS. The family lost their lives when their home was destroyed by fire.

Stan Lewis at Jewel Records has announced the signing of **Bill Moss** and the **Celestials**, of Detroit, Michigan; an album will be released shortly. Bill Moss is the brother of **Mattie Moss Clark**.

"Old Time Religion"—**Rev. Amos Waller**, Pastor of Mercy Seat Baptist Church; "Take Time To Pray"—**Fantastic Violinaires**; "Hold Out Till Tomorrow"—**Ernest Franklin**; "Tis Jesus"—**Rev. Clay Evans** and the **Ship**; "If I Could Just Make It In"—**Rev. Willie Morganfield**—all single releases on Jewel—and "Hold Onto God's Unchanging Hand" by **Bronner Brothers** an lp on Jewel, are the labels newest releases. For deejay copies write to Stan Lewis on station letterhead at 728 Texas St., Shreveport, La., or call (318) 222-0673.

The **Gospel Keynotes** of Tyler, Texas have a new member, **Ermont Franklin**, formerly of the **Mighty Clouds of Joy**; he is also booking the group. For dates contact him at P.O. Box 2261, Mobile, Alabama 36601 . . . The **Pilgrim Jubilee Singers** are open for bookings; contact them at Lock Box 178—2138 E. 75th Street, Chicago, Ill. 60649 . . . **Albertina Walker** is open for bookings; you may contact her at 7249 S. Calumet Ave., Chicago, Ill. or call (312) 483-2361.

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile Ala. 36601, or call (205) 457-6771.

Cenpro Inks Jon-Wite



Cenpro Records president Roger Bangert announced the signing of the **Jon-Wite Group** to an exclusive long term recording contract for his label. Pictured at the signing (standing from left) are: James Verdi, Emil Criscitiello, Frank Pellegrino, Peter Buchta, Greg Canizio and Vincent Daniele, all of the group. Seated are Louis Cyktor, VP Century Productions, Bangert, Joe Marotta, personal manager of the group and attorney Michael Rudell.

DECEMBER 27, 1975

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. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—Curtom
CU 5005 (WB)
5. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451 (Motown)
6. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
7. **KC & THE SUNSHINE BAND**
TK 603
8. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
9. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
10. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (Col)
11. **MOVIN' ON**
COMMODORES—Motown M6 848S1
12. **WHO I AM**
DAVID RUFFIN—Motown M6 849S1
13. **YOU**
ARETHA FRANKLIN—Atlantic SD 18151
14. **MAHOGANY (SOUNDTRACK)**
Motown M6 858S1
15. **HOUSE PARTY**
TEMPTATIONS—Gordy G6 973S1
(Motown)
16. **DRAMA V**
DRAMATICS—ABC ABCD 916
17. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
18. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
19. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
20. **PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
21. **SAVE ME**
SILVER CONVENTION—Midland Intl.
BKL1 1129 (RCA)
22. **2ND ANNIVERSARY**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5639
23. **TRACK OF THE CAT**
DIONNE WARWICK—Warner Bros.
BS 2893
24. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
25. **SHAME ON THE WORLD**
MAIN INGREDIENT—RCA APL1 1003
26. **SAFETY ZONE**
BOBBY WOMACK—United Artists
LA544 G
27. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
28. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor
NE 433 (Atlantic)
29. **RATTLESNAKE**
OHIO PLAYERS—Westbound W 211
(20th Century)
30. **CITY OF ANGELS**
MIRACLES—Tamlia T6 339S1 (Motown)
31. **HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)
32. **THE SALSOUL ORCHESTRA**
SALSOUL—SZS 5501
33. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic
SD 18140
34. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
35. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—
TSOP PZ 33844 (Col)
36. **SUPERSOUND**
JIMMY CASTOR—Atlantic SD 18150
37. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
38. **YOU GOTTA WASH YOUR ASS**
REDD ROXX—Atlantic SD 18157
39. **MUSIC MAESTRO PLEASE**
LOVE UNLIMITED ORCHESTRA—
20th Century T 480
40. **BOHANNON**
HAMILTON BOHANNON—Dakar
DK 76917 (Brunswick)



THE R&B SINGLES CHART

DECEMBER 27, 1975

DEC. 27	DEC. 20	
1	2	I LOVE MUSIC (PART I) THE O'JAYS— Phila. Intl. ZS8 3577 (Col)
2	4	LOVE ROLLERCOASTER OHIO PLAYERS—Mercury 73734
3	1	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND—TK 1015
4	3	LET'S DO IT AGAIN THE STAPLE SINGERS—Curton 0109 (WB)
5	6	FULL OF FIRE AL GREEN—Hi 2300 (London)
6	5	FLY, ROBIN, FLY SILVER CONVENTION—Midland Intl. MB 10339 (RCA)
7	10	LOVE MACHINE, PT. I THE MIRACLES—Tamla T 54262F (Motown)
8	14	WALK AWAY FROM LOVE DAVID RUFFIN—Motown M 1376F
9	12	SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
10	7	PART TIME LOVE GLADYS KNIGHT & THE PIPS— Buddah BDA 513

11	8	LOW RIDER WAR—United Artists XW706 Y
12	13	FOR THE LOVE OF YOU (PART 1 & 2) THE ISLEY BROTHERS— T-Neck ZS8 2250 (Col)
13	18	WAKE UP EVERYBODY (PART II) HAROLD MELVIN & THE BLUENOTES—Phila Intl. ZS8 3579 (Col)
14	9	CARIBBEAN FESTIVAL KOOL & THE GANG— Delite DEP 1573 (PIP)
15	11	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS—Atlantic 3284
16	15	I'M ON FIRE JIM GILSTRAP—Roxbury 2016
17	30	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
18	23	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
19	26	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
20	22	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
21	27	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T134
22	25	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Arco 7030
23	28	ONCE YOU HIT THE ROAD DIONNE WARWICK— Warner Bros. 8154
24	16	SOUL TRAIN 75 SOUL TRAIN GANG—RCA SB 10400
25	17	THIS WILL BE NATALIE COLE—Capitol 4109
26	20	I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD— 20th Century TC 2228
27	21	VALENTINE LOVE NORMAN CONNORS— Buddah BDA 499
28	24	DO IT ANY WAY YOU WANNA PEOPLES CHOICE— TSOP ZS8 4750 (Col)
29	38	FREE RIDE TAVARES—Capitol P 4184
30	36	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK—United Artists XW735 Y
31	29	SUPER BAD, SUPER SLICK— PART I JAMES BROWN—Polydor 14295
32	39	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR— Delite DEP 1575 (PIP)
33	31	IT'S ALRIGHT GRAHAM CENTRAL STATION— Warner Bros. WBS 8148
34	19	SAME THING IT TOOK IMPRESSIONS—Curton CMS 0106 (WB)
35	37	I DON'T WANNA LEAVE YOU DEBBIE TAYLOR—Arista 0144
36	32	HAPPY EDDIE KENDRICKS—Tamla T 54263F (Motown)
37	44	MAKE LOVE TO YOUR MIND BILL WITHERS— Columbia 3 10255
38	47	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
39	43	GOING DOWN SLOWLY THE POINTER SISTERS— Blue Thumb BTA 268 (ABC)
40	46	THE BEST OF A MAN WILSON PICKETT— Wicked 8101 (TK)
41	48	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507
42	33	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1743

43	57	SWEET LOVE COMMODORES— Motown 1381F
44	45	(ARE YOU READY) DO THE BUS STOP FATBACK BAND—Event EV 227 (Polydor)
45	52	BABY IT'S YOU MASQUERADERS—Hot Buttered Soul 12141 (ABC)
46	60	LOVING POWER IMPRESSIONS—Curton 0110 (WB)
47	55	SUNNY YAMBU—Montuna Gringo MG 8003 (PIP)
48	58	INSEPARABLE NATALIE COLE— Capitol P 4193
49	56	DISCO SAX HOUSTON PEARSON—20th Century/Westbound WT 5015
50	53	FUNKY WEEKEND THE STYLISTICS—Avco 4661
51	59	SCHOOL BOY CRUSH AVERAGE WHITE BAND— Atlantic 3304
52	54	LOVE STEALING BOBBY SHEEN—Chelsea CH 3034
53	61	IN LOVE FOREVER WHISPERS—Soul Train PB 10430 (RCA)
54	50	PUTTIN' IT DOWN TO YOU JACKIE MOORE—Kayvette 5124
55	62	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431
56	63	I DESTROYED YOUR LOVE SPECIAL DELIVERY— Mainstream MRL 5573
57	64	LOVE OR LEAVE SPINNERS—Atlantic 3309
58	65	BOOGIE FEVER SYLVERS—Capitol 4179
59	66	BABY FACE WING & PRAYER FIFE & DRUM CORPS—Wing & A Prayer HS 103 (Atlantic)
60	67	SLIP AND DO IT BETTY WRIGHT—Alston 3718 (TK)
61	68	NEEDING YOU, WANTING YOU CHUCK JACKSON— All Platinum 2360
62	—	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC T2149
63	69	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303
64	—	HOT (I NEED LOVE) JAMES BROWN—Polydor PD 14301
65	—	QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)
66	—	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
67	—	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
68	—	YOU'RE FOOLING YOU DRAMATICS—ABC 12150
69	71	A CHANCE FOR PEACE LONNIE LISTON-SMITH— Flying Dutchman FB 10392 (RCA)
70	—	SAGITTARIAN AFFAIR RONNIE McNEIR—Prodigal P 0620F (Motown)
71	74	IT'S TOO LATE JOHNNY GUITAR WATSON— Fantasy 752
72	75	ALWAYS THERE RONNIE LAWS and PRESSURE —Blue Note BN XW738Y (UA)
73	73	DON'T LET ME BE LONELY TONIGHT NANCY WILSON—Capitol 4189
74	—	NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP B 4773
75	—	DO IT WITH FEELING MICHAEL ZAGER—Bang B720

Soul Truth (Continued from page 132)

SEPTEMBER

Personal Pick: "What's Come Over Me" — Margie Joseph and Blue Magic.

Tamiko Jones, whose rendition of "Touch Me Baby" made the charts for Arista Records, received her release from that company.

WERD-AM (Jacksonville) acquired the talents of Dean Reynolds, who was with WPDQ-FM in the same city.

Boo Frazier went to All Platinum to have them distribute his labels.

Picks of the Week: "Mr. D.J. (5 For The D.J.)" — Aretha Franklin; "Good Old Fashioned Lovin'" — Brenda Lee Eager; "Al Green Is Love" (lp) — Al Green.

Personal Pick: "All I Do Is Think Of You" — Jackson Five.

The resignation of Ewart Abner brought about much discussion within the industry.

Jim Maddax of KDAY-AM (Los Angeles) placed a note in the column for an announcer and newscaster.

Tom Draper left his position at RCA to move to Warner Brothers. Worthy Paterson moved from WB to RCA as director of black product. Ray Harris was moved to black promotion from merchandising.

Picks of the Week: "(If You Want It) Do It Yourself" — Gloria Gaynor; "All I Need" — Anacostia; "Thirteen Blue Magic Lane" (lp) — Blue Magic.

Personal Pick: "Better By The Pound" — Funkadelic.

WORL-AM (Orlando) appointed Steve Crumbley program director.

Roland Bynum's dismissal, it was stated, was caused by a dispute with management. Alonzo Miller took over the chores of music director.

Jimmy Bishop joined Gamble/Huff and Bell as executive vice president and general manager.

Picks of the Week: "Deception" — Dynamic Superiors; "Sky Blue" — Thunderfunk Symphony; "Experience Gloria Gaynor" (lp) — Gloria Gaynor.

OCTOBER

Personal Pick: "(Do You Wanna) Dance, Dance, Dance" — Calhoun.

WBLS-FM (New York) found a replacement for Roscoe — Felipe Luciano. Vy Higginson moved her golden voice to WRVR in New York.

The ARB ratings showed that WWRL-AM (New York) looked strong, but WBLS-FM of the same city maintained itself as number one.

Don Covay signed with Philadelphia International.

Picks of the Week: "When You Were Sweet Sixteen" — Etta James; "Mondo Disco" — El Coco; "Don't It Feel Good" (lp) — Ramsey Lewis.

One cold late September evening in Cherry Hill, New Jersey, while performing for a room filled with fans, Jackie Wilson collapsed, suffering from a heart attack.

Philadelphia International Records signed Lou Rawls.

Picks of the Week: "Is It Love That We're Missin'" — Quincy Jones; "Soul Train '75" — Soul Train Gang; "City of Angels" (lp) — The Miracles.

Personal Pick: "Make Love To Your Mind" — Bill Withers.

Rocky Groce, president of Rocky G Promotions, expanded his operation.

"I Want You" was listed as the title of Marvin Gaye's latest lp.

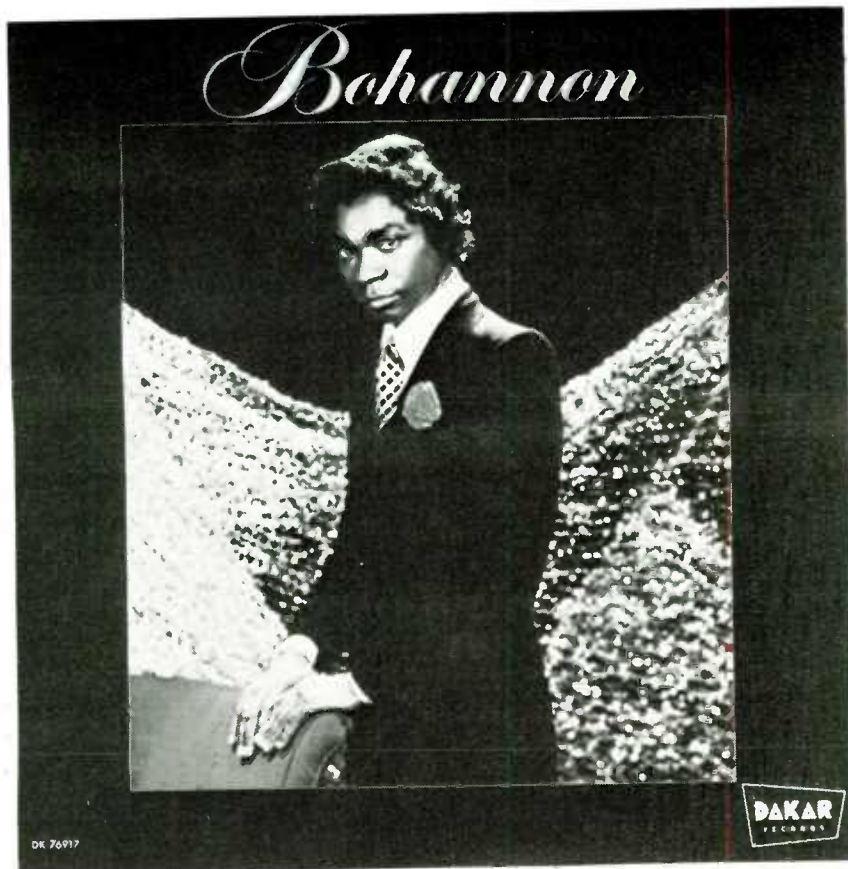
Georgie Woods was saluted in Philadelphia on October 3rd.

Picks of the Week: "I Love Music" — The O'Jays;
(Continued on page 141)

***Dance
Your***



Off



DK 76917

BRUNSWICK

DAKAR

Tony Bennett *(Continued from page 112)*

the years, has helped. Now they're ready to help—all the disc jockeys, all the station managers—they know me.

RW: You mentioned Sinatra before; is he going to be involved in the label?

Bennett: Not at all. He's got his own company and he's fine. It's just that he likes the way Tony Bennett sings and he's always given me good advice through the years. I know I have his good wishes on it, and I can't ask for anything more than that.

RW: Will you be participating in the studio and production aspects of the company?

Bennett: I doubt it. I kind of like the Norman Granz approach: just have an artist going in the studio and record. Once they like the artist, they don't tell him what to do, they just trust him.

RW: But you're not going to be a producer?

Bennett: I doubt it. I'm not too good at that.

RW: Who do you have doing that?

Bennett: With each artist, I imagine, they'll have their own thing. I know one thing that the artist will have: one of my dreams about this company is to give the artist on my label a Bill Harrah treatment. Bill Harrah, from Lake Tahoe and Reno, has a reputation as the most organized business man in the casino business. He makes more money than anyone in Las Vegas, but everybody is amazed that he treats the artist so well. He goes way overboard in taking care of each artist, so then they will take care of him. And this is what we hope to have—a situation where the artist will be the happiest when they're at Improv because we'll treat them like they're supposed to be treated.

I don't have the new artists signed. This, as I say, is the beginning of the company. I'm just giving you the premise of the company. The fact that we're not going to use the roulette system of betting on every number—you know, whatever comes along—and just hope for a hit. We hope that after the tenth or twelfth album everybody will see that trademark, Improv, and know that they can trust the label, that there will be some very excellent music on that label.

RW: Who came up with the name?

Bennett: That happened through Jack Rollins. He loves to hang out at Catch A Rising Star and also Improv, those two creative clubs in New York. And I thought it was a terribly current, fashionable name because it's really a music word, improvisation. The station managers and the disc jockeys around the country say, "yeah, I love that title." So it gets a good reaction.

RW: Is your Columbia catalogue still promoted?

Bennett: I'm happy you asked that question because that's been the biggest myth in the Tony Bennett career. Advertisers have strange ways of selling things and what they do with a guy like me and other artists like myself is minimize me to promote the next thing that they have coming up. But actually, I sell more records now than I did in 1950, when everybody was screaming about "Wow, Tony Bennett is selling more records than anybody."

I've made all my records with top quality, so somewhere along the line someone listens to it in the record shop and says, "I never heard 'For Once In My Life,' I'd love to buy that record." In other words, it holds up through the years. My first records are still selling—the "Greatest Hits" albums—they're still selling, actually, more than they did when I had "Blue Velvet" and "Because Of You" and "Rags to Riches." But the advertisers are out to sell the new rock group or whatever is coming along around the turnpike. They know Tony Bennett sells, so they don't have to lean on it.

RW: Do you have any tie-ins with TV sales promotions?

Bennett: Yes, with Candlelight. I understand they're going really big time this January on a \$750 thousand campaign on Tony Bennett, where you'll see my records over 100,000 times all over America. I had never met them and they just packaged it. I was so surprised because my people couldn't have done it better themselves. It was a very classy display; it's something they could run for years without it ever looking dated and it looked to me, on television, like a mini Tony Bennett concert, so I was very delighted with it. They're just experimenting because this is not the season for mail order records—that comes around January.

RW: One theory of keeping yourself current is that you perform live in front of various audiences in different parts of the country. Do you participate in that?

Bennett: Yes. For years I've sung with all the big bands. For instance this January I'm going to do a thing for National Educational Television with Woody Herman called "Salute to Duke Ellington." I love Woody's new band. They're all young guys. There's not one guy over 25 and they play great music.

RW: They all read?

Bennett: Oh yes—they're from colleges like Denton University, and

Berkeley. And it's pretty incongruous to see guys with long hair and dressed in that fashion come out and play like Charlie Parker.

RW: Were you satisfied with the Lena Horne tour?

Bennett: That was very gratifying, because she's a perfectionist—and we met with great box office success wherever we played and critical acclaim in Chicago, Miami, New York. We broke all records at the Shubert Theatre, L.A. We played everywhere with her—in all the major cities. It was a great experience. And we're going to play December 26 to New Years at the Sahara Hotel in Las Vegas.

RW: Do you have any immediate plans to go into the studio with your company?

Bennett: I actually have four albums that I've finished already. When I left Columbia, luckily, I was smart enough and advised well enough to keep recording. And I have some very nice product. I have a Rodgers & Hart album with Ruby Braff.

RW: All Rodgers & Hart tunes?

Bennett: Twenty of them. Then I have another album I'm doing with Bill Evans, "The Songs of Kurt Weill." Then I did an album with the London Philharmonic Orchestra that I'm happy with. So I'm at least about four or five albums ahead of the production.

RW: Are you happy you don't have to rush back into the studio?

Bennett: Yes, because that's how a lot of records fail. This is one of the problems that a big company gets. They see an artist that's hot and they say, "They want more product, go in the studio and record." They actually kill their sales, because the care goes out of it.

RW: I know you're very, very popular in Latin America. Are you going to be distributing down there?

Bennett: Yes, Eventually we'll be setting up worldwide distributorships. We already have distributorships in Canada and Australia. And now the next will be Europe and on to South America. I was down in Rio about nine years ago, and we went to Buenos Aires, all those great cities—they're great music lovers down there. They love American performers. In fact, they love American performers everywhere in the world. They don't like our politics, but they go for our people. They like the carefree style that we have—the free approach. They love our style. They just love America. Like in Britain for instance—God, they love American performers. They consider it both very stylish and very comical at the same time. They have 2000 year old roots. We only have 200 year old roots. So they have some pretty good background. But they like our carefree way.

RW: Do you think middle-of-the-road artists are bigger overseas than here in America?

Bennett: No, I think they are about the same. The only difference is over here we're called artists and over there we are artistes. There's an "e" at the end of it—a little more respect in a sense. Like Rodney Dangerfield says, you know. You get a little more respect there. ☺

A Breather for Aretha



Caught back stage at Carnegie Hall where Aretha Franklin performed before two sell-out audiences who gave her standing ovations, are from left, Jerry Wexler, Aretha, and her personal manager Reverend Cecil Franklin.

Soul Truth (Continued from page 138)

"Theme From Mahogany" — Diana Ross; "Gladys Knight & The Pips — 2nd Anniversary" (lp).

Personal Pick: "The Boy's Doin' It" — Masekela.

Damon Harris' new group was named Impact.

Lamont Dozier signed with Warner Brothers, leaving ABC. Also leaving that company were the Four Tops.

Announcing the recent acquisition of Marcus Martin to handle local promotion in Philadelphia for Motown Records were Chappy Johnson, Paul Johnson and Bunky Sheppard.

The Sylvers, who left MGM (Pride), signed with Capitol Records.

E. Rodney Jones stepped down from being a full-time announcer with WVON-AM (Chicago) to being a full-time PD.

Picks of the Week: "Mind Is Hazy" — Chocolate Milk; "Better Believe It" — Brenton Wood; "Making Music" (lp) — Bill Withers.

Personal Pick: "Wake-Up" — Harold Melvin & The Blue Notes.

Nate McCalla reactivated Calla Records with Lonnie Youngblood.

Picks of the Week: "Winners And Losers" — Hamilton, Joe Frank and Reynolds; "When Your Love Is Gone" — Jackson Sisters; "Mahogany" (lp) — Diana Ross.

The Dells signed with Mercury Records.

NOVEMBER

Personal Pick: "I'm In Heaven" — Touch Of Class.

Being awarded his release from MGM Records was Johnny Bristol.

Ace Spectrum signed with Queens Booking Agency.

Picks of the Week: "You" — Freda Payne; "It's Too Late" — Johnny "Guitar" Watson; "Barry White's Greatest Hits" (lp).

Personal Pick: "Sing A Song" — Earth, Wind & Fire.

Spider Harrison turned in his resignation as treasurer of NATRA to the new executive secretary, Al Gee of WLIB-AM (New York).

Ron Mosely started with RCA as VP in charge of r&b a&r.

Silver Convention was picked up by the William Morris Agency for exclusive booking.

Picks of the Week: "Walk Away From Love" — David Ruffin; "Love Stealing" — Bobby Sheen; "Safety Zone" — Bobby Womack.

Personal Pick: "Funky Weekend" — Stylistics.

Stan Watson finished a package deal with Warner Brothers to distribute his Philly Groove label.

Picks of the Week: "I Got Over Love" — Major Harris; "Do It With Feeling" — Michael Zager's Moon Band featuring Peabo Bryson; "Track Of The Cat" (lp) — Dionne Warwick.

Personal Pick: "Nursery Rhymes (Part 1)" — Peoples Choice.

Dave Clark moved his expertise within the promotion sphere to the TK label.

The Miracles were asked to write material for Don Cornelius' Soul Train label

Picks of the Week: "Sagittarian Affair" — Ronnie McNeir; "I Want To Dance With You (Dance With Me)" — The Ritchie Family; "Wake-Up Everybody" (lp) — Harold Melvin & The Blue Notes.

Personal Pick: "Bad Luck" — The Atlanta Disco Band.

Delta Ashby moved her expertise to Motown Records.

Picks of the Week: "Inseperable" — Natalie Cole; "Hold Back The Night" — The Trammps; "Spinners Live" (lp).

DECEMBER

Personal Pick: "Thank You Baby (For Loving Me)" — Quickest Way Out.

This week we were in Philadelphia reviewing the

A Touching Moment



John Klemmer, in the Bay Area recently, stopped into KSAN-FM for an interview and talked about his recent appearance at San Francisco's The Great American Music Hall and the release of his new ABC album, "Touch." Pictured above from left are: Jack Ashton, ABC promotion man; John Klemmer; Don Wasley, ABC regional promotion man; Bonnie Simmons, KSAN program director; Cristy Marcus, KSAN music director; and Don Potozak, KSAN disc jockey.

show held at the Latin Casino by WMOT Productions. It was entitled 3M — Major Harris, Margie Joseph and Blue Magic performed with excellent professionalism.

Barry White was to produce Jermaine Jackson, the part of the J5 who did sign with Epic Records.

Picks of the Week: "Abyssinia Jones" — Edwin Starr; "Music Matic" — Brick; "Ronnie McNeir" (lp).

Larry Brown, Bernard Wilson and Jerry Cummings of Harold Melvin and the Blue Notes were replaced by Ebo, Black and Bell. It had been stated that Teddy Pendergrass was no longer with the group by ex-road manager Buddy Nolan; however, Pendergrass remains with the five member vocalists.

The O'Jays sustained the temporary loss of group member Will.

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The Dudes: 'Gotta Have Pop'

By ROBERTA SKOPP

■ NEW YORK—"We've been together exactly one year and four months," stated Dudes spokesman and guitarist/vocalist Bob Segarini while visiting **Record World** recently. The Columbia recording act is a homogenous five-man band, whose roots are rich in rock history, teaming California and Canadian elements. At the time of the interview the band was in the midst of what was described as "a mini east coast tour," having recently appeared at New York's Bottom Line.

"We all came from different bands," Segarini explained. "We met up in Montreal and had left our respective bands about a year before we formed The Dudes." Segarini and bassist/vocalist Bill "Kootch" Trochim met in a group called The Wackers. That band released three Elektra albums and gathered a large cult following in addition to drummer Wayne Cullen before disbanding. Up in Montreal, where the aforementioned threesome were now located, another band was in the throes of disintegration—Silver, which spawned David and Richie Henman. The two rockin' brothers had gained a great deal of notoriety from their prior band, April Wine, a group whose impact was



Pictured above, in front of the Record World offices, are, from left, Bob Segarini, Richard Henman and David Henman.

strongly felt in the Canadian marketplace. The group was rounded out with the addition of Brian Greenway, who had made a name for himself as the guitarist of Mashmakhan, another of Canada's top rock acts.

Now, with their first Columbia album out, titled "We're No Angels," the Dudes are off and running. "The first album is kind of a sampler of our different backgrounds," Segarini commented. The album shares songwriting credits among three group members, and three trade off lead vocals, as well. The disc was produced by the Columbia a&r staffer who signed them to the label,

Mark Spector. "We've been described as a street rock band and I guess that fits our sound best," Segarini continued. "We find also that we get the best reaction when people see us live."

Street Band With Taste

When questioned as the direction the fairly newly-formed sextet plans on taking, Segarini replied: "You don't really give yourself a direction. The media does that for you. As I said before, we've been referred to as a street band with taste and that seems to be what the audience likes so that's what we're going with. If everything goes the way we'd like it to go we'll go into the studio in January or February and have a new album out in May." Though the songs themselves have not as yet been selected, the title has—"Gotta Have Pop." And the Dudes will see to it that you do.

Rich Man's Woman



While in New York promoting her A&M album "Rich Man's Woman," and the single of the same name, Elkie Brooks was a guest on Scott Muni's English Hour. Pictured above at WNEW's studios are, from left: Pete Mollica, New York promotion; Elkie Brooks; Scott Muni; and A&M national FM director, Rich Totoian.

Brotherton Joins Time Ink, Inc.

■ MEMPHIS—Tim Riley of Time Ink, Inc., an independent promotion and advertising company based in Memphis, has announced that Ms. Janet Brotherton has joined Time Ink as account executive. Ms. Brotherton formerly was manager of advertising for Record Sales and Music Isle in Memphis.

Duties

Ms. Brotherton will administer the various music accounts and generate all radio and TV time buys for Time Ink in the Memphis, Nashville and Little Rock areas.

Wells-Guy Band Tours West Africa

■ CHICAGO—The Junior Wells-Buddy Guy Blues Band began an eight-week concert tour of West Africa on November 19, 1975. A cultural exchange program arranged through the U.S. Office of International Arts Affairs, the concert tour will take Wells, Guy, and their band to 18 West African nations, including Zaire, Liberia, The Ivory Coast, Ghana and Dahomey.

This is the first visit for Wells to West Africa, though he has previously toured East Africa.

Devonshire In Expansion

■ LOS ANGELES — Devonshire Sound, located at 10729 Magnolia Boulevard, North Hollywood, Ca. 91601, is planning to open new 24 track studios in March 1976. The expanded facilities will be designed and built by David K. Mancini, president of Devonshire Productions. The new studio represents the first step in a major expansion to be undertaken by Devonshire.

CLUB REVIEW

Phillips' Fever Pitch

■ NEW YORK — Mary Bracken Phillips, who had a week long engagement (4-10) at Trude Heller's, is an enthusiastic cabaret performer. Yet, her unbridled enthusiasm sometimes has a way of working against her. She opens her set, backed by a good five piece combo called the Melting Pot, with a blues shouting tune titled "Mean & Evil Woman" and is quite convincing in this role. She maintains this high level of intensity through the gospel-inspired "Tell Me How You Feel." Her next tune is a ballad "If I Had Your Love" and Ms. Phillips continues at a similar fever pitch, if not in volume, then in emotional involvement.

Ms. Phillips' best number of the evening was a heartfelt rendition of David Ackles' "Subway to the Country." She took the time and care to express the romantic bent of this lovely song about a child growing up in the artificial environment of the big city. More of this care is needed for her set in general because lyrics were often lost by her style of unrestrained singing. This is a pity because Mary Bracken Phillips does possess an essential quality for a successful club performer; she knows how to make personal contact with members of the audience and this was greatly appreciated by the crowd at Trude Heller's. Perhaps more work and experience will help Ms. Phillips round out her act so she can fulfill her potential. **Howard Newman**

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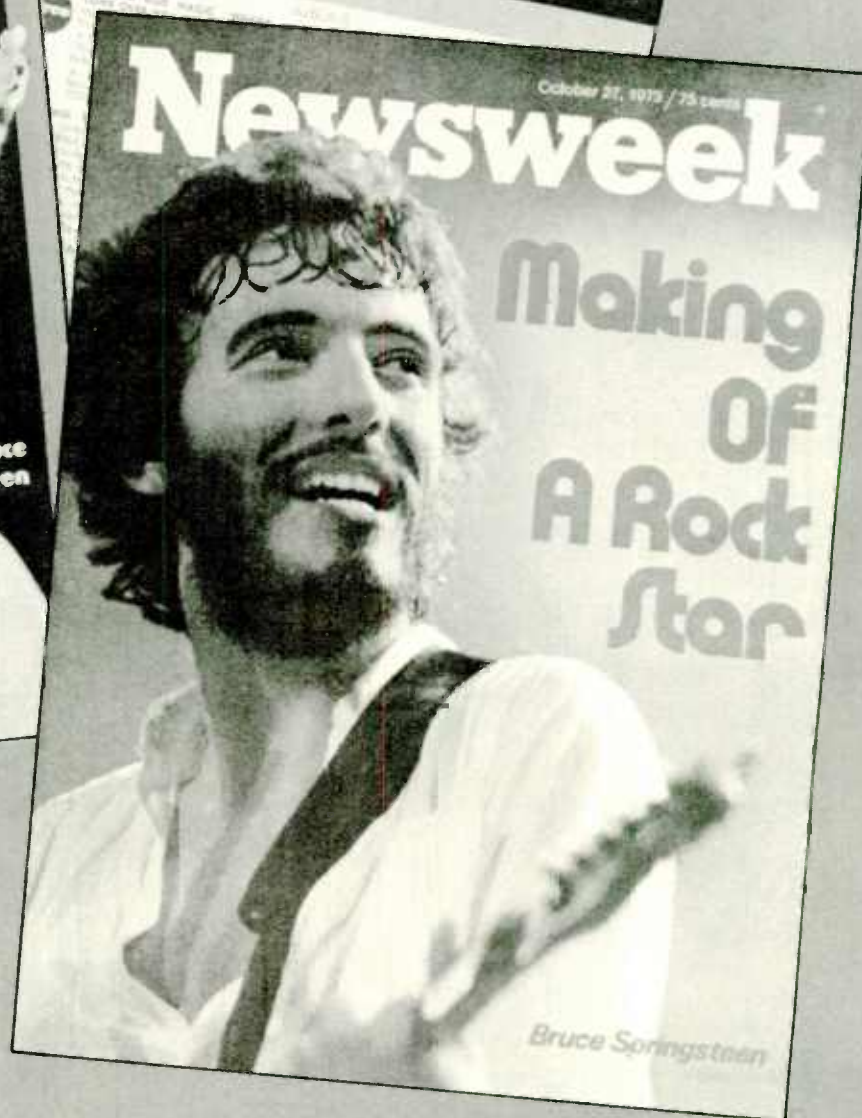
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JAPAN

コンフィデンス

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Major Japanese record companies have reported the sales results of the first half term of 1975 as follows:

Victor Musical Industries—Total sales were 12,000 million yen, 8.4 percent less than the same term of the previous year and 9.78 percent less than the previous term. The ratio of record to music-tape was 70 percent to 30 percent. The ratio of Japanese music to foreign was 60 percent to 40 percent.

Nippon Columbia—Total sales were 7,519 million yen, 2.45 percent more than the same term of the previous year and 1.55 percent less than the previous term. The ratio of record to music-tape was 75 percent to 25 percent. The ratio of Japanese music to foreign was 92 percent to 8 percent.

Toshiba EMI—Total sales were 9,475 million yen, 27.75 percent more than the same term of the previous year and 9.82 percent more than the previous term. The ratio of record to music-tape was 89 percent to 11 percent. The ratio of Japanese music to foreign was 45 percent to 55 percent.

King Records—Total sales were 6,954 million yen, 8.26 percent less than the same term of the previous year and 1.88 percent more than the previous term. The ratio of record to music-tape was 83 percent to 17 percent. The ratio of Japanese music to foreign was 44 percent to 56 percent.

Teichiku Records—Total sales were 4,415 million yen, 23.14 percent more than the same term of the previous year and 12.41 percent less than the previous term. The ratio of record to music-tape were 60 percent to 40 percent. The ratio of Japanese music to foreign was 78 percent to 22 percent.

Polydor K.K.—Total sales were 8,174 million yen, 36.87 percent more than the same term of the previous year and 0.59 percent less than the previous year. The ratio of record to music-tape was 83 percent to 17 percent. The ratio of Japanese music to foreign was 69 percent to 31 percent.

Crown Records—Total sales were 3,034 million yen, 51.93 percent more than the same term of the previous year and 11.85 percent more than the previous term. The ratio of record to music-tape was 80 percent to 20 percent.

Tokuma Musical Industries—Total sales were 2,246 million yen, 5.25 percent more than the same term of the previous year and 17.30 percent less than the previous term. The ratio of record to music-tape was 63 percent to 37 percent. The ratio of Japanese music to foreign was 93 percent to 7 percent.

CBS/Sony Records—Total sales were 9,498 million yen, 5.91 percent more than the same term of the previous year and 10.23 percent less than the previous term. The ratio of record to music-tape was 77 percent to 23 percent. The ratio of Japanese music to foreign was 47 percent to 53 percent.

Nippon Phonogram—Total sales were 3,654 million yen, 9.4 percent more than the same term of the previous year and 0.49 percent less than the previous term. The ratio of record to music-tape 87 percent to 13 percent. The ratio of Japanese music to foreign was 37 percent to 63 percent.

Canyon Records—Total sales were 1,560 million yen, 13.33 percent less than the same term of the previous year and 13.65 percent less than the previous term.

Toho Records—Total sales were 847 million yen, 1.03 percent more than the same term of the previous year and 8.73 percent less than the previous term. The ratio of Japanese music foreign was 66 percent to 34 percent.

Warner-Pioneer—Total sales were 4,080 million yen, 8.34 percent less than the same term of the previous year and 2.86 percent less than the previous term. The ratio of Japanese music to foreign was 47 percent to 53 percent.

Trio Records—Total sales were 450 million yen, 28.57 percent more than the same term of the previous year and 20.64 percent more than the previous term.

ENGLAND

By RON McCREIGHT

■ LONDON—The announcement of Capitol's clinching the WEA deal tops a highly successful year for the EMI group, which in 1975 also re-signed **Paul McCartney**, won the battle to represent **Elton John** and **Rocket** for several major territories, retained **Motown** on a licensing agreement, and launched **Target Records**, the label formed by two of Britain's most successful songwriter/producers during the past decade, **Tony Macaulay** and **Roger Greenaway**. Also a worthwhile investment is the EMI group's purchase of top international nightclub in London's West End—**The Talk Of The Town**.

The **Chrysalis Organisation** has closed their agency division, the area in which they commenced business during the late sixties. Since the company launched its own label which met with instant success via **Jethro Tull** it has concentrated increasingly on the record business and moved into publishing. Now former Chrysalis agency heads **Kenny Bell** and **Richard Cowley** have formed their own company, **Cowbell**, which will continue to handle all existing Chrysalis artists and will also retain the entire Chrysalis agency staff.

Former DJM protege, singer/composer **Phillip Goodhand Tait**, has been signed by Chrysalis for records and publishing through a deal with the artist's own company, **Spaniel Music**. **Arista** has also made a new signing, **Nova**, a British-based Italian rock band whose first album titled "Blink" is scheduled for January release.

EMI threw a "tour closing" party for chart-toppers **Queen** at the **Cunard International Hotel**. The tour launched **Queen's** now top selling "Night At The Opera" album and introduced new EMI band **Mr. Big**, who played as support. Guests at the party included several EMI overseas representatives who were flown in specially for the occasion, as well as **John Reid**, **Ringo Starr**, and **Lynsey De Paul**.

Warner Bros. made a strong bid for their share of the Christmas market with impressive marketing campaigns on albums by **The Everly Brothers** ("Walk Right Back With The Everly Brothers"), **Neil Young** ("Zuma"), **The Four Seasons** ("Who Loves You"), **America** ("History/America's Greatest Hits") and **Little Feat** ("The Last Record Album"). **Van Morrison** is in town to mix his L.A. recorded album made with the help of the **Crusaders**. Other recent visitors include **Larry Uttal**, riding high with current British hits by **Austin Roberts**, **Mud**, and **Jigsaw**, as well as top European publishers **Claude Pascal** (France) and **Volker Spielberg** (Intersong Germany).

CANADA

By LARRY LeBLANC



Columbia.

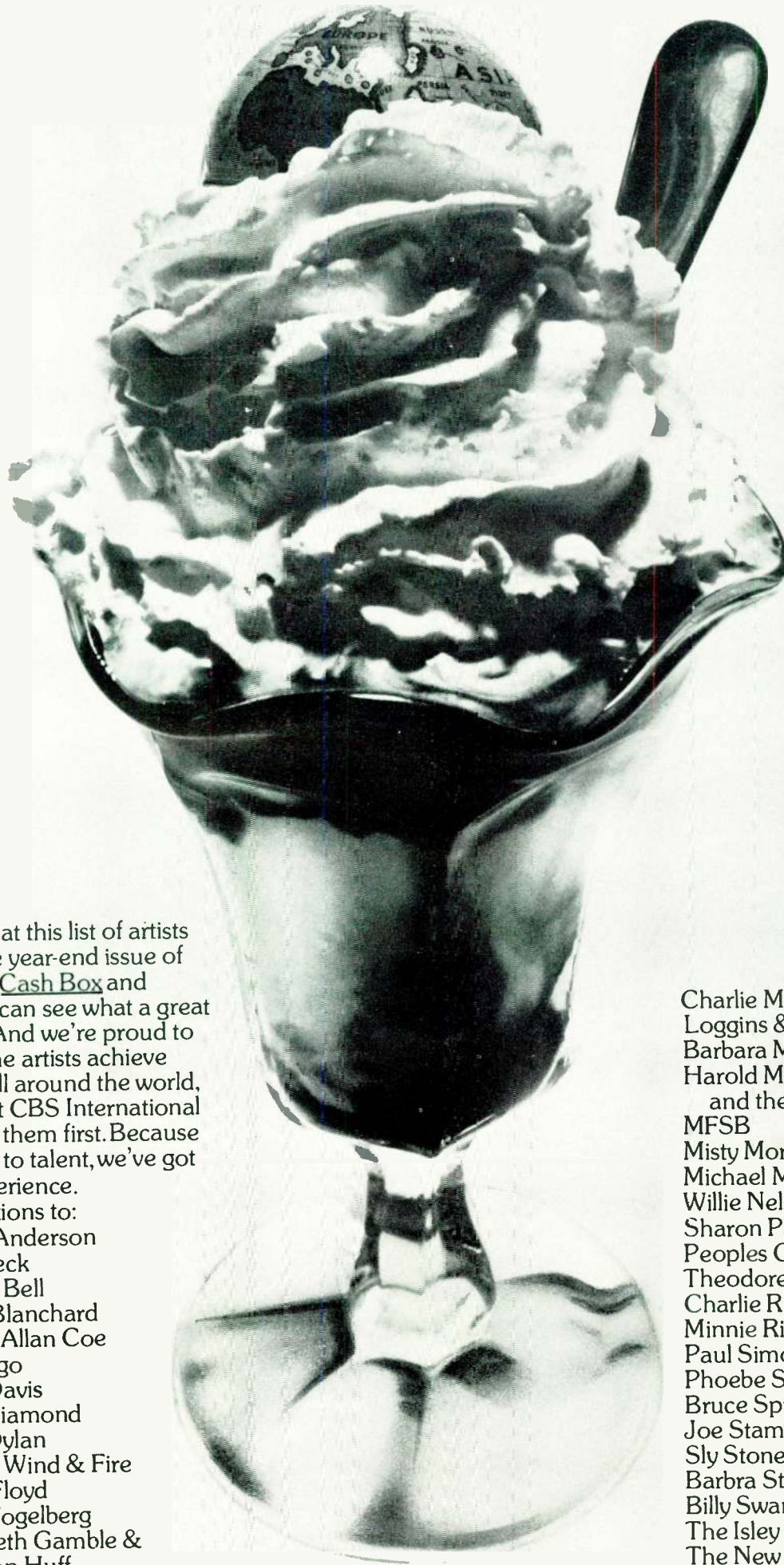
■ TORONTO—**Elton John** and **Bernie Taupin** have been in town for recording sessions for **Taupin** at **Sound Interchange**. **Elton** turned up for concerts by **Gino Vannelli** and **Roxy** at **Massey Hall** . . . Also spotted in the city has been **Paul McCartney**, apparently checking out some recording studios . . . **Burton Cummings** producing at 16-track **Road West** studio in **Winnipeg** for an lp in February. Still not known is the **Guess Who's** ex-leader label affiliation, which most people expect to be **RCA** or

Carroll Baker and **Jerry Palmer** have both been recording at **Woodland Studios** in **Nashville** for the **Gaiety** label. Producers for the sessions are **Don Grashney** and **Chuck Williams**. Single for **Carroll** is "One Night of Cheatin' Ain't Worth The Reapin'" and **Palmer's** single is "One Way Ticket To A Lady." Flip side of **Palmer's** disc also spotlights **Carroll** with the song "Are You Mine." Producer **Williams** is relocating from **Thunder Bay** to **Vancouver** this month.

Frank Mills is recording for the **Canadian Talent Library** which will be issued for **Attic Records** . . . **Rafael Fruhbeck de Burgos** has taken up a three year contract as the **Montreal Symphony Orchestra's** music director. The appointment gives **Montreal** by far the best-known and most recorded conductor currently working in any Canadian city.

(Continued on page 146)

What's good for America is good for the world.



As you look at this list of artists honored in the year-end issue of Record World, Cash Box and Billboard, you can see what a great year it's been. And we're proud to have helped the artists achieve their success all around the world, and proud that CBS International broke some of them first. Because when it comes to talent, we've got a world of experience.

Congratulations to:

Lynn Anderson
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David Allan Coe
Chicago
Mac Davis
Neil Diamond
Bob Dylan
Earth, Wind & Fire
Pink Floyd
Dan Fogelberg
Kenneth Gamble &
Leon Huff
Art Garfunkel
Herbie Hancock
David Houston
Janis Ian

Sonny James
George Jones &
Tammy Wynette
Kokomo

Kris Kristofferson &
Rita Coolidge
Labelle
Ramsey Lewis

Charlie McCoy
Loggins & Messina
Barbara Mandrell
Harold Melvin
and the Blue Notes
MFSB
Misty Morgan
Michael Murphey
Willie Nelson
Sharon Paige
Peoples Choice
Theodore Pendergrass
Charlie Rich
Minnie Riperton
Paul Simon
Phoebe Snow
Bruce Springsteen
Joe Stampley
Sly Stone
Barbra Streisand
Billy Swan
The Isley Brothers
The New Tony Williams
Lifetime
The O'Jays
The Three Degrees
David Wills

CBS Records International.

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GERMANY

By PAUL SIEGEL



■ BERLIN—There is a rock and roll renaissance in Germany! All over the map, in Frankfurt, in Berlin, in Munich, the dancers are knocking themselves out with the oldies of **Bill Haley**, **Elvis Presley** and **Little Richard**. Record companies like RCA, EMI-Electrola, Polydor, Philips (Phonogram), Bellaphon, Metronome and Ariola are getting great sales from the men who made rock and roll a sensation in the '50s. German couples are creating their own versions of rock dances for this revival. Topping the rock charts this Christmas season is "Jingle Bell Rock" with versions by **Brenda Lee** and **Bobby Helms**.

Hitting number one on the German national charts this week is "Wenn Du Denkst Du Denkst" ("When You Think You Are Thinking"). This recording by **Juliane Werding** was written by **Gabriel** and is on Hansa/Ariola Records. . . . **Glen Campbell** has a chart hit with "Rhinestone Cowboy" on Capitol/EMI-Electrola Records and no doubt will fly over to bolster his hit record. . . . **Lars Berghagu** has a hot single called "Caballero" on Polydor Records, produced by **Kurt Feltz**. . . . One of the fastest rising singles is "Lena (Steig in Den Sattel)" ("Mount Your Saddle") by EMI-Electrola duo **Adam & Eve**.

Telefunken (Teldec) has a brand new album, "Pick Up the Saxes," by **The Grand Funk Selection**. . . . Seems that saxophones are in style again as **Pete Tex**, with his "Golden Saxophone Hits" on BASF, is scoring. Classically speaking, RCA has a marvelous recording of **Arturo Toscanini** conducting **Dimitri Schostakovitch**.

Christmas in Germany will feature some great television shows, musically speaking. Prominent will be a new TV film by **Truck Branss** that will feature the **Mormon Tabernacle Choir** for a Christmas Eve broadcast. . . . **Dr. Joe Bamberger** of UFA Musikverlage and Discoton has acquired the music catalogue of Far Out Music and with it all the songs of the group **War** as well as songs by **Eric Burdon** and **Jimmy Witherspoon**. . . . **Harvey Schild**, journalist with Automatenmarkt and Musik-Informationen, is recording "Gen Nach Hause" ("Go Home") for Metronome Records. . . . Polydor a&r chief **Siggi Wagner** is happy with the signing of **David Carradine**, star of the popular television series "Kung Fu." Carradine is an accomplished musician and his album will be titled "Grasshopper". . . . Talented composer, arranger, conductor **Friedel Berlipp** is recording the string section of the **Cologne Symphony Orchestra** together with top musicians like **Hanns Wilfert**, **Joe Keuser** and **Jiggs Wigham** for his latest album, "From Germany With Love," on BASF Records. Now from Germany with love, a merry Christmas to all our readers around the world.

Canada

(Continued from page 144)

Montreal's former music director, **Franz-Paul Decker**, has become music adviser to the **Calgary Philharmonic**.

Black Creek has dropped management ties with Dixon-Propas firm. . . . **Jim Campbell** has become artist relations manager at WEA. . . . Capitol-EMI of Canada has hired **Karen Ball** to head the label's publicity department, also staffed with **Mike Docker**. . . . Former **Everyday People** singer **Pam Marsh** has been cutting demos at Sound City with **Andy Melzner** producing. . . . **Rick (The Hock) Walsh** is back singing with the **Downchild Blues Band** after being bounced from the band three years ago by his brother—guitarist **Donny**. . . . RCA preparing to release a new **Mercey Brothers** lp made up of the 'best' of their material on Columbia and RCA.

Sylvia Tyson set to record Dec. 20 at Thunder Sound with husband **Ian** producing. Sylvia is putting together her own band and hopes to be on the boards as early as mid-January. Back-up musicians will likely be recruited from the **Great Speckled Bird**, which backed up Ian's recent tour of the Maritimes. One of the highlights of Ian's stage show is a rendition of the **Stringband's** infamous "Dief The Chief."

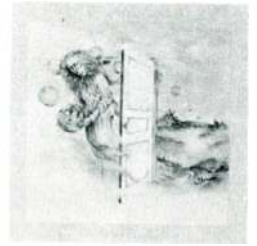
Prime contenders for an FM radio license to serve the Toronto area are Shoreacres Broadcasting, CFGM-AM (owned by IWC Communications) and lawyer **Peter Steinmetz** (on behalf of a group including **Bill Ballard**, **Peter Larsen**, **William Cluff**, **David Wolinsky**, **Myron Wolfe** and **Mike Cohl**). Shoreacres is advocating an all-news format while the other two strong contenders are pushing formats geared to "progressive rock."

Import Albums

VOYAGE OF THE ACOLYTE

STEVE HACKETT—Charisma CAS 1111

The first solo outing to emerge from Genesis comes by way of the group's guitarist. Genesis' music has always been a group contribution without singling out individual components. Here, it seems that Hackett's influence has been a major one, owing to the similarity of song structure and lyrical references.



LIVE AT LEEDS

JOHN MARTYN—Island ILPS 9343

Martyn has established a devout cult following in this country through his occasional live appearances and the release of an lp about once a year. This limited edition recording was engineered and is distributed by Martyn personally. He maintains a folk groove that borders on jazz during brisk echoed improvisations.



STRUNG UP

SWEET—RCA LPL 2 5107

Actually two very distinct lps, this album shows Sweet to be both a progressive and volatile stage group and a band capable of great commercial pop songs in the studio. The studio sides are a compilation of hits including "Ballroom Blitz" and "Fox On The Run." On stage you'll hear "Hellraiser" and "Done Me Wrong Alright."



SHANGHAI

Warner Bros. K 56093

About 15 years ago, the most influential rocker in the U.K. was Johnny Kidd. His group, the Pirates, was led by swashbuckling guitarist Mick Green. Here, Green makes a comeback with a group firmly entrenched in the Norman Whitfield sound of soul. Uncompromisingly solid r&b tracks are: "Heard It," "Keep the Faith," and "Loose As A Goose."



B THE MAGPIE

PEKKA POHJOLA—Virgin V 2036

Pekka Pohjola, formerly the bassist with Wigwam, is joined by a group of excellent Finnish musicians on his first solo lp. The album, which is totally instrumental, tells the story of a day in the life of a magpie. It's an adventurous piece of music with an expansive array of textures and tone colors that hold it all together.



THIRD LIGHT

DECAMERON—Transatlantic TRA 304

Known primarily for their traditional folk stylings, Decameron's third album shows the group has broadened its scope. Producer Tom Allom (the Strawbs) is responsible for molding their sound to touch on more progressive elements than in past outings on "Rock and Roll Away," "Wide As The Years," and "Journey's End."




TOWARD THE SUN

DRUID—EMI 3081

The first place winners of an amateur band contest two years ago, Druid landed a recording contract with EMI. The resultant album shows the quartet covering and crossing the progressive boundaries of groups like Yes, Genesis and King Crimson via dulcet harmonies and unorthodox time signatures.



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R&B—ALBUMS:

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#1 K.C. & The Sunshine Band
Top New Instrumental Combination
#1 Sunshine Band

R&B—SINGLES:

Top R&B Record—(Single Artist)
#1 "Rockin' Chair"—Gwen McCrae
Top R&B Record—(Group)
#1 "Get Down Tonight"—K.C. & The Sunshine Band
Top Female Vocalist
#1 Gwen McCrae
Top Male Vocal Group
#1 K.C. & The Sunshine Band
Top New Male Group
#1 K.C. & The Sunshine Band
Top New Featured Vocalist (Male)
#1 K.C.
Top New Instrumental Combination
#1 Sunshine Band

RCA Records International

Record World en Argentina

By JORGE MONTES

■ **Palito Ortega**, que no quiere abandonar el cetro aunque desde atrás vengan degollando 400 nuevos cantantes más jóvenes, partirá para España con el fin de animar un espectacular de TV con motivo de las fiestas de fin de año que en la Madre Patria adquieren una solemnidad religiosa bastante perdida ya en muchos países de América Latina. Luego de su regreso se abocará a la preparación de su primera película como director, un largo metraje de contenido infantil que dedicará a los niños, bastante dejados de lado en los planes cinematográficos de los cineastas locales.

Sandro, también volcado por completo al hermoso chiche del cine, continúa con el rodaje de un nuevo film, junto a **Susana Gimenez**, la acutal esposa de **Carlos Monzón**, el campeón mundial de boxeo. Además prepara su primer LP. para la nueva grabadora en que milita, es decir RCA.

Julio Iglesias pasó por Buenos Aires en alas de su "Corazón, Corazón" y batio records de

boletería en materia de recaudaciones. Llenó por completo todas las salas donde se presentó. El simpático gallego no podía creer lo que estaba ocurriendo. Y el asunto tiene su lógica. El acento hispánico siempre gustó por estos lares, pese al snobismo de ciertos sectores contra la cultura española (al fin de cuenta base de toda la cultura americana de habla castellana), y en este caso, resguardada por una voz de legítimo acento varonil, tanto en la expresión como en el comportamiento escénico, la cosa se agigantó en forma asombrosa, borrando — sin presiones promocionales — todas las visitas anteriores. De esa manera Number One y Number Two, los empresarios cubrieron las pérdidas que le ocasionó contratación de **Toquinho** y el **Quarteto em Cy**.

Nicola di Bari "el feo que canta lindo," el hombre que parece arrancando de un anti-heroe del binomio De Sica-Zavattini (¿recuerdan el Toto de "Milagro en

(Continued on page 150)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En carta que enviara **Amauri Daumas**, Secretario General de la OTI (Organización de Televisoras Iberoamericanas) a **Victor Blanco Labra**, quien asistió representando a la Cámara Nacional de la Radio y Televisión al Seminario Regional para América Latina y el Caribe, que hubo de celebrarse recientemente en México, se informó que la OTI reconoce oficialmente el Dedecho de Autor, y se aplicará en más de 15 países de Latinoamérica donde funcionan televisoras afiliadas a la organización . . . Lanzó **Hispavox** en España a **Los Marismenños** en "Pares o Nones" y "Ni Blanco ni Negro" en lo que han dado en llamar "flamenco soul." Los arreglos de **Eddy Guerin** y el guitarrista **Carlos Villa** han logrado una mezcla que posiblemente logre impacto . . . Al mismo tiempo, lanzó **Hispavox** a **Raphael** en "Con el sol de la mañana" y "El Gondolero," que formarán parte del repertorio del nuevo larga duración que saldrá próximamente al mercado con canciones de **Maria Ostiz**, **Pino Publiese** y letras de **Noroña**, **Ferrer** y **León**. "El Gondolero" es de la autoría de **Armando Manzanero** y **Bebu Silvetti** . . . Codiscos está preparando un long playing de **Luis Gabriel**, después de su éxito con "Para tí Colombia." **Ralph Mercado** y **Ray Aviles** presentarán en el Beacon Theater dos Conciertos Latinos

en el Día de Navidad. Uno de ellos que se celebrará a las 6 de la tarde y el otro a las 10. Se titulara "Primer Festival Neoyorkino de Bomba y Plena" presentando a **Willie Colon**, **Mon Rivera**, **Grupo Folklorico y Experimental** y **Los Pleneros** de la 110. Entre los artistas invitados figuran **Yomo Toro**, **Kako**, **Chocolate** y **Cortijo** y su **Combo**. Actuarán como Maestros de Ceremonia **Paquito Navarro** y **Polito Vega** . . . Triunfa el intérprete y compositor brasileño **Jorge Ben** en México. Entre sus éxitos de gran impacto figuran los grandes vendedores internacionales "País Tropical,"

"Llueve Lluvia" y "Más que nada" . . . Fué reelegida **Consuelo Velazquez**, como Presidente de la Sociedad de Autores y Compositores de México . . . **Carlos Gómez Barrera** reconsideró su renuncia como Director General de la Sociedad de Autores y Compositores (S.A.C.M.) ante el llamado de sus compañeros de funciones. **Miguel Pous** resultó electo como Secretario de la Asociación . . . **Aldo Legui** nos envía noticias desde



Luis Gabriel

Japón relacionadas con el impulso que está logrando la música de Fania en ese área así como las **Quenas Andinas** . . . Musical Records ha puesto a la venta en Estados Unidos la grabación de **Mario Eduardo** titulada "Libre y Solitario." Entre los temas se destacan "El Barrilito," (Vejvoda J.-Timm)

"¿Y Sabes por que?" (Pony-J. Lopez R) y "Eso Quisiera" (Juan Gabriel). CBS lanzó en Colombia un nuevo larga duración de **Billy Pontoni** bajo la dirección artística de **H. Vesga**. Entre los temas "Hoy Serás Mía," (Manuello) "Borra," (Ary Barroso) "Dime que Pasó (V. Manuel García) y "Por Amarte Tanto" (Gyentino Hiparco) . . .

Montuno Records acaba de firmar al grupo **Saoco**, de quienes acaban de lanzar al mercado un sencillo con "Yo no como Camaron" . . . Montuno, etiqueta de **Al Santiago**, también anuncia el lanzamiento de **Eric Matos**, discípulo de **Willie Colon**, **Javier Vazquez** y **Pete Rodríguez**. El sencillo lleva como número promocional a "Invitando a Los Soneros" . . . Se presentará el día 19 de Diciembre

en el Town Hall de Nueva York, el espectáculo "A Spectrum of Latin Music" con **Eddie Palmieri**, **Ricardo Marrero** y el grupo de **Bobby**

(Continued on page 150)

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Albums

Argentina

By JORGE MONTES

1. **CORAZO CORAZON**
JULIO IGLESIAS—CBS
2. **PATO C. ESPECIAL**
VARIOS—RCA
3. **CANTATA CRIOLLA**
L. LANDRISCINA—Phonogram
4. **RELAYER**
YES—Music Hall
5. **ESTO ES EL CAMAME VOL. II**
VARIOS—Music Hall
6. **LOS CABALLEROS DEL REY ARTURO**
R. MAKEMON—Odeon
7. **EN TU PIEL LOS MH POSITIVOS**
VARIOS—Music Hall
8. **EL PUEBLO Y SUS VOCES**
LOS VISCONTI—Phonogram
9. **PLATO FUERTE**
BEE GEES—Phonogram
10. **TIEMPO DE AMOR**
F. PAPPETTI—Music Hall

Miami

By OSCAR GUTIERREZ

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **MI BARCA**
EMILIO JOSE—AL Records
3. **EL AMOR**
JULIO IGLESIAS—Alhambra
4. **DIME (FEELINGS)**
SOPHY—Velvet
5. **RUMBA TRES**
RUMBA TRES—AL Records
6. **SE QUE ME ENGANASTE UN DIA**
DANNY DANIEL—Miami
7. **A TI MUJER**
JUAN CAMACHO—Audio Latino
8. **COMO ES EL**
ROBERTO LEDESMA—Musart
9. **TIEMPO Y DESTIEMPO**
MARCO A. MUNIZ—Arcano
10. **ALABAO**
CONJUNTO UNIVERSAL—Velvet

Record World en Brasil

By OLAVO A. BIANCO

■ **Sarita Montiel** (Columbia/Copacabana) fué recibida con mucha amplitud y cariño por el público en Sao Paulo. Después de terminar sus actuaciones en Brasilia, Recife y Salvador, se quedó por una semana en Rio de Janeiro para descansar. Su presentación en la cadena Tupi de Televisión (Club dos Artistas) fué una de las mejores de los últimos tiempos.

Carlos Ramírez acaba de volver al Brasil, y según él, "para vivir en Brasil." Al presentarse en televisión, Ramírez describió su nuevo álbum, grabado aquí y cantó algunas de las músicas, dentro de las cuales se destacaba "Dime."

Carlos Lombardi (Beverly) volvió de Buenos Aires a tiempo para presentarse en los mismos shows de **Sarita Montiel**, donde presentó sus tangos secundado por su grupo. Durante los días que pasó en Argentina, Lombardi se presentó en televisión y visitó muchos de sus amigos en la radio porteña.

Sin confirmación, se habla de la presentación en Enero de **Barry White** (20th Century). Sinceramente, no lo creemos, pues Enero es época de vacaciones para todos los estudiantes.

Otra con la cual concordamos, principalmente en estos momentos: **André Midani** (Phonogram), dice que el futuro de la música brasileña está en el "rock."

Clara Nunes (EMI) una de las más importantes cantantes de samba del Brasil, con "booking" arreglado para el mes de Febrero en Francia. (Via Brasil, en Paris).

Ya en presentación en Canecao (Rio de Janeiro) el nuevo show de **Roberto Carlos**. Parte de la opinión de la prensa es favorable y destaca la calidad del show. Pero

hay otra parte a la cual no le gustan las palabras del texto, considerando que no caben a un artista a quien siempre se le procura mantener la imagen de "bien comportado," considerándose que las palabras dichas por él en el show sonaban como llenas de doble significación y muy fuertes.

El nuevo álbum de **Nelson Ned** (Copacabana) grabado en estudios de España está sensacional. Creemos que el "pequeño gigante" podrá repetir sus éxitos con "Feliz Cumpleaños" por la fuerza que tienen algunas de las canciones.

La cantante invitada para el baile de Carnival Brasileño, que todos los años se celebra en el Waldorf Astoria de Nueva York, es **Elza Soares** (Tapcar) . . . Como uno de los responsables, al lado de **Tomás Fundora** y otros amigos, por el éxito de **Morris Albert**, primero en la América del Norte y después en Eupropa (donde **Fernando Moreno**, corresponsal de **Record World** en España también nos apoyó mucho) quiero agradecer a todos (sin olvidar a **Emilio Garcia III**) los que contribuyeron para que "Feelings" ("Dime") fuera éxito en el mundo entero. Primero, éxito latino, después en Inglés. La música que tiene más de 180 versiones en todo el mundo. Agradezco también la labor de todos los periodistas brasileños y en el mundo, que siempre dieron demostraciones de cariño y firme creencia en la posibilidad enorme, que al pasar del tiempo se convirtió en realidad. Gracias a **Big Boy**, cuyos comentarios nos estimulan en la lucha. Quien sabe si algún día también tendremos que agradecer de nuevo la labor de grandes amigos . . . ¡y quizás sea por el samba!

(Continued on page 150)

Singles

Argentina

By JORGE MONTES

1. **VOLVERE**
D. VERDAGUER—Music Hall
2. **MELINA**
CAMILO SESTO—RCA
3. **Y TE VAS**
JOSE L. PERALES—Microphon
4. **GENERACION**
A. SYSTEM—Music Hall
5. **CORAZON CORAZON**
JULIO IGLESIAS—CBS
6. **ROMPAN TODO**
LO SCHAKERS—Odeon
7. **EMMANUELLE**
J. SALVADOR—Disfal
8. **BABY**
EL TIGRE—RCA
9. **CUANDO QUIERAS, DONDE QUIERAS**
DYANGO—Odeon
10. **EN EL CIELO SIEMPRE HAY LUGAR PARA DOS**
LOS LINCES—RCA

San Antonio, Texas

By KCOR (S. GARZA)

1. **VESTIDO MOJADO**
OCTAVIO—Musart
2. **NO TOQUEN YA**
FREDDY FENDER—C.C.
3. **SI TE VAS**
ALEJANDRA—Musart
4. **SI ME QUIERAS UN POQUITO**
TIRSO PAIZ—Musart
5. **CUANDO MAS TE QUERIA**
LOS BABY'S—Peerless
6. **LLUEVE SOBRE MOJADO**
CAMILO SESTO—Pronto
7. **QUE SACRIFICIO**
CHELO—Musart
8. **POR CULTA TUYA**
KING CLAVE—Orfeon
9. **TE QUIERO AMOR**
JUANELLO—Caytronics
10. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino

Guatemala

By RADIO INTERNACIONAL

1. **BUSCA EL AMOR EN UN CAFE**
DANIEL—Dila
2. **LA PALOMA BLANCA**
COMPANI X—Dicesa
3. **SUFRO TU AUSENCIA**
CESAR—Dila
4. **PORQUE YA NO ME QUIERES**
PAOLA—Fonica
5. **NO HAGAS DANO A NADIE**
ANTOLIN—Dideca
6. **AY QUE HERMOSO ES**
EL GRECO—Dila
7. **CUIDADO AMOR**
JULIO IGLESIAS—Dideca
8. **Y TE VAS**
JOSE LUIS PERALES—Dideca
9. **MI RUEGO**
DANY—Fonica
10. **NO SE SI VOLVERA**
LOS JOAO Y PASQUALE—Dideca

New York

By EMILIO GARCIA

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

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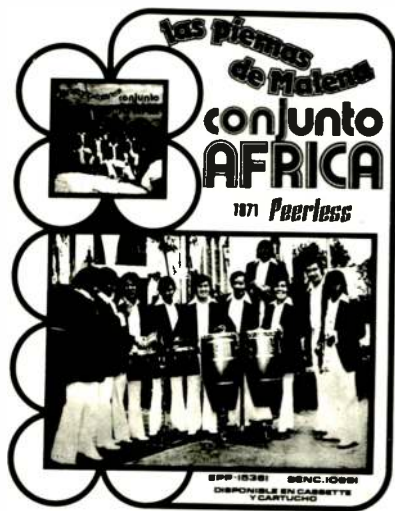
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Nuestro Rincon (Continued from page 148)

Paunetto, en una presentación de Nancy Rodriguez . . . Columbia lanzó un sencillo de su nueva voz **María Helena** con "Hombre de otra mujer" y "Así es el Amor." Con arreglos de J. J. Almela y en producción de M. de la Calva, **María Helena** interpreta magistralmente estas dos de sus composiciones . . . Muy bueno el "álbum," "Memories" en interpretación de **Jimmy Edward**, que Guerra Company acaba de lanzar al mercado en San Antonio, Texas. La grabación se ha efectuado en Inglés y Español con muy comerciales arreglos . . . RCA acaba de sacar en México un long playing de la muy emotiva voz y gran inspiración autoral de **Rafi Monclova**, compositor e interprete puertorriqueño, descubierto por **Marco Antonio Muñoz**. Entre los hermosos números de este talentoso compositor figuran "A dondequiera" grabada por **Marco Antonio Muñoz** y "Lo más Hermoso de la Vida" grabada por **Imelda Miller**. La grabación de Rafi merece atención especial por buena . . . Y ahora, paso a reciprocarme mensajes navideños recibidos de: **Mario Pizzurno**, RCA Argentina, **Frank Cardona**, Programador de KKIO, Santa Barbara, California, **Augusto Sarria** de Iemspa, Perú, **Enrique e Irene Lebendiger** de Fermata, Brasil, **Pedro Knight** y **Celia Cruz**, **Rosenda Bernal**, **Los Diablos**, **Toño Zamora**, **La Constitución** de J. Gonzalez, **Apocalipsis**, **Mazacote** y **La Nueva Revelación** de Discos Latin International, **José Angel García** de Discos Latin Int., Miami Records Dist. Corp., **Luis Vidal**, **Luis Calvo Gana** y **Raúl Matas** de Hispavox, España, **Gabriel Franke** de RCA Argentina, **Provi García** de Peer Southern, **Ernesto R. Duarte**, RCA Española, **Raul Bejarano** de CBS de Mexico, **Agustín Hernández**, **Carlos García** de Miami Tapes Inc., **Hialeah Gardens**, Fla., **Roberto Antonio**, **Pepe García**, Musica Latina de Los Angeles, **Alberto Salinas** de Peer Southern, **Los Hermanos Rigual**, **Aldo Legui**, **Gloria Alvarez Cortes** de Fonodiscos, Venezuela, **Woody A. Garcia** y **Marta**, Radio WSOL, Tampa, Fla., **Jorge Beillard**, **Arturo Saiz** de West Side Sound Dist., New York, **Oswaldo Venzor**, Orfeon Records, Los Angeles, **Ray Rivera** de Bacardi Publications, **Charles F. McDonald** y **Leo H. Lozano** de Cayre Industries, Texas, **Alhambra Records** de Puerto Rico, **Alberto Guevara** de KOMY Radio, **Watsonville**, Calif., **Sergio M. Capablanca** de WCMQ Radio, Miami, Fla. y **Morris Albert** . . . Y ahora . . . ¡Hasta la próxima!

In a letter signed by **Amari Duamas**, general secretary of OTI (Organization of Iberoamerican TV channels) and addressed to **Victor Blanco Labra**, National Chamber of Radio and Television of Mexico, it was officially mentioned that OTI will recognize the Author's Rights. It means that all TV channel members of the association will pay royalties on every song they present in their programs. The letter was read by **Blanco Labra** at the Author's Rights Symposium that took place in Mexico several weeks ago . . . Hispavox released in Spain a single by **Los Marismenos** containing "Rares o Nones" and "Ni Blanco ni Negro." They are calling this blend of rhythms "Flamenco Soul" and it seems that it could make it. It is a very good idea. Also on Hispavox, a new single by the famous **Raphael**, containing "El Gondolero" b/w "Con el sol de la mañana." His new album will contain songs by **Maria Ostiz**, **Pino Puebliese**, **Noroña**, **Ferrer**, **Leon**, **Armando Manzanero** and **Bebu Silveti** . . . Codiscos is working on an lp in Colombia by **Luis Gabriel**, who smashed recently with "Para Tí Colombia" . . . **Ralph Mercado** and **Ray Aviles** will present two major Latin Concerts at the Beacon Theater on Christmas Day in New York. Called "Primer Festival Newyorkino de Bomba y Plena," it will star **Willie Colon**,
(Continued on page 151)



En Brasil

(Continued from page 149)

Lindomar Castilho (RCA) prepara una larga jira para el próximo año que cubrirá toda América Latina . . . **Elizeth Cardoso** (Copacabana) con magnífico "show" en Rio de Janiero ("Vivara") . . . Invitados para una conversación de cuyo tema resalta el combate a la piratería, han sido dos líderes de la lucha. el abogado y director de la Asociación Brasileña de Productores de Fonogramas, **José Carlos Muller Chaves** (Phonogram) y el presidente de Som Industria y Comercio S.A., **Adiel Macedo de Calvalho**.



LATIN AMERICAN ALBUM PICKS



¡ALABAO!

CONJUNTO UNIVERSAL—Velvet LPV 1505

El Conjunto Universal de Miami brinda aquí un excelente contenido de música de salsa en extremoailable. Muy buena mezcla de **Carlos García**. "Nadie Más que tú" (**Manuel Casanova**), "Invitación a los Soneros" (**P. Godines**), "Siguelo ahí" (**Pepito López**) y "Dime" (**Feelings**) (**Albert-Fundora**).

■ Conjunto Universal from Miami offers an outstanding salsa production. Tropical and danceable sound. Good mixing by **Carlos García**. "Dime" (**Feelings**) (**Albert-Fundora**), "Jaraneando" (**Sergio Rivero**), "Champolón" (**D.R.**) and "El Pollo" (**D.R.**).



SOBRAN LAS PALABRAS

FERNANDO DE MADARIAGA—Arcano DKL1-3313

Fernando de Madariaga ha vendido fuerte internacionalmente su "Adios, Hoy sobran las Palabras" (**Ch. Leroy-R.S. Mochulske**) aquí incluida. Bellos arreglos e interpretación. "Un Amor sin Mañana" (**Leroy-Mochulske**), "Mis Ojos Mienten" (**Leroy-Mochulske**), "Una Sonrisa, una lagrima" (**Leroy-Mochulske**) y "Sueñas que Estás con El" (**Leroy-Mochulske**).

■ **Fernando de Madariaga** from Argentina is a smash all over Latin America with "Adios, hoy sobran las palabras" included in this package. Also "Puede ser esta noche" (**Leroy-Mochulske**), "Dame de tu amor la ilusión" (**F. de Madariaga-P. Germán**) and "Mis Ojos Mienten" (**Leroy-Mochulske**).



SABOR MODERNO

JIMMY URBINA Y SU ORQUESTA REVOLUCION 70—International INT 901

Con arreglos de **Ray Santos**, **Wilson Torres**, **Elias Lopez** y **José Rivera Cepeda**, **Jimmy Urbina** y su Orquesta Revolucion 70 hacen mover los pies en esta salsa boricua. Excelente mezcla y corte. "Nadie de mi Lado" (**Wilson Torres**), "Malambo" (**D.R.**), "Nicolasa" (**Johnny Cotto**) y "El sabio" (**Tito Rodríguez**).

■ With arrangements by **Ray Santos**, **Wilson Torres**, **Elias Lopez** and **José Rivera Cepeda**, **Jimmy Urbina** and his Orchestra Revolucion 70 render Puerto Rican salsa that moves one to dance. Superb mixing! "El Cuini tiene Bandera" (**D.R.**), "Merengue a Borinquen" (**J. Cotto**), "Quizás Mañana" (**T. Alejandro**) and "Donde están los Cueros" (**J. Cotto**).



LOS JOAO

Musart EDM 1668

Los Joao logran muy bien sonido. Grupo con fuerte protección internacional. Se lucen en "Chiquilla" (**Ray Girado**), "Lagrimas de Cocodrilo" (**King Clave**), "Como Agua Clara" (**King Clave**) y "Cuando te duela el Corazón" (**S. Esquivel**).

■ **Los Joao** achieve an outstanding international sound that could make it big all over. Superb in "Chiquilla," "Vuelve Hermano" (**O. Jimenez-M. Tottis**) and "Como Agua Clara" (**King Clave**).

En Argentina (Continued from page 148)

Milan?), estuvo tres días en el país y dejó un espectacular grabado para la televisión que puede ser su sepultura; porque una cosa es oír a un cantante y otra cosa es verlo, cuando, como en el caso de **Nicola di Bari**, la Diosa Natura se tomó franco la noche que lo despachó a virir entre los terraqueos.

Este mes se dio juego de visitas y por eso también estuvo por estas latitudes el señor **Jerry Masucci**, presidente de Fania Records de EE.UU. Se supone que su viaje se debió a problemas vinculados con el disco y en especial a la marcha de sus ediciones entre el

(Continued on page 151)

Celebration Label (Continued from page 3)

some 10 years ago—we have worked with Quality Records as our Canadian distributor; and to this day, they handle all of the Buddah product for that territory. Now, we have the opportunity to reciprocate by distributing their product here.

"This is obviously a direction

En Argentina

(Continued from page 150)

público argentino. Pero otros observadores hicieron notar que Don Jerry, en lugar de visitar empresarios y disquerías, se pasó gran parte del tiempo en las canchas de tennis del Sheraton y del Law Tennis Club aprendiendo la técnica de los profesionales porteños. Es justo, porque ahora que nuestro fabuloso Vilas ha puesto al tenis criollo en la cumbre mundial, la raqueta pasó aquí a ser más usada que el facón en tiempos de los gauchos. Además, según cuenta sus amigos, Jerry recibió un "aliento" especial en cada de sus actuaciones en sets locales.

about which we have been thinking for a long while," said Struth "and we are convinced that the timing is right to proceed. There has been an increasing impact being made by Canadian artists on the U.S. market in recent years and we feel there is certainly room for our own label to become established."

Celebration Records operations in the U.S. will be handled primarily by Drew Nugent, who is national promotion director for Quality Records. Based in New York City, Nugent will be traveling around the country, also handling some a&r responsibilities for the company.

Coming to Quality from a promotional background at Capitol and Capricorn Records, Nugent will now be reporting directly to Bob Morten, director of a&r and international relations for Quality in Canada.

Assisting Nugent in the U.S. operation is Ettie Biegel, who was previously with London Records as administrative assistant for promotion and singles sales.

Nuestro Rincon (Continued from page 150)

Mon Rivera, Grupo Folklorico y Experimental and Los Pleneros de la 110. Guest stars will be **Como Toro, Kako and Chocolate.** Special guest star is **Cortijo y su Combo.** Masters of ceremonies will be **Paquito Navarro and Polito Vega.** The groups will feature Bomba and Plena, two traditional Puerto Rican rhythms, and will be accompanied by dancers demonstrating these authentic folk dances. Show times are 6 and 10 p.m. . . . **Jorge Ben,** famous singer and composer from Brazil, was a success in Mexico. The talented Brazilian composer is the author of such winning themes such as "Más que Nada," "País Tropical" and "Llueve Lluvia" . . . **Consuelo Velazquez** was reelected as president of the Mexican Author's and Composer Association (SACM). **Carlos Gomez Barrera** reconsidered his resignation as general director and stayed in his post, as per the request of his fellow members. **Miguel Pous** was elected as secretary of the Association . . . **Aldo Leguá** has informed me from Japan of the growing popularity of the music released by Fania and the South American Quenas Andinas . . . Musical Records released in the States an album by **Mario Eduardo,** released by Musart in Mexico. The album is entitled "Libre y Solitario."

CBS released in Colombia a new album by **Billy Pontoni** under the musical direction of **H. Vesga.** Among the themes are "Hoy Será Mía," "Borra" and "Dime que Pasó" . . . Montuno Records, one of the hottest companies in the disco market, have signed **Saoco,** a modern New York Conjunto with a Cuban sound, a combination that captures "The Sound of Latin New York." **Saoco's** new single, "Yo no como Camaron," soon to be released, could be a real "smoker." Also on Montuno, the new talent, **Eric Matos,** alumnus of **Willie Colon,** **Javier Vasquez** and **Pete Rodriguez,** is on his own with a hot new single called "Invitando a Los Soneros" . . .

Nancy Rodriguez is presenting "A Spectrum of Latin Music at Town Hall" on Dec. 19 at 7:30 and 11:30 p.m. with **Eddie Palmieri, Ricardo Marrero** and the **Group Bobby Paunetto** . . . Columbia released in Spain a single by their new female voice, **Maria Helena,** with "Hombre de otra Mujer" b/w "Así es el amor," arranged by **J. J. Almela** and produced by **M. de la Calva** . . . Guerra Company released an excellent album in San Antonio, Texas, entitled "Memories" by **Jimmy Edward.** The album is quite nice, presenting a very commercial repertoire in English and Spanish . . . RCA released in Mexico an lp by Puerto Rican singer and composer **Rafí Monclova,** whose songs "A Dondequiera" and "Lo Mas Hermoso de la Vida" were previously successfully recorded by **Marco Antonio Muñoz** and **Imelda Miller.** Arrangements are good and his performance deserves the best of luck. **Marco Antonio Muñoz** discovered this talent while performing in Puerto Rico . . . And now, I deeply appreciate all Christmas Cards received from all the good friends mentioned at the end of my Spanish column . . . And that's it!

Three Degrees Report International Success

■ NEW YORK—Philadelphia Intl. recording artists The Three Degrees held a press luncheon here (15) in conjunction with the release of their new album "The Three Degrees Live," to discuss their return to the United States after a long and successful foreign tour.

The tour took the Philadelphia-based group to Holland, Belgium, the United Kingdom, Japan and South Africa. In South Africa the group hosted The Three Degrees International Celebrity Tennis Tournament, a major event considering the apartheid policies of that nation. Group manager Richard Barrett announced that The Three Degrees were invited

back to perform in South Africa but added, "we will only play multi-racial shows. That was part of the deal." During the visit to Japan the group taped a 45 minute television show, which they say will be the first foreign act special on NHK, the Japanese government owned broadcasting network.

Bicentennial Tour

Barrett also announced increased U.S. exposure for Valerie Holiday, Fayette Pinkney and Sheila Ferguson (The Three Degrees) with an American tour being planned for late summer and early fall 1976, "to coincide with the bicentennial celebration."



Pictured at their press luncheon at The Hemisphere Club atop The Time-Life Building in New York City are The Three Degrees and their manager Richard Barrett.

Year of the Superstar

(Continued from page 3)

ers (Mercury), Linda Ronstadt (Asylum), Wings (Capitol), Jefferson Starship (Grunt), Bruce Springsteen (Columbia) and Pink Floyd (Columbia) each held on to the top position for one week.

A look at the artists holding down the top position on The Singles Chart reflects this situation. Elton John was again the number one seller with four different singles, "Lucy In The Sky With Diamonds," "Philadelphia Freedom," "Someone Saved My Life Tonight" and "Island Girl," holding down the top spot for a total of nine weeks.

Other superstar artists holding down the top spot for more than one week on the RW listings were John Denver, Wings, and the Bee Gees (RSO) while Stevie Wonder (Tamla), the Carpenters (A&M), the Ohio Players, America (Reprise) and Frankie Valli (Private Stock) were some of the established acts registering for one week each.

A number of artists broke nationally on The Singles Chart in

1975 and established themselves through consistent sales patterns. Of these, the Captain & Tenille (A&M), the Sunshine Band (TK) and David Bowie (RCA) scored with more than one single while AWB (Atlantic), Labelle (Epic), Minnie Riperton (Epic), Freddy Fender (ABC), Van McCoy (Avco), Silver Convention (Midland International) and the Bay City Rollers (Arista) had one each.

Chart Spurts

A number of records on the RW charts experienced more than one chart life after attaining the top position. Elton John's "Captain Fantastic and the Brown Dirt Cowboy" and the Eagles' "One Of These Nights" were number one in three separate chart spurts while "Elton John's Greatest Hits," Olivia Newton-John's "Have You Never Been Mellow" and the Isley Brothers' "The Heat Is On" each assumed the top spot for a second time, pointing to the strength of the superstar acts who reigned supreme in 1975.

Ted Nugent Gets Over the Fence

By ELIOT SEKULER

■ SAN FRANCISCO—That Detroit occupies a unique position in rock & roll geography has been documented voluminously in almost every publication with even a passing interest in pop music and related phenomena. The fevered pitch of the early Motown machine, which left a lasting imprint on all contemporary music is probably the most celebrated of that city's output. But other scenes, dating back from the classic boogie-woogie of Jimmy Reed and digressing in later years to Mitch Ryder and the Detroit Wheels, created a rock tradition for that bleak town that parallels the stature of Chicago as it relates to the urban blues and New Orleans' role as the birthplace of early jazz. Detroit was and still remains a natural spawning ground for all that is cathartic in rock & roll; if hard rock is essentially "mean street" music, well, Detroit is said to have some of the meanest streets in the country. To boot, the Cobras and GTOs that California worshipped in the sixties Chuck Berry's overworked Ford, even Don McLean's Chevy was assembled by nameless faces on a stifling Detroit assembly line. It's enough to make the most timid of souls shout in frustration, and shouting is the key to Detroit's music.

The late sixties brought another wave of Detroit rock & rollers to the fore; we had the apocalyptic MC-5, the self-consuming Iggy Pop, Bob Seger, and of course, Suzi Quatro to consider and read about. It was unmistakably Detroit stuff, with provocatively nihilistic overtones and a kind of overwhelming fury that forced some reaction usually either dramatically positive or nauseously negative, but it precluded a neutral stance. And somewhere in the middle of it all were the Amboy Dukes, a Detroit meat-and-potatoes heavy metal outfit that was legendary on its home turf and highly successful in surrounding regions which grew to include such more distant locales as the southeast and the fringes of the midwest. The Amboy Dukes underwent the usual merry-go-round of personnel changes in the course of touring constantly and recording some twelve albums for a variety of labels. But the mainstay of the group and the man who gave the Amboy Dukes its personality was, without question, Ted Nugent, now signed as a solo artist on Epic, which recently released his debut album for the label.

Nugent, who had gained a measure of notoriety through a series of fairly well-publicized "guitar battles" a few years ago as well as through coverage of his

eccentric culinary habits, speaks enthusiastically of the new lp. In fact, he speaks enthusiastically about just about anything, once he gets going, and Nugent requires little in the way of provocation. In summing up his new approach to recording, he was succinct: "I used to rape; now I like a little foreplay. It's the same atoms but now it's just less in bomb-form, it's more harnessed."

If you hadn't been familiar with Nugent's previous lps—he's recorded twelve in all—you might not employ the adjective "harnessed" in describing the Nugent lp. It's high volume, unapologetically heavy music, built more for speed than for comfort. And if Nugent has any criticism of the Epic album, it's just that it wasn't quite heavy enough. "That album just barely snuck over the fence," he said. The next one is gonna have far more presence. It's like the last chord in a song I did earlier, "The Shapes of Things to Come." And with that, Nugent strained to reproduce a sound that was midway between that of a howitzer firing and the bellow of a horny bull. "That chord just went right through you," he observed — "and that's what you gotta do."

Nugent's new band is hard-pressed to keep up with the boss—Lord knows any sane person would be hard-pressed to keep up with Nugent—but probably constitute the most polished Nugent outfit yet to be assembled. With the exception of bass player Rob Grange, most of them are relative newcomers to Nugent's ranks. "I'm always listening and watching everywhere," said Nugent. "I keep my eyes open for players all

the time cause y'know, if I want to get mellow, I fall asleep. And when I see somebody who can just play, and play and play—who's kicking ass above and beyond the call of duty, then I recruit them. Because the hardest thing with a band or with any business, probably, is to find people who really want to do it. We don't make a lot of money—not yet, anyway—and ya gotta really like what you're doing."

Stevenson To Produce 'Adios Amigo' Album

■ LOS ANGELES—Mickey Stevenson, in agreement with London Records, Atlas Films and Brut Productions, will produce an lp from the soundtrack of "Adios Amigo," a new film set in the 1870s starring Fred Williamson and Richard Pryor.

The score by Lucci de Jesus ties together a series of vignettes in this comic action film which depicts the adventures of two Black freed men in the New Mexico territory just after the Civil War.

Three songs from the album will be tagged as singles: "Adios Amigo" and "I Can Make It (With Love)" have lyrics by Mickey Stevenson, who is noted for hits by Martha Reeves and The Vandellas and John Nash. A third single from the film, "Never Turn Your Back On A Friend," carries the lyrics of Arthur Hamilton of "Taste of Honey" fame. All three songs are sung by the Infernal Machine.

London will release the lp to coincide with the "Adios Amigo" Christmas premiere.

Low Rider Far Out



Shown in front of Far Out Productions' Los Angeles offices are members of United Artists soul-pop group War, admiring Far Out employee Raven's new Low Rider motorcycle. Looking at the camera in various stages of amusement are (from left) Far Out's Bruce Garfield and Steve Gold; War's Lonnie Jordan; Raven on her cycle; War's Harold Brown; and Far Out's Jerry Goldstein, War's producer. Raven recently completed a role in a Russ Meyer film; "Low Rider" is the name of War's recent UA single.

Zulema Debut



RCA Records artist Zulema made her west coast debut recently in a critically acclaimed performance at the Total Experience in Los Angeles. Ms. Z is shown here with a backstage visitor, Olympic "400" champ John Carlos, currently involved in community affairs work in California.

Gospel Radio Meet Sets 'Mixer' Plans

■ NASHVILLE—A gospel "mixer" will precede the 1976 Gospel Radio Seminar scheduled for Nashville's Airport Hilton Hotel on May 14-15, according to Neil Newton, chairman of the event.

Newton said the mixer is planned for Thursday night, May 13 so that gospel broadcasters coming to Nashville can get better acquainted with Music City people involved in the gospel music industry. He said everyone involved in some phase of the gospel music industry would be invited to attend the mixer, adding that there would be no charge for this event.

The seminar starts on Friday with workshop sessions throughout the day and continuing with sessions on various phases of gospel radio during the day Saturday. A closing banquet Saturday night is to feature three or four new gospel acts, Newton said.

Newton said registration fee for the fourth annual seminar is \$30 for the broadcast media and \$50 for others in the gospel music industry.

Additional information and registration blanks may be obtained by writing Gospel Radio Seminar, P.O. Box 912, Nashville, Tenn. 37202. The seminar is sponsored by the Gospel Music Association.

Sutton-Miller Adds 2 Distributors

■ LOS ANGELES — David Knight, marketing manager of Sutton-Miller Ltd., parent company of Sound Bird and Shadybrook Records, has announced the affiliation with Action Record & Tape Distributors in Cleveland, Ohio, and Hot Line Record Distributors in Memphis, Tennessee.

Supremes Score with Old and New Tunes

■ ROCHESTER — The Town and Country Dinner Theater, December 9-13 was the stage where the Supremes let loose with their revamped and successfully revitalized act, having embarked on their first national touring in over a year. With fresh conceptual choreography from Geoffrey Holder, the Tony Award-winning director of Broadway's "The Wiz," and a movement into some strong new musical directions, re-affirms the trio's trademark for vocal excitement.

Message Music

Mary Wilson, Cindy Birdsong and Sherrie Payne opened with a medley of "We've Only Just Begun," "Tonight," "The Way We Were" and "Maybe This Time," each in title and message making a statement about the Supremes, who've been a headlining performing group for 15 years.

A medley of gold from the '60s, including "Someday We'll Be Together," "You Keep Me Hangin' On," "Love Child" and "Where Did Our Love Go" go through a perfect transition into a richer sound for the '70s; retaining those elements that still make them great, while the pacing and tempo receive refreshing new arrangements.

Uniqueness Accentuated

On the highest note, the present act sets forth a new definition for the stylings of the Supremes. What once was a three-part harmony of girls whose identities melted into each other, is now more visually and vocally a triad of individuals whose uniqueness is at last more accentuated than lost.

One clever segment of the show features the voice of Holder as "The Motown Genie" who grants each of the girls the opportunity to enact their fantasies. Cindy sparkles as Marilyn Monroe, finally demonstrating comic and vocal abilities. Sherrie gets down into the blues as Bessie Smith, and Mary is "magnifique" in three-foot plumes as Josephine Baker. The skit succeeds in its revealing three different talents who are special alone, and blend beautifully together.

Effective Material

The audience clawed the tablecloths at a sexy, supreme conduction of "Body Heat" from the Quincy Jones songbook. This sultry rendition is prime demonstration of more effective material selection for the Supremes: taking definitive moves into areas of jazz, or their own up-tempo "This Is Why I Believe" rather than clogging the show with too many M-O-R selections that tend to slow the activity down.

Growth & Direction

There were a few moments of slack that a bit of tighter pacing and staging could have helped flow, but for the most part, everything is moving and growing in the right directions. The spotlight on recent release "He's My Man" brought due attention, yet a live rendition of a smash single is just what is needed to top off the show. It's obviously only a matter of time for the right record, and the recording studios are on the immediate agenda.

"Yes Virginia, there are Supremes; and supreme they are!"

Mark Bego

Transfer Time



Coinciding with their recent two-week homecoming engagement in New York City at the Waldorf-Astoria, Atlantic recording group Manhattan Transfer christened the newly-revamped Atlantic Recording Studios with sessions for their upcoming second album for the label, expected out in early-'76. The sessions, produced by Richard Perry and engineered by Gene Paul and Lew Hahn, represent the first recordings done in Atlantic's "new" Studio A. Shown during a break in the sessions at the studio are, from left: Gene Paul, Manhattan Transfer's Alan Paul and musical director Ira Newborn, studio manager Dave Teig, Richard Perry, Manhattan Transfer's Tim Hauser, and Lew Hahn.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A DAMN GOOD COUNTRY SONG Jerry Kennedy (Combine, BMI)	74	ME AND OLD C.B. E. Jimmy Key & Jack J. Key (Newkeys, BMI)	15
AMAZING GRACE USED TO BE HER FAVORITE SONG Barry Burton (Fourth Floor, ASCAP)	26	MEET ME LATER Jim Vienneau (Jibodi, BMI)	91
ANOTHER NEON NIGHT Larry Butler (Birchfield, BMI)	85	MOTEL AND MEMORIES Bill Browder & Jack Gilmer (Offjack, BMI)	76
A ROSE BY ANY OTHER NAME Chips Moman (Pocketful of Tunes, BMI)	80	MY BABY'S GONE Walter Haynes (Central, BMI)	73
BE HONEST WITH ME No producer listed (Western Milene, ASCAP)	97	NOW EVERYBODY KNOWS Chet Atkins (Central Songs, BMI)	79
BLACKBIRD Chip Taylor (Blackwood/ Back Road, BMI)	57	OH LONESOME ME Jim Messina (Acuff-Rose, BMI)	90
BROKEN LADY Fred Foster (First Generation, BMI)	87	OVERNIGHT SENSATION Eddie Kilroy (Hall-Clement, BMI)	13
BUMP BOUNCE BOOGIE Tommy Allsup (Asleep at the Wheel/Black Coffee, BMI)	69	PARADISE Glenn Sutton (Cotillion/ Sour Grapes, BMI)	40
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	3	PLEDGING MY LOVE Jim Vienneau (Lion/ Wemar, BMI)	30
CHATTANOOGA CHOO CHOO Joe Bob's Nashville Sound Co. (Leo Feist, ASCAP)	100	PIECES OF MY LIFE Prod. not listed (Danor, BMI)	58
COUNTRY BOY Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	7	QUEEN OF TEMPTATION Jim Foglesong (Sawgrass, BMI)	88
COWBOYS AND DADDY'S Bill Rice & Bobby Bare (Wilber/Martin Cooper, ASCAP)	48	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI)	39
DANCE HER BY ME (ONE MORE TIME) Jerry Kennedy (LeBill, BMI)	37	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP)	89
DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Jerry Crutchfield (Onhisown, BMI)	43	SAY I DO Larry Gordon (Dayspring, BMI)	33
DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Ray Pennington (Showbiz, BMI)	86	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	9
EASY AS PIE Ron Chancey (Chappell & Co., ASCAP)	6	SHADOWS OF MY MIND Bob Ferguson (Hermitage, BMI)	63
FEEL AGAIN Jerry Kennedy (Cherry Tree, SESAC)	60	SHE DESERVES MY VERY BEST Charlie Rich & Sy Rosenberg (Shelmer-Poe/ Unichappell, BMI)	53
FEELINGS Jack D. Johnson (Fermata Intl. Melodies, ASCAP)	99	SHE'S HELPING ME GET OVER YOU Norro Wilson (Al Gallico/Algee, BMI)	68
FIRE AND RAIN Felton Jarvis (Blackwood/ Country Road, BMI)	28	SHE'S JUST AN OLD LOVE TURNED MEMORY Glen Keener (Chess, ASCAP)	62
FLAT NATURAL BORN GOOD TIMIN' MAN Roy Dea (Forrest Hills, BMI)	32	SINCE I FELL FOR YOU Billy Sherrill (Warner Bros., ASCAP)	70
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	46	SILVER WINGS AND GOLDEN RINGS Larry Butler (Almo/Peso, ASCAP)	19
FREE TO BE Don Gant (Milene, ASCAP)	67	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	24
FROM WOMAN TO WOMAN Ricci Mareno (Ricci Mareno, SESAC)	22	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Johnny Morris (Al Cartee/ Ensign, BMI)	36
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Garon, Willie Nelson, BMI)	72	SOMEBODY LOVES YOU Allen Reynolds (Jack, BMI)	38
GREENER THAN THE GRASS Billy Sherrill (Window, BMI)	20	SOMETIMES I TALK IN MY SLEEP A.V. Mittelstadt (Milene, ASCAP)	17
HANK WILLIAMS, YOU WROTE MY LIFE Ray Baker (Acuff-Rose, BMI)	65	SOMETIMES Mickey Gilley & Johnny Lee (Grand Prize, BMI)	92
HUCKLEBERRY PIE Jim Malloy (DevDave, BMI)	83	SOMETIMES Owen Bradley (Stallion, BMI)	25
I DON'T THINK I'LL EVER (GET OVER YOU) Wesley Rose (Acuff-Rose, BMI)	84	STANDING ROOM ONLY Tom Collins (Sunbury, ASCAP)	75
IF I CAN MAKE IT (THROUGH THE MORNIN') Tony Douglas (Cochise, BMI)	82	STONED AT THE JUKEBOX Dick Glasser (Bocephus, BMI)	21
I LIKE BEER Jerry Kennedy (Hallnote, BMI)	54	SUNDAY SUNRISE Tom Catalano (Screen Gems-Columbia/Sweet Glory, BMI)	93
I'LL BE YOUR SAN ANTONIO ROSE Roy Dea (Sunbury, ASCAP)	31	TEXAS 1947 Charlie Bragg (Sunbury, ASCAP)	34
I'LL TAKE IT Mary Reeves & Bud Logan (Screen Gems-Columbia, BMI)	55	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI)	2
I'M SORRY CHARLIE Twitty Bird Prod. (Twitty Bird, BMI)	59	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY Shelby S. Singleton, Jr. (Brandywine, ASCAP)	49
IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN Fuzzy Owen (Shade Tree, BMI)	41	THE HAPPINESS OF HAVING YOU Jerry Bradley (Contention, SESAC)	29
IT'S THE BIBLE AGAINST THE BOTTLE Nelson Larkin & Dick Heard (A-Gee-Jay & Blue Moon, ASCAP)	98	THE MAN ON PAGE 602 D. Corey & B. Fischer (Georgene, BMI)	16
JADED LOVER Michael Brovsky (Toad Hall, BMI)	71	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	64
JASON'S FARM (Toad Hall, BMI)	10	THE WOMAN ON MY MIND Norro Wilson (Algee & Al Gallico, BMI)	35
JUST IN CASE Tom Collins & Jack D. Johnson (Pi-Gem, BMI)	4	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Owen Bradley (Blue Moon, ASCAP)	18
LAST OF THE OUTLAWS Eddie Kilroy (Tree, BMI)	47	TODAY I STARTED LOVING YOU AGAIN Jim Malloy (Bluebook, BMI)	56
LET IT SHINE John Farrar (Window, BMI)	27	UNCLE HIRAM AND THE HOMEMADE BEER Larry Butler (Tree, BMI)	78
LONGHAIRED REDNECK Ron Bledsoe (Window/Lotsa Music, BMI)	94	WARM SIDE OF YOU Steve Stone (Hartline, BMI)	5
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) Jim Vienneau (Sawgrass, BMI)	14	WE USED TO Porter Wagoner (Owepar, BMI)	44
LOVESICK BLUES Bob Montgomery (Mills, ASCAP)	81	WESTERN MAN Norro Wilson (Al Gallico, BMI)	51
LOVE LIFTED ME Larry Butler (John T. Benson, ASCAP)	61	WHAT WILL THE NEW YEAR BRING Stan Silver (Prima Donna, BMI)	77
LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI)	11	WHEN THE TINGLE BECOMES A CHILL Owen Bradley (Wilderness, BMI)	8
LOVE WAS Pete Drake (Beechwood/ Window, BMI)	45	WHERE LOVE BEGINS Russ Reeder & Bob Webster (Blue Echo, ASCAP)	1
LUST AFFAIR Dick Heard (Blue Moon, ASCAP)	52	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE Ricci Mareno (Bandshell, BMI)	96
LYIN' EYES Bill Szymczyk (Benchmark/ Kicking Bear, ASCAP)	12	WHO WANTS A SLIGHTLY USED WOMAN Audie Ashworth (Boyce & Powers/ Adventure, ASCAP)	66
MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Chuck Haines & Patsy Bruce (Tree/Sugarplum, BMI)	23	WOMAN, WOMAN Dick Glaser (Ensign, BMI)	42
		YOU AND ME Bill Rice (Danor, BMI)	95
		YOU RING MY BELL Ray Griff & Lee Hazen (Blue Echo, ASCAP)	50

CBS To Relocate

■ NASHVILLE—CBS will reportedly move their marketing, sales, promotion and publicity offices from their location at 804 16th Ave. S. to the Four Star Building at 900 71st Ave. S. Remaining in the CBS building will be producer Billy Sherrill, vice president of Nashville operations Ron Bledsoe, Norm Anderson, Jerry Parkins and the engineering staff.

The move, with a tentative target date of February, comes after a long search by CBS for additional office space. The possibilities of adding onto the existing structure and leasing the Capitol building, where Capitol Records and **Record World** are currently located, were explored and proved unfeasible at this time.

Included in the move will be Epic's national country promotion director Roy Wunsch, Columbia's national promotion director Joe Casey, artist development coordinator Gene Ferguson, publicity manager Mary Ann McCready and their assistants and secretaries. Also in the 4 Star Building will be Tony Martell, recently hired by CBS to direct their country marketing effort, who is currently commuting between New York and Nashville and will assume a full time position in Nashville in January.

Chic Norcross Injured

■ WACO, TEXAS — Chic Norcross, wife of Word Records executive and GMA president Marvin Norcross, was seriously injured in an automobile accident on Sunday, December 14 when a car driven by a young boy hit her car, causing lacerations of the face to Mrs. Norcross from flying glass. Although Mrs. Norcross did not receive any broken bones, she is in serious condition at Providence Hospital, Waco, Texas. Reportedly, one youth died and others are in serious condition.

Five Radio Stations Honored by CMA

■ NASHVILLE—The Country Music Association has recognized five radio stations for their outstanding promotions of "October Is Country Music Month" at the local level.

First place was awarded to WCMS (Norfolk, Virginia). A tie for second place found KBUL (Wichita, Kansas) and WJIL (Jacksonville, Illinois) sharing the honors. WAXX/WEAU-FM placed third. WKDA (Nashville, Tennessee) captured the Special Merit Citation—an honor introduced into the competition in 1975.

Winners were selected by a panel of judges on the basis of programs, contests, jingles, print media ads, store and business displays, billboards and other comprehensive promotions as by the stations to call attention to "October Is Country Music Month."

NASHVILLE REPORT

By RED O'DONNELL



■ Elvis Presley will spend part of the holidays checking songs for an album he plans to record in January. It'll be his first studio work in more than a year. **Felton Jarvis**, his in-residence producer, will direct the sessions. (Site is very top-secret, of course.) Nashville musicians will play background . . . Another Elvis item: his plane is named "Lisa Marie" for his seven-year-old daughter. The craft compares favorably to President Ford's Air Force One . . . Also another Jarvis item:

He's producing **Tommy Roe** (remember his million-selling "Sheila"?) who recently signed with Monument.

Sonny James' Christmas gift to his wife **Doris**: a Cadillac! However, Sonny didn't break with his traditional conservatism. It's a used car.

Burt Reynolds, here to tape the **Jerry Reed** TV show and discuss recording with **Reed**, **Bobby Goldsboro** and **Buddy Killen**, was asked for a progress report on his long play romance with **Dinah Shore**. Reynolds grinned and replied: "I know it sounds rather silly for a man who will be 40 next February to say, but we're no longer going steady—however we are still dating."

RCA recording singer-pianist **Gary Stewart** shopped and shopped
(Continued on page 157)

GMA Board Meets in New Orleans



The Gospel Music Association board is pictured at their December 2 board meeting in New Orleans, Louisiana. Pictured from left: (first row) Marvin Norcross, Don Butler, Brock Speer, W. F. Myers; (second row) Eddie Benson, Shirley Enoch, John T. Benson III, Lou Hildreth, Norman Odum, Steve Speer, Hal Spencer; (third row) Denna Hilley, Luous Sisk, Diane Hooper, Aaron Brown, Norma Boyd, Emily Bradshaw, Sharon Peck, Charlie Monk, Mary Hillyard; (fourth row) Helen Maxon, RW VP John Sturdivant, Larry Orrell, Joel Hemphill, R. David Ludwick, Windy Johnson; (fifth row) Jim Black, Connor Hall, Wayne Christian, Eric Aucoin; (sixth row) Rex Nelson, Maurice LeFevre, David Benware, Gordon Jensen; (seventh row) Wendy Bagwell, J. D. Davis, David Mead.


WB Promotes Dennis


■ LOS ANGELES — Lou Dennis, Warner Bros. director of tape operations and national singles sales manager, has been given added responsibilities in the country music area, according to Ed Rosenblatt, Warner Bros. vice president and director of sales and promotion.

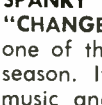
Dennis is currently working a number of Warner Bros. singles in the country field including "Paloma Blanca" by the George Baker Selection, "Light of the Stable" by Emmylou Harris, Chip Taylor's "Circle of Tears" and "A Rose By Any Other Name" by Ronnie Milsap. In addition, he will be coordinating marketing efforts on forthcoming album releases.

Dennis has been with Warner Bros. since 1967 and previously served as eastern regional sales manager for the company. Prior to his joining Warner Bros., Dennis headed Smash / Fontana Records.

COUNTRY PICKS OF THE WEEK

SINGLE  **WILLIE NELSON, "REMEMBER ME"** (4 Star, BMI). Willie follows "Blue Eyes Crying In The Rain" with another number from the "Red Headed Stranger" album that's equally as strong. An old country favorite, written by T. Texas Tyler, it will be the vehicle for Willie to race up the charts once again. Columbia 3-10275.

SLEEPER  **BOBBY G. RICE, "PICK ME UP ON YOUR WAY DOWN"** (Tree, BMI). Bobby G. gives this classic, penned by Harlan Howard, a super country treatment with twin fiddles and a strong western swing feel. Good songs are always hits—and this will prove the point as it easily gathers radio airplay and requests. Pick it up! GRT GRT-036.

ALBUM  **SPANKY AND OUR GANG, "CHANGE."** This has got to be one of the finest albums of this season. It's chock full of great music and has across-the-board appeal. While not a straight "country" album, it will fit perfectly in country programming. Great cuts on "L.A. Freeway," "Standing Room Only," "I Won't Brand You" and a future classic, "I Wish We'd All Been Ready." Epic PE 33580.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Linda Ronstadt has enjoyed considerable success in the country, and her latest offering is her best yet! Teaming with the superb Emmylou Harris, "The Sweetest Gift" turns out to be the greatest present listeners will get on the airwaves! WPLO has already jumped on it — look out!

The Statler Brothers come with a blockbuster from their "Holy Bible" lps — "How Great Thou Art" is going great at WWOK, WMC, WUNI, KIKK, WBAM and KSOP; "Noah Found Grace" is the choice in Kansas City.

T. G. Sheppard's "Motel and Memories" is a consistent follow-up to his string of hits!

Melba Montgomery puts a great sound into "Love Was The Wind" and it's blowing strong at KBOX, WSLR, KPIK and WCMS.

Newcomer Katy Moffatt does the great "I Can Almost See Houston From Here" on her first Columbia release; already added at KLAQ, KCKN and KSOP.

Sarah Johns' rendition of the Morris Albert hit, "Feelings," is showing well in Jackson, San Antonio and Kansas City.

Both Joe Stampley entries are doing well; Epic's "She's Helping Me Get Over You" is already well established, while ABC Dot's "You Make Life Easy" is making good inroads at WHOO, WPLO, WMC and KSOP.

Instrumentalist Maury Finney is getting a good reception to "Maiden's Prayer" at KRMD, while his "San Antonio Stroll" gets the nod at WSLR.

Glen Smith's "Honky Tonkin'" on the new Everlovin' label is showing good response in the midwest. Pulled from her latest lp, Sammi Smith's "My Window Faces The South" is a mover at WIRE, WKDA, KFDI and KKYX.

"Phantom 309" continues to enjoy a new revival for Red Sovine! Renewed interest is strong at WWOK, WUNI, WIL, KLAC, WEET and KFDI. Jamie Kaye's "Hold On Tight" is spinning at KTOW and KGFX.

SURE SHOTS

Jessi Colter — "It's Mornin'"
Willie Nelson — "Remember Me"
Freddy Fender — "Wild Side of Life"

LEFT FIELDERS

David Allan Coe — "Longhaired Redneck"
Ronnie Prophet — "Shine On"
Susan Raye — "Honey Toast and Sunshine"

AREA ACTION

Jim & Mary Dane — "Waltz Across Texas" (KKYX)
Gary Sergeants — "Foolish Pleasure" (KSOP, WCMS)
Molly Bee — "I Don't Want to Live in the Dark Anymore" (KTOW)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFDI, Wichita
KGFX, Pierre
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAC, Los Angeles
KLAQ, Denver
KPIK, Colorado Springs

KRMD, Shreveport
KSMN, Mason City
KSOP, Salt Lake City
KTOW, Tulsa
WAXU, Lexington
WBAM, Montgomery
WCMS, Norfolk
WEET, Richmond
WENO, Nashville
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville

WIRE, Indianapolis
WITL, Lansing
WJJD, Chicago
WJQS, Jackson
WKDA, Nashville
WMC, Memphis
WMNI, Columbus
WMOP, Ocala
WPLO, Atlanta
WSLR, Akron
WSUN, St. Petersburg
WUNI, Mobile
WWOK, Miami

C.B. Radio Songs See Chart Action

■ NASHVILLE—If anyone doubts the popularity of C.B. radios then take this in: C.W. McCall's "Convoy," on MGM bulletted at 3 this week on RW's country chart, has just gone gold. Of course few would even question the popularity of C.B.s—it's become the hottest fad since the hula hoop.

McCall's record, complete with C.B. jargon, handles and a story about drivers who organize and unite to beat the "establishment" —i.e. a toll gate and a gang of "smokies." (Everybody knows by now that Smokey the Bear, or smokies, or bears, are the police.) It joins two other songs about C.B.s on the charts—"Me and Ole C.B." by Dave Dudley on UA at 15, and "The White Knight" by Cledus Maggard & the Citizens Band on Mercury at 64 bullet and showing strong, rapid gains.

"The White Knight" is a story involving a truck C.B.er who is tricked by a "smokie" into speeding and then arrests him. The song, with changing tempos, has two versions — one seven minutes and the other edited to three minutes. Many stations are programming the seven minute version.

Canaan Ups Crawford

■ WACO, TEXAS—Marvin Norcross, Canaan Record head and vice president of Word, Inc., has announced the promotion of Bob Crawford to the position of administrative assistant—Canaan Records.

Crawford joined Word's promotion staff in 1973 to head their first full efforts in radio promotion. His duties gradually expanded and in September of 1974 he began working full time with Word's overall promotion activity and advertising, as record promotion manager.

Crawford's primary functions will include the administration of all advertising, public relations and radio activities.

With the ever increasing popularity of C.B. radios, it is only natural that more songs about the craze will be surfacing. And who knows — maybe we'll start surveying truckers for a special report for coming trends. Since we can't call them on the phone, we'll have to do it on a C.B. radio, of course.

Don Cusic

Intl. Country Fest Planned for April

■ LONDON—The Eighth International Festival of Country Music at Empire Pool, Wembley, will be held April 17-19, 1976. Each year the Festival has tried to add some innovations and this year a third day of contemporary country music featuring Hoyt Axton, The Ozark Mountain Daredevils, Willie Nelson, John Hartford and other country notables will be added to attract both the traditional and modern country fan to the Festival.

On April 19, the Festival will journey to Sweden for the first time. Playing at the Scandinavium in Gothenburg will be, along with other country artists who will perform the shows at Empire Pool, Marty Robbins, Dolly Parton, Jessi Colter and Tammy Wynette.

Silver for Spears



United Artists country songstress Billie Jo Spears is shown receiving a silver disc for sales of her "Blanket On The Ground" single in England during her performance at London's Wimbledon Theater. Presenting the silver accolade is promoter and British music business luminary Mervyn Conn. Billie Jo's currently represented by her recently released UA single, "Silver Wings and Golden Rings," culled from her album, "Billie Jo."

"SHOP AROUND"

LARRY G. HUDSON
Aquarian Records

Our special thanks to these and the many others helping us put "Shop Around" in the bag.

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WHYD
WBAM
WGBG
WKBX

WBRG
WWOD
WSDS
WJQS
WHK
WPVA

Distributed by IRDA

911 17th Ave. So., Nashville, Tenn.

Paragon Signs Kathy Karnes



Kathy Karnes has signed an exclusive recording contract with Paragon Records, it was announced by label president Wally Cochran. Her first release, "Unspoken Words," is being readied. Pictured looking on as Kathy signs her contract are, from left, Bill Karnes, Cochran, Russ Goodwin and Tommy Jennings.

CLUB REVIEW

Songwriter Showcase Draws Top Names

■ NASHVILLE—In a town known for its outstanding songwriters, it is unfortunate to note that too seldom are there gatherings of "name" writers who play their material for their Nashville cohorts. However, one of those very special, rare times occurred last Monday night (15) at the Exit/In when a number of Nashville writers gathered to play and listen to each other's songs. The club was packed—with everyone agreeing that it was one of the highlights of this season.

Dickie Betts of the Allman Brothers Band stopped by and played two of his songs, joining writers Larry Ballard, Mark Sherrill, Jim Mundy, Ed Bruce, Ronnie Rogers, Ron Peterson, Kim Morrison, Harlan Howard, Danny Darst, Bud Reneau, Rick Key, Jack Rowland, Don Wayne, Linda Hargrove, Larry Gatlin, Barney Sudderth, Carmol Taylor, John Hiatt, Rick Schulman, Joe

Allen, Dave Kirby, Bobby David, Lola Jean Dilon, L.E. White, John Schweers, Billy Joe Shaver, Alex Harvey and Nashville's cowboy genius, Jack Clement.

Each of the writers performed for 10 minutes with the program aired live over WKDA-AM. A number of other writers were in the audience, and the program could easily have lasted all night if it had not been cut off because of the broadcasting schedule.

It was refreshing and encouraging to feel the excitement and camaraderie prevalent among this group of creative people. Don Goodman (who worked hard to pull it all together with help from Charlie Monk, who emceed), Jack Key and Rick Sanjek did an excellent job in organizing and guiding the evening's event. Tony George and Mike Haynes of WKDA were also there to lend a hand.

Hopefully, more programs of this sort will develop in the future. With all the writers that Nashville is blessed with, it seems a disservice not to showcase them in an organized event.

Don Cusic

Fire Destroys WLOV

■ WASHINGTON, GA. — There has been a fire at WLOV here that has destroyed everything at the station. The station, with an AM and FM outlet, plays 80 percent country.

Need Product

Owned by Slim Williamson, the station is in need of records. Any company who would like to send copies of their releases to them should mail them to WLOV, Box 400, Washington, Ga.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MELBA MONTGOMERY—Elektra E-45296

LOVE WAS THE WIND (Window, BMI)

Nice, bright number that'll brighten any day, as Melba delivers the story of love to a bouncy beat. There's a hit blowin' in the wind!

LINDA RONSTADT AND EMMYLOU HARRIS—Elektra E-45295

THE SWEETEST GIFT (Stamps Baxter, BMI)

A truly beautiful song sung by two of the most beautiful voices in music. Give yourself a gift—give this a listen.

RAY STEVENS—Barnaby B-618

YOUNG LOVE (Lowery, BMI)

A hit for Sonny James in the late fifties, Ray brings it back with a distinctive production that only he can provide. Another smash!

SUSAN RAYE—Capitol P-4197

HONEY TOAST AND SUNSHINE (Chess, ASCAP)

A great song to wake up to—peppy production and the lyrics of the joys of being in love. Drink a toast to some sunshine on your turntable.

MARILYN SELLERS—Mega MR-1242

THE DOOR I USED TO CLOSE (Acuff-Rose/Altam, BMI)

A sensitive ballad sure to bring the phones in, about a woman who's looking at the man who used to be hers—and having a few regrets. Super!

CERDIERA & K. EPLING—Studio 1 IRDA 160

THE RAPTURE (Wits End/Fairgrounds Publ., BMI)

A very moving and unique recitation that'll definitely gather immediate attention. There's no doubt that this'll cause quite a stir on any program!

FREDDY FENDER—GRT GRT-039

WILD SIDE OF LIFE (Travis, BMI)

A country classic that an early Freddy Fender puts a solid beat behind and belts out. A great song and a great singer—hard to beat this combination.

BERNIE LINDSEY—Phono P-2614

WINE, WOMEN, AND LOUD HAPPY SONGS (Window, BMI)

A raucous, honky tonkin' song about some of the finer things on the lower side of life. Great sing-a-long chorus—great for juke boxes.

DEE LEE—Soundwaves SW-4524

BAR STOOL, JUKE BOX AND A BOTTLE (HitKit, BMI)

A swinging, drinking type of song that'll attract dimes like bees swarm to honey. Dim the lights and put it on.

VERNA LEE—Homa SV 4514

CONSTANTLY AMAZED (Okisher, BMI)

An easy-paced number from an Oklahoma gal that'll get airplay and attention. Let her amaze you!

LINDA CASSADY—Door Knob IRDA 158

TELL IT TO SOMEONE (WHO'LL BELIEVE IT) (Door Knob, BMI)

Up-tempo with a funky piano riff that'll grab you on the first listen. Tell this to everyone—great possibilities here.

MOLLY BEE—Granite G 531

I CAN'T LIVE IN THE DARK ANYMORE (ATV, BMI)

Smooth voiced Molly has a super number to gather airplay with. The coast is clear for a hit!

JUDY T.—Everlovin' EV 102

PIANO PLAYIN' ROSE (Everlovin', BMI)

Song about a piano playin' gal with some great piano playin' in it. It'll tickle your keyboards!

14 YEAR OLD
SINGING SENSATION
CAROLYN HORTON

"Holding You
Was Just Too Hard"

(Duet with Albert Young Eagle)

b/w

"Brand New Way To Cry"

on

Little Richie Records

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THE COUNTRY ALBUM CHART

DECEMBER 27, 1975

DEC. 27	DEC. 20		WKS. ON CHART
1	1	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot D0SD 2044	9
2	4	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	9
3	3	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	27
4	5	DON WILLIAMS GREATEST HITS—ABC Dot D0SD 2035	8
5	9	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	7
6	2	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	21
7	6	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	16
8	7	WINDSONG JOHN DENVER—RCA APL1 1183	19
9	11	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	22
10	12	ROCKY DICKEY LEE—RCA APL1 1243	10
11	8	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	9
12	10	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	11
13	13	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	19
14	15	THE FIRST TIME FREDDIE HART—Capitol ST 11449	10
15	14	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	22
16	16	DOLLY DOLLY PARTON—RCA APL1 1221	21
17	23	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	6
18	20	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	8
19	32	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	3
20	19	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	15
21	24	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	5
22	25	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	5
23	17	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	17
24	26	THE NIGHT ATLANTA BURNED ATKINS STRING CO.—RCA APL1 1233	6
25	30	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	6
26	31	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—MEGA MLPs 612	37
27	33	TOGETHER ANNE MURRAY—Capitol ST 11433	3
28	27	HEART TO HEART ROY CLARK—ABC Dot D0SD 2041	7
29	45	OVERNIGHT SENSATION—MICKEY GILLEY—Playboy PB 408	3
30	18	TOM T. HALL'S GREATEST HITS, VOL. I—Mercury SRM 1 1044	12
31	35	TOMMY OVERSTREET SHOW—ABC Dot D0SD 2038	5
32	22	BEST OF DOLLY PARTON—RCA APL1 1117	21
33	28	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	11
34	40	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	4
35	21	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	12
36	29	HERE COMES JOHNNY RUSSELL—RCA APL1 1211	8
37	38	FREDDY WELLS' GREATEST HITS—Columbia KC 33883	5
38	34	NARVEL FELTS GREATEST HITS, VOL. I—ABC Dot D0SD 2036	12
39	41	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	4
40	44	I'M A BELIEVER JEAN SHEPPARD—United Artists LA525 G	4
41	54	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC ABDP 912	2
42	43	RED HOT PICKER JERRY REED—RCA APL1 1226	6
43	42	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO—Hi SHL 32093	8
44	57	SAY I DO RAY PRICE—ABC Dot D0SD 2037	2
45	60	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	2
46	36	A ROSE BY ANOTHER NAME RONNIE MILSAP—Warner Bros. 8 S 2870	22
47	—	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	1
48	39	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	25
49	50	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—Columbia KC 33894	4
50	37	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	8
51	47	M-M-MEL MEL TILLIS—MGM M3G 5002	15
52	48	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	6
53	—	BARBI BENTON—Playboy PB 406	1
54	49	DON'T STOP LOVIN' ME DON GIBSON—Hickory H3G 4524	6
55	65	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	2
56	46	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	11
57	53	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	12
58	55	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot D0SD 2020	37
59	52	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	21
60	51	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	7
61	—	COUNTRY GOLD DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1240	1
62	58	MARGO SMITH—20th Century T 490	10
63	56	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot D0SD 2029	16
64	61	HOME LORETTA LYNN—MCA 2146	18
65	59	CHARLEY CHARLEY PRIDE—RCA APL1 1058	25
66	63	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	27
67	64	ROCK 'N ROLL MOON BILLY SWAN—Monument PZ 33895	10
68	62	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	39
69	66	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	33
70	68	MEMORIES OF US GEORGE JONES—Epic KE 33547	12
71	70	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	59
72	72	I'M JESSI COLTER—Capitol ST 11363	42
73	67	ROY CLARK'S GREATEST HITS, VOL. I—ABC Dot D0SD 2030	7
74	73	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	17
75	71	LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814	11

Nashville Report (Continued from page 154)

for more than a year for an old, old car. He finally found one to his liking—a slick 1951 Buick. First time he drove it another car smashed into his near-antique and banged up the chrome grill—equipment that is near impossible to replace. (Happened in Gary's hometown of Fort Pierce, Fla.)

Charley Pride's home in Dallas includes an indoor swimming pool. But get this—Charley, even though born under the horoscope sign of Pisces (fish), can't swim!

The wedding of Pittsburgh Steeler quarterback-Mercury disc artist Terry Bradshaw and professional ice skating star Jojo Starbuck is set for June 6. Meanwhile, Bradshaw's first single is slated for release Dec. 29. "Making Plans," co-written by Big Johnny Russell and Voni Morrison, is on one side; no info on the other side's song. Best guess is "Burning Bridges" or "I'm So Lonesome I Could Cry."

It appears that this column is surfeit with off-beat information this week (The Christmas spirit's got me?) . . . Anyway the house pets of singer Red Steagall and wife Barbara include: A baby javelina (wild pig), a five-month old shih-tzu (Chinese breed of dog) called "Mack," and Jackson, a Himalayan kitten. Here's the payoff: This United Nations-like menagerie gets along famously; they eat, play and sleep together.

Not only does Waylon Jennings carry his own sound man, John Hensch, on the road with him, he is presently using him as his own personal studio engineer. The first Jennings-Hensch project was the soundtrack and musical scoring for the Roy Rogers movie, "McIntosh and T.J." (Hensch, native of Ilburquerque, N.M., is president of Concert Sound Company.)

Birthdaying: Freddie Hart, Barbara Mandrell (Barbara is a Christmas Day baby).

Jack Greene is joining singer Jeannie Seely and her husband songwriter Hank Cochran at Puerto Vallarta (it's on the map?) for a sail to Acapulco aboard the Cochran's yacht, "The Legend." Green and the Cochrans aren't the only artists heading south for the holidays. Loretta Lynn and hubby Mooney wing to their Mexican home in Mazatlan—and Jerry Clower will fly, as does the crow (not Old Crow), to Yazoo City, Miss.

ASLEEP AT THE WHEEL

follow their Top 10 hit

"The Letter That Johnny Walker Read"

with another smash . . .

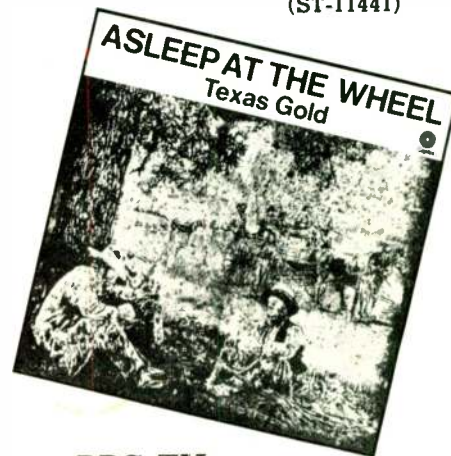
BUMP BOUNCE BOOGIE

(4187)

from their chart album

TEXAS GOLD

(ST-11441)



Watch them on PBS-TV

"Austin City Limits"

January 2—Nationally!





THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
DEC. 27	DEC. 20		
1	2	WHERE LOVE BEGINS GENE WATSON Capitol 4143	12
2	4	THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474	9
3	9	CONVOY C. W. McCALL/MGM 14839	6
4	7	JUST IN CASE RONNIE MILSAP/RCA PB 10420	10
5	5	WARM SIDE OF YOU FREDDIE HART/Capitol 4152	11
6	1	EASY AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584	11
7	8	COUNTRY BOY GLEN CAMPBELL/Capitol 4155	9
8	12	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484	7
9	6	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	11
10	11	JASON'S FARM CAL SMITH/MCA 40467	11
11	3	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715	13
12	10	LYIN' EYES EAGLES/Asylum 45279	12
13	23	OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055	6
14	18	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	9
15	17	ME AND OLD C.B. DAVE DUDLEY/United Artists XW722 Y	10
16	19	THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106	8
17	24	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	9
18	32	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492	4
19	21	SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y	9
20	22	GREENER THAN THE GRASS TANYA TUCKER/Columbia 3 10236	8
21	26	STONED AT THE JUKEBOX HANK WILLIAMS, JR./ MGM 14833	8
22	15	FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580	13
23	30	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y	8
24	14	SINCE I MET YOU BABY FREDDY FENDER/GRT 031	12
25	34	SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488	5
26	40	AMAZING GRACE (USED TO BE HER FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142	5
27	41	LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	4
28	33	FIRE AND RAIN WILLIE NELSON/RCA PB 10429	7
29	44	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455	4
30	31	PLEDGING MY LOVE BILLY THUNDERCLOUD & THE CHIEFTONES/20th Century TC 2239	10
31	37	I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423	6
32	20	FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/RCA PB 10351	12
33	38	SAY I DO RAY PRICE/ABC Dot DOA 17588	7
34	36	TEXAS 1947 JOHNNY CASH/Columbia 3 10237	7
35	35	THE WOMAN ON MY MIND DAVID HOUSTON/Epic 8 50156	9
36	51	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598	4
37	42	DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716	10
38	49	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y	5
39	45	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	8
40	46	PARADISE LYNN ANDERSON/Columbia 3 10240	6
41	16	IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD/Capitol 4141	13
42	43	WOMAN, WOMAN JIM GLASER/MGM 14834	8
43	61	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497	3
44	13	WE USED TO DOLLY PARTON/RCA PB 10396	14
45	48	LOVE WAS LINDA HARGROVE/Capitol 4153	6
46	63	FLY AWAY JOHN DENVER/RCA PB 10517	3
47	54	LAST OF THE OUTLAWS CHUCK PRICE/Playboy 6052	6
48	29	COWBOYS AND DADDYS BOBBY BARE/RCA PB 10403	13
49	52	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY WEBB PIERCE/Plantation 131	7



50	28	YOU RING MY BELL RAY GRIFF/Capitol 4126	17
51	27	WESTERN MAN LaCOSTA/Capitol 4139	13
52	25	LUST AFFAIR MEL STREET/GRT 030	12
53	39	SHE DESERVES MY VERY BEST DAVID WILLS/Epic 8 50154	10
54	47	I LIKE BEER TOM T. HALL/Mercury 73704	17
55	60	I'LL TAKE IT ROY HEAD/Shannon 838	7
56	53	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega MR 1236	17
57	67	BLACKBIRD STONEY EDWARDS/Capitol 4188	4
58	55	PIECES OF MY LIFE ELVIS PRESLEY/RCA PB 10401	11
59	73	I'M SORRY CHARLIE JONI LEE/MCA 40501	3
60	76	FEEL AGAIN FARON YOUNG/Mercury 73731	2
61	68	LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y	5
62	66	SHE'S JUST AN OLD LOVE TURNED MEMORY NICK NIXON/ Mercury 73726	5
63	69	SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442	5
64	89	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	2
65	86	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265	2
66	71	WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/ Capitol 4169	6
67	78	FREE TO BE EDDY RAVEN/ABC Dot DOA 17595	2
68	84	SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179	2
69	82	BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/ Capitol 4187	3

CHARTMAKER OF THE WEEK

70	—	SINCE I FELL FOR YOU CHARLIE RICH Epic 8 50182	1
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71	74	JADED LOVER JERRY JEFF WALKER/MCA 40487	5
72	—	GOOD HEARTED WOMAN WILLIE & WAYLON/RCA PB 10529	1
73	79	MY BABY'S GONE JEANNE PRUETT/MCA 40490	4
74	83	A DAMN GOOD COUNTRY SONG JERRY LEE LEWIS/ Mercury 73729	4
75	—	STANDING ROOM ONLY BARBARA MANDRELL/ABC Dot DOA 17601	1
76	—	MOTEL AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028	1
77	—	WHAT WILL THE NEW YEAR BRING DONNA FARGO/ ABC Dot DOA 17586	1
78	87	UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	4
79	94	NOW EVERYBODY KNOWS CHARLIE RICH/RCA PB 10458	2
80	91	A ROSE BY ANY OTHER NAME RONNIE MILSAP/ Warner Bros. WBS 8160	2
81	81	LOVESICK BLUES SONNY CURTIS/Capitol 4158	6
82	90	IF I CAN MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/20th Century TC 2257	3
83	95	HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	3
84	85	I DON'T THINK I'LL EVER (GET OVER YOU) DON GIBSON/ Hickory 361	4
85	96	ANOTHER NEON NIGHT JEAN SHEPARD/United Artists XW745 Y	2
86	—	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466	1
87	93	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	2
88	88	QUEEN OF TEMPTATION BRIAN COLLINS/ABC Dot DOA 17592	3
89	59	ROCKY DICKEY LEE/RCA PB 10361	20
90	92	OH LONESOME ME LOGGINS & MESSINA/Columbia 3 10222	3
91	97	MEET ME LATER MARGO SMITH/20th Century TC 2255	2
92	—	SOMETIMES JOHNNY LEE/ABC Dot DOA 17603	1
93	58	SUNDAY SUNRISE ANNE MURRAY/Capitol 4142	10
94	—	LONGHAIRD REDNECK DAVID ALLAN COE/Columbia 3 10254	1
95	80	YOU AND ME SHARON VAUGHAN/ABC Dot DOA 17599	5
96	100	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597	2
97	—	BE HONEST WITH ME KATHY BARNES/MGM 14836	1
98	77	IT'S THE BIBLE AGAINST THE BOTTLE EARL CONLEY/GRT 032	6
99	—	FEELINGS SARAH JOHNS/RCA PB 10465	1
100	—	CHATTANOOGA CHOO CHOO JOE BOB'S NASHVILLE SOUND COMPANY/Capitol 4182	1



Hello, Dolly!



The Country Music Association's 1975 Female Vocalist of the Year award winner has earned her title in the true Nashville style. Since the day Dolly Parton left her Tennessee mountain home, she's been making her vocals a familiar trademark of America's home-grown music. For her crowd-pleasing shows, Dolly relies on the true-to-life sound and consistent dependability of Shure microphones, as well as her Shure Vocal Master Sound System. As this talented lady at the top of the charts has proved, Shure is the "Sound of the Professionals" for Nashville.

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