SINGLES

OLIVIA NEWTON-JOHN, "HE AIN'T HEAVY, HE'S MY BROTHER" (prod. by John Farrar) (Harrison/Jenny, ASCAP). The talented songwriting duo of Russell and Scott provided the Hollies with one of their biggest hits with this ballad. Olivia covers the tune with a wispy vocal and understated instrumentation, making the song all her own. MCA 40495.

NATALIE COLE, "INSEPARABLE" (prod. by Chuck Jackson & Marvin Yancy) (Jay's Enterprises Ltd. / Chappell, ASCAP). The title track from Natalie's acclaimed album is an excellent follow-up to "This Will Be." A songstress who can deliver a ballad with style and grace, Natalie again proves herself to be a star on the rise. Capitol P 4193.

THE Ritchie FAMILY, "I WANT TO DANCE WITH YOU (DANCE WITH ME)" (prod. by Jacques Morali) (Can't Stop, BMI). The group that "disco-ized" "Brazil" for crossover success follows it with another strong across-the-board rhythmic pleaser. One of the most popular tracks from their recent lp. 20th Century TC 2252.

AUSTIN ROBERTS, "CHILDREN OF THE RAIN" (prod. by Bob Montgomery) (Strawberry Hill, ASCAP). After making a substantial impact with "Rocky," Austin follows it with a melody that won't easily be forgotten, instilling all the necessary emotion into the lyrics to give the song a special meaning. Another potential hit for the singer. Private Stock 051.

SLEEPERS

MARSHA VELEZ, "AGGRAVATION" (prod. by Mike Vernon) (Jonal, BMI). A song culled from a 1973 album by Marsha which has been picking up enough steady disco play to warrant its commercial release. The song is a frenetic combination of pumping brass, pulsating percussion, and torrid vocals that sounds like a sure bet for success. Sire SAA 722 (ABC).

TOM JANS, "STRUGGLE IN DARKNESS" (prod. by John Haeny & Tom Jans) (Irving, BMI). A funkified arrangement and some deft synthesizer work by Little Feat's Bill Payne gives Jans the boost to set his solo career into motion. This desperate tale about Windy City madness is executed to perfection and could be the thing to break him. Columbia 3 10257.

CARL GRAVES, "HEART BE STILL" (prod. by Spencer Proffer) (UFO, BMI). After initially having some success with "Baby Hang Up The Phone," Carl returns with one of his strongest vocal outings yet. An excellent string and horn arrangement by Jimmy Haskell helps to keep the song moving along at a brisk pace. A&M 1757.

BLACK OAK ARKANSAS, "STRONG ENOUGH TO BE GENTLE" (prod. by Richard Podolor) (Far Fetched). A song with a lead-in that sounds like "Cinnamon Girl" until Jim Dandy spices it with his unique vocals to create the group's distinct, "X-Rated" sound. This, their first single for the label, is strong enough to warrant top 40 consideration. MCA 40496.

ALBUMS

JONI MITCHELL, "THE HISSING OF SUMMER LAWNS." Though never one to be swayed by commercial considerations, Ms. Mitchell consistently comes through in the end as a strong seller and an artistic wonderwoman. On first listen this lp may seem distant, but each hearing finds glorious new beauties. Listen and allow yourself to be engulfed by it. Asylum 7E-1051 (6.98).

CAT STEVENS, "NUMBERS." Subtitled "A Pythagorean Theory Tale," Cat's text is based on a book written by Chris Bryant and Allan Scott concerning itself with the Palace of Polygons and its inhabitants, the Polygons. Stevens has always had a special way of telling a story, and Numbers proves a calculatingly engaging vehicle. A&M SP.4555 (6.98).

THE KINKS, "SCHOOLBOYS IN DISGRACE." A concept album whose individual tracks are as strong on their own as when played in succession. Crime and punishment are the binding themes among such standouts as "I'm In Disgrace," "No More Looking Back" and "Jack the Idiot Dunce." The usual wit and punch abound for a spanking good time. RCA LPL1-5102 (6.98).

"ANGEL." Multiply heavy metal exponentially and you have the driving factor behind the newly-formed Angel. "Broken Dreams" and "Mariner" are the most defined tracks with interesting solo guitar work and lead vocals from Funky Meadows and Frank Dimino, respectively. A little Matt, a little Mountain—is this the real stuff. Casa-blanca NBLP 7021 (6.98).
NAZARETH'S HIT SINGLE "LOVE HURTS" IS HAPPENING HERE:

IT'S ON EVERY CHART IN THE LAND & MOVING FAST!

From the album, "Hair Of The Dog" Produced by Manny Charlton
SR 5518
Ringer Favors Literary Works In Compulsory Licensing Issue

By MICHAEL SHAIN

WASHINGTON, D.C. — The written works of authors are due more protection under copyright law than musical compositions of composers. Register of Copyrights Barbara Ringer told the House Copyright Subcommittee last week. Ms. Ringer is still plowing through a point-by-point explanation of the comprehensive copyright reform measure for the subcommittee, a task that has consumed three four-hour sessions to date and promises at least two more similar ones. Last week, she took up the demands by public broadcasters for a blanket, compulsory license for the use of copyrighted material, a demand copyright holders vigorously oppose.

At issue is the so-called Mathias amendment, authored by Maryland Republican Sen. Charles Mathias, contained in the Senate’s version of copyright revision. Public broadcasters are exempted from musical copyright liability by the 1909 law under the not-for-profit section. Tentatively, they have agreed to pay royalties to copyright owners once the revision law is passed. But the public broadcasters claim that the rigorous and expense of clearing every piece of music they broadcast with the owner are too much for their limited resources to handle. They are demanding a compulsory license for all the music used, instead of negotiated agreements with each owner.

The copyright owners claim they are precluded from making such an industry-wide agreement by anti-trust laws. Voluntary negotiations between the parties collapsed in late summer, but the two have met in informal talks.

With the failure of the talks, public broadcasters fell back on their previous positions—a compulsory license or nothing. That position is embodied in the Mathias amendment which creates the compulsory license and then leaves up to the Royal Tribunal the task of setting the rates, the periods they will be in effect, and the method of distribution. In short, nearly all the details were shuttered off to a board that has not yet been created, let alone appointed. Much to the dismay of the copyright interests, the Mathias amendment stayed in the Senate bill on a reported 9-3 vote.

As the amendment now stands, Ringer and the Copyright Office oppose it, she told Rep. Robert Kastenmeier’s subcommittee last week. The reason, she said, was that it mandated a compulsory license for non-dramatic literary works as well as one covering music. Even though Ringer characterized the compulsory license as an “extreme last resort in copyright law,” she conceded that “if Congress considers that some compulsory licensing is needed, we believe it should be confined to music.”

The principle of authors being able to control the use of the books they write is at the very heart of copyright protection, she argued. Music, on the other hand, thrives and is created for the broad exposure of the media, she said. “I think the danger to copyright owners in the field of music is not as great as it is in the whole range of literary works,” she told them. As well, the music industry is better suited to handle a compulsory licensing scheme via its comparatively few rights organizations—SESAC, BMI and ASCAP. “A compulsory license limited to nondramatic musical compositions might, in view of the organized structure of the industry, be made to work very well,” she said.

As things now stand, if the public broadcasters and copyright interests cannot come to an agreement between themselves, the Copyright Office has endorsed the compulsory licensing of music—though not other works—as a Congressional remedy. In the end, or in a relatively small amount of money is involved here, about $250 thousand annually. Ringer ended her testimony.

(Continued on page 24)

Springboard Bows New ‘Morningstar’ Label

RAHWAY, N.J. — Springboard International Records president Dan Pugliese has announced the formation of a new pop/contemporary label, Morningstar Records. The label’s release will include international chart hits not previously scheduled for release in the U.S. market.

Dick Broderick, director of A&R for Springboard, will be managing director of the new label and initial releases will be shipping to disc jockeys across the country in the next few weeks.

(Continued on page 24)
Bennett Bows Firm

- NEW YORK — Pete Bennett has announced the formation of Pete Bennett Enterprises Inc. to handle promotion of records, publicity and public relations, and consulting in the recording, motion picture and TV areas.

Bennett, who was formerly associated with ABKCO Industries, has promoted such major performers as The Beatles, John Lennon, Paul McCartney, George Harrison, Ringo Starr, The Rolling Stones and Bobby Vinton.

Offices will be opening soon in New York, Los Angeles, and Washington, D.C. Peter Bennett Enterprises can be contacted at (212) COS-8649. Associated with Bennett are TV producer Chris Beard and public relations executive Vinnie Dee.

Ginseng Forms • BERKELEY — Ginseng Records has been formed here by Tom Fogerty, formerly a member of Creedence Clearwater Revival. Ginseng will serve as a vehicle for the guitarist's new group, Ruby, in which he is joined by Bobby Cochran, Randy Otta and Anthony Davis.

First product released by Ginseng is a single titled "Judy Lee."

Bayley Denies GRT-Buddah Pact

- SUNNYVALE, CAL. — In response to an article in Record World November 15, concerning a Buddah-GRT licensing agreement, Alan Bayley, president of GRT Corporation had the following comment: "The original press release was an unfortunate circumstance in that it came from Buddah. The licensing agreement was not consummated and we do not at this moment have plans of consummating it. There are a number of discussions going on, but our existing licensing agreement runs for another year and a half."

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ABC Inks Mark/Almond

- LOS ANGELES — Jon Mark and Johnny Almond, founders of the Mark/Almond Band, were signed by ABC Records worldwide and their reunion will be produced by Roy Halee. They will begin production, featuring all new original compositions, in December with the album's release scheduled for February.

Roy Halee, newly signed staff producer, will also be making his ABC Records debut with the Mark/Almond project.

Mark and Almond are planning a major tour for March 1976. They are managed by Art Linson.

Elektra Re-Signs Simon

- LOS ANGELES—David Geffen, chairman, Elektra/Asylum/Nonesuch Records, has announced that Carly Simon has been re-signed to the Elektra label. The new contract agreement extends the artist's realationship with Elektra/Asylum for five more years.

Carlton Exits Hansen

- MIAMI, FLA.—Joe Carlton has exited his position with Hansen Publications here.

Award Committee Meets

A luncheon planning meeting was held last week for the American Medical Center 1975 Humanitarian Award Dinner on December 14 at the New York Hilton Hotel in honor of Walter Yetnikoff, president, CBS/Records Group. Yetnikoff, seated at the head of the table, is being honored for his support of the AMC and his contributions to other humanitarian projects. Members of the committee in attendance included: Jack Grossman, general chairman (left of Yetnikoff); Paul Share, dinner chairman (right of Yetnikoff); Cy Leslie, honorary chairman (right of Share) and Record World publisher Bob Austin (second from right). Information on the dinner can be obtained from the American Medical Center; phone: (212) OX 7-1220.

Polydor Taps Stevens

- NEW YORK—In a restructuring move aimed at consolidating the label's A&R operation, Irwin Steinberg, president of Polydor Records, has announced the appointment of Rick Stevens as east coast director of A&R.

Based at Polydor headquarters in New York, Stevens will be heavily involved in all aspects of A&R. He will devote particular attention to the active seeking out and acquisition of new talent. Working closely with artists and managers, he will be concerned with the guiding and developing of careers for all cast signed to the Polydor label as a result of his activity. He will also be responsible for reviewing all recorded music submitted by Polydor's foreign affiliates.

A&R Restructuring

Stevens’ appointment is the second step in the label's overall A&R restructuring. Recently Robert Hurwitz, ECM label manager, was named A&R director for the ECM and Verve labels.

Prior to joining Polydor, Stevens held a variety of marketing and product management positions at CBS Records.
THE WHO

A single...

SQUEEZE BOX

from the album "By Numbers" (MCA-2161) Produced by Glyn Johns

THE WHO

MCA RECORDS
Patti Smith  Horses
The Wild Power of Patti Smith

"It Will Shake You And Move You As Little Else Can Do!"

"Patti Smith's first album 'Horses' is an extraordinary disk and every minute of it is worth repeated rehearsings. Miss Smith's visions arise out of normalcy but then transcend it almost instantly. Devotees of Miss Smith will want to know how honestly and accurately this record captures the feeling of her club performances and the answer is – marvelously! The balance between voice and band is perfect, and big basic sound is the tacky, ricky-tick rock that her quartet produces live. The songs are infused with discreet, subtle touches that enhance them, and the vocal overdubbing in 'Land' is handled brilliantly. 'Horses' may be an eccentricity, but in a way that anything new is eccentric. If you are responsive to its mystical energy, it will shake you and move you as little else can do!"

—John Rockwell/THE NEW YORK TIMES

"The first album from Patti Smith justifies all the incredible things that have already been said about her!"

—Noe Goldwasser/CRAWDADDY

"Patti Smith is ready to make the leap from cult figure to full-fledged star! Her performances are renowned for raw, vital energy and intense rapport. She brings a sense of poetry to rock and roll mixing her own volatile lyrics with deeply personal visions. Her album is stunning and, in time, will become known as a classic!"

—Joel Selvin/SAN FRANCISCO EXAMINER & CHRONICLE

On ARISTA RECORDS... Where CAREERS Are Launched!
Winter/Grey PR Firm Organized

LOS ANGELES — Winter/Grey & Associates, a public relations firm, has been formed by the merger of Norman Winter and Linda Grey.

Winter/Grey represents artists in all areas of the entertainment business, including record, TV and motion pictures, publishing and production companies, and associated products via selected campaigns in conjunction with the marketing efforts of affiliated record companies.


Ms. Grey, former vice-president of Levinson Associates

Kenton Joins Island

NEW YORK — Jeff Walker, director, national press and information, Island Records, has announced the appointment of Gary Kenton to the newly created position of associate director, east coast press and information for Island. This appointment marks the opening of the publicity office for Island in New York, located at the label's new offices at 154 West 57th Street.

In his new capacity, Kenton will be responsible for all press relations for the Island label in New York and on the east coast. He will maintain close contact with editors and writers at the trade and consumer levels while coordinating publicity campaigns for all Island product. Kenton will work closely with Walker on covering the press for all national tours by Island artists and in devising publicity/image concepts for each artist. He will also maintain liaisons with representatives of the international and college press corps based on the east coast.

McCalla's Back

COLUMBIA RECORDS — Nate McCalla, sole owner of Shakat Records, the distributor of Calla Records, has re-activated his operation with his first lp release, “Best of Both Worlds,” by Both Worlds, and a single by Lonnie Youngblood called “Let My Love Bring Out The Woman In You.” Pictured above are Shakat personnel (standing, from left) Eddie Thomas, midwest promotion; Carl Post, vp; and Bob Cunningham; (seated) lo, Rockie G., east coast promotion and Clayton Roberts, producer and arranger of “The Best of Both Worlds”; (front row) Jimmy Bee, west coast promotions; McCalla and Leroy Littles, southern promotions.

Linda Grey

Winter/Grey brings six years of public relations and record promotion experience to the new venture. During the past three years she was associated with such clients as Tony Orlando and Dawn, War, Johnny Rodriguez, Sparks, Arthur Brown, Charles M. Schultz, MCA Records Inc., Island Records Inc., Shelter Records Inc., Stevie Wonder album projects and others. In addition, she has worked with Black Oak Arkansas, Mac Davis, Glen Campbell, Three Dog Night, Roger Miller, David Cassidy, The Osmonds, Jim Stafford, Richard Harris, NARAS, Bread and others.

The firm’s home office is located at 8532 Sunset Boulevard, Hollywood California 90069 (213) 659-5304. The New York office is at 410 East 81st St., Suite 2A, New York, New York 10028.

Nazareth Single Spreads from South

LOS ANGELES — Released by A&M on May 1, Nazareth’s “Love Hurts” single lay dormant until early June when station KYC in Beaumont, Texas began airing the record regularly. The record, which was culled from the group’s “Hair of The Dog” lp, slowly began to spread through Texas and was picked up later in June by KILT-FM and eventually KILT’s AM outlet in Houston. The record’s progress has shown a pattern similar to that of Private Stock’s “My Eyes Adored You,” in that its initial surge of airplay was held in check by the ARB rating period that was then in progress.

The Vally single has been added at WIXY prior to the ARB period and steadily climbed that station’s chart, selling well in Cleveland, but not heard elsewhere until the ratings period ended. In the weeks and months that followed, it became apparent that “My Eyes Adored You,” despite its slow beginnings, was to be a hit record nationwide and it eventually reached number one, months after its release.

Similarly, “Love Hurts” did remarkably well on KILT, where it had been added before the ARB began; it was not until the weeks following the rating period that stations outside of the Texas area began to program “Love Hurts.” It is bulleted at 78 this week on the Singles Chart, the result of station adds and strong jumps at, among other key stations, WIXY, WAKY, KLIF, WMAL and WCCL. A&M has reported sales thus far of 100,000 units.

Proffer Forms Pasha

LOS ANGELES—Spencer Proffer, formerly national executive director of akr for United Artists Records, has formed The Pasha Music Organization to encompass record production, music publishing and songwriting. The first signing to Pasha is The Hollies’ lead singer, Allan Clarke, whose records Proffer will produce for Elektra/Asylum Records. Proffer has just completed an album for A&M Records with singer Carl Graves from which a single, “Heart Be Still,” has just shipped, and he has also signed soul singer/stress Lee Roberts to his company. He expects to announce a new U.S. and foreign label affiliation for her shortly.

Metter Exits UA

NEW YORK — Alan Metter, creative director/advertising for United Artists Records in L.A., has announced his resignation. Metter, who had been with UA for two and one-half years, plans to pursue independent advertising projects, the first of which will be “Ace” for ABC Records.

Chicago Goes Gold

NEW YORK—Columbia recording artists Chicago’s latest album, “Chicago’s Greatest Hits,” has been certified gold by the RIAA.

Spencer Proffer

Proffer, 26, has been involved in the music industry for a number of years as a producer and songwriter. While still in law school, he was part of the Columbia Records recording group, Proffer, Marmelatz & Reed and later spent a year and a half as a business affairs negotiator for Columbia/Epic Records. He then went to United Artists Records and in addition to his duties as head of akr, co-produced eight chart singles over the course of the last year.

Pasha will not only furnish Proffer’s production services to Pasha signed artists but also to selected artists with existing label affiliations, both U.S. and abroad. In addition, Pasha will seek out new talent for recording and publishing.

Pasha’s offices will be located at 1800 Marcheeta Place, Los Angeles, California 90069. The phone numbers where Proffer can be reached at Pasha are (213) 274-9413 or 659-7660.
Airplay is cosmic.

Earth, Wind & Fire's new single, "Sing A Song," is humming through the airwaves. Ninety-five per cent of the country's R&B stations went on it immediately. Almost instantaneously it popped onto WABC and WPIX-FM in New York, WCAX in Baltimore, KING in Seattle, and many, many more Top Forty stations. We aren't just predicting this record will be another smash. We already know it.


Produced by Maurice White and Charles Stepney.
PEOPLE'S CHOICE—TSOP Z5 4773 (Col)
NURSERY RHYMES (PT. 1) (prod. by K. Gamble & L. Huff) (Mighty Three, BMI)
As the title of the song suggests, a series of nursery rhymes gymnically chanted over a persistent disco beat. Tune from the "Boogie Down" lp should generate many requests.

TAVERES—Capitol P 4184
FREE RIDE (prod. by Dennis Lambert & Brian Potter) (Silver Steed, BMI)
Tavares take the Edgar Winter Group hit of several years back and revival it with a pulsing backbeat and an urgent vocal that should send it chartward again.

JIMMY BUFFETT—ABC 12143
Havana Daydreamin' (prod. by Don Grant)
This little track from Jimmy's forthcoming album is colored with a lulling south of the border sound that could be a north of the border success.

BRIAN GARI—Vanguard VSD 35189
The Asheville Union Rescue Mission (prod. by B. Gari & D. Case) (Foxborough Jr./Intersong U.S.A., ASCAP)
A song that could be another "Winchester Cathedral" from the talented singer/songwriter. A Gilbert O'Sullivan lift adds a refreshing quality.

PETER FRAMPTON—A&M 1763
I'll Give You Money (prod. by Peter Frampton) (Almo/Fram-Dee, ASCAP)
A perfect synthesis of hard rock chording and bittersweet vocals with Peter's innate sense of harmony and timing leaving a warm afterglow.

COTTON, LLOYD & CHRISTIAN—
20th Century TC 2253
I Can Sing, I Can Dance (prod. by M. Corp & M. Lloyd) (Michael, ASCAP)
This Australian trio makes a convincing pop statement with a distinct bubblegum sound and a sweet, lively arrangement framing their three part harmonies.

CHUCK JACKSON—All Platinum AP 2360
I'm Needing You, Wanting You (prod. by W. Goodman, W. Morris & H. Ray) (Gavin, BMI)
The man from Palisades Park stands to have an r&b monster with this ballad. A sensual vocal and a plea to turn down the lights and close the door says it all.

JEFFERSON LEE—Arista AS 0163
Maybe I Should Marry Jamie (prod. by Sandy Linzer) (Featherbed/Unichappell, BMI)
This Sandy Linzer-Ralph KoIkov ballad is a lush, swirling production which easily conveys the emotive story so capably delivered by the new artist.

COMMANDER CODY AND HIS LOST PLANET AIRMEN—Warner Bros. 8164
Roll Your Own (prod. by Hoyt Axton)
(Maple, ASCAP)
This Mel McDaniell song puts the good Commander back on familiar turf with a shuffling rockabilly sound. A strong up-tempo tempter. Give it a listen.

DAVID ESSEX—Columbia 3 10256
Hold Me Close (prod. by Jeff Wayne) (April/Rock On, ASCAP)
Essex has cracked the English market wide open and stands to make an impact here with this former U.K. #1. A lavish production holds it all together.

JACKIE MOORE—Kayvette 5124 (TK)
Puttin' It Down To You (prod. by B. Goor & J. Weiss) (Colgems, ASCAP)
This Gold-Dennie tune from the TK stables spots Jackie in a rich, romantic setting and the songstress delivers the ballad with a glowing vivacity.

BAND OF ANGELS—Midland Intl.
10452 (RCA)
Will You Still Love Me Tomorrow (prod. by Neil Mervynweather) (Screen Gems, ASCAP)
This trio revives the sound of the girl groups of the '60s with this Goffin-King song. Neil Mervynweather contributes a pumping electric beat.

NIGEL OLSSON—Rocket PIG 40491 (MCA)
A Girl Like You (prod. by Robert Appell) (Coral Rock, ASCAP)
The Young Rascals' 1967 hit is given a full big band treatment by Elton's drummer and should bring back lots of memories (not to mention airplay).

TAJ MAHAL—Columbia 3 10260
Why? . . . And We Repeat Why? . . . And We Repeat! (PT. 1) (prod. by Taj Mahal) (Blackwood/Big Tools, BMI)
A sprightly instrumental featuring some fancy finger picking on the guitar and a grass roots sound that should significantly help to widen Taj's audience.

YVONNE ELLIMAN—RSO 517 (Atlantic)
Walk Right In (prod. by Steve Cropper) (Peer, BMI)
The RoofTop Singers endeared this song all the way to #1 in 1963 and Yvonne has a good shot at repeating their success. A good, fun version.

JUGG JONES—Jupiter JUP 902
Inside America—PT. 1 (prod. by Juggy Murray) (Mastership, BMI)
A disco-flavored instrumental that builds its momentum on a series of repeated brass and string themes while a percussive bottom carries it along.

LABELLE—Epic 8 50168
Far As We Feel Like Going (prod. by Allen Toussaint) (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)
A track from their "Phoenix" lp with Patti, Sarah and Nona working their usual vocal magic while the production keeps things moving at a high energy level.

PENNY McLEAN—Atco 7038 (Atlantic)
Lady Bump (prod. by Michael Kunze) (Meridian-Siegel/Butterfly, BMI)
One of the singers from Germany's Silver Convention makes a solo debut with—you guessed it—a thumping, bumping song geared to the discos. A smash!

C.W. MCCALL—MGM M 14839
ConvoY (prod. by Don Sears & Chip Davis) (American Gramaphone, BMI)
A slight change of pace for C.W. without sacrificing his gutty appeal. A story about Big Ben and Rubber Duck which deserves a close listen.

THE BAND OF THE BLACK WATCH—
Private Stock 055
Scotch On The Rocks (prod. by Barry Kingston) (Peer International, BMI)
This 110 piece marching band plays an instrumental boppe theme that should be popping all over the airwaves. Churchbells add a seasonal ring.

DANNY KIRWAN—DJM 1004-AS
Ram Jam City (prod. by Martin Rushton) (Warner Bros., ASCAP)
Peter Green's replacement as lead guitarist in Fleetwood Mac makes his solo bow with an infectious, Mid-East influenced pop song. A great production!

THE LETTERMEN—Capitol 4161
Love Me Like A Stranger (prod. by David D. Haviland & The Lettermen) (Farnsworth International, ASCAP)
The harmony sound of the Lettermen has been responsible for many hits over the last decade, and this Spanish-flavored ballad should be no exception.

OLYMPIC RUNNERS—London 5N 227
Dump The Bump (prod. by Mike Vernon) (Burlington/Ackee/Uncle Daris, ASCAP)
English studio musician group lead by Pete Wingfield and guitarist Joe Jammer is a tight soulful unit that has honed their disco chops to perfection.

BILL APERT—POLY'T 7968
Hey Patty (prod. by L. Tasman) (Hoddy Music)
A story about the abduction of a girl named Patty a la Dickie Goodman is particularly well done and humorous enough to catch on in a big way.
When Richard Pryor's album THAT NIGGER'S CRAZY was first released, it made a lot of people nervous. The title on the jacket, as well as the subject matter and language of the record itself, produced a certain jumpiness among distributors, retailers, radio and the press.

About the only group of people that wasn't nervous about THAT NIGGER'S CRAZY was the public. They bought enough copies to make it a Gold album.

And as the public's intelligence and sophistication were demonstrated, the industry became a little less nervous about Richard Pryor.

THAT NIGGER'S CRAZY won the Grammy for Best Comedy Album.

IS IT SOMETHING I SAID?, the follow-up album, was welcomed by the industry and was another sales triumph.

Now, Reprise Records is pleased to re-release THAT NIGGER'S CRAZY, an album of proven popularity and great comic energy, one which has been sadly unavailable for the past several months. We urge the record-selling public of America to relax and enjoy it.
BLAST FROM YOUR PAST
RINGO STARR—Apple SP 3422 (6.98)
Ringo’s solo work has consistently been the happy-go-lucky of all the former Beatles. (Isn’t it good to know some people just have fun making rock and roll music?) A greatest hits package highlights Ringo at his most playful moments —“You’re Sixteen,” “No, No, Songs,” “Back Off Boogaloo” and seven more.

SWANS AGAINST THE SUN
MICHAEL MURPHY—Epic PE 33651 (6.98)
“Dancing In the Meadow” is an intense traditionally styled composition that, together with “Wild West Show,” are symbolic of new directions. “Buffalo Gun” is another “Wildfire” and “Renegade” will fit any FM set. Still more variety with Hank Williams’ “Mansion On the Hill,” straight country with John Denver sharing the leads and harmony.

CRISS? WHAT CRISIS?
SUPERTRAMP—A&M SP-4560 (6.98)
An album that deserves attention on the basis of title and cover alone, yet the “Crime of the Century” boys have the musical chops to back it up. The originality of their basically raunchy sound is largely in John Anthony Hellwell’s wind instruments. Provocative are “Sister Moonshine” and “A Soapbox Opera.”

THE SALSOUL ORCHESTRA
Salsoul S 5501 (6.98)
The soul backbeat that originated with Barry White takes on Latin steam with the Salsoul Orchestra. Just about all cuts, according to RW’s Disco File column (November 15), are already receiving heavy danceable action, according to RW’s Disco File column (November 15), are already receiving heavy danceable action, with “Chicago Bus Stop,” “Salsoul Rainbow” and “You’re Just the Right Size” particularly perky.

SWEET HANDS
DAVID LIEBMAN—Horizon SP-702 (A&M) (6.98)
Liebman has gained some notoriety here via European recordings that have made their way Stateside and his own releases. Horizon will bring him more to the foreground, though, his reeds under the production auspices of Ed Michel and a strong marketing organization behind a durable final product.

MARCHING IN THE STREET
HARRY MASON—Atlantic K 6854 (6.98)
One of the most sought-after studio drummers in the country, Mason fronts a band of his own that is composed of musicians of stature equal to his own. Guests such as Herbie Hancock, Hubert Laws and Blue Mitchell lend their services, but Mason is clearly dominant on “Hop Scotch,” “Moda’” and “Fair Thee Well.”

KITSCH
RANDY PIE—Polydor PD 6518 (6.98)
Already established as a major group in Europe, Randy Pie’s second recording to be released here will help develop a reputation on these shores, too. “Iron Otto” has an infectious rhythmical foundation filled out by effective lead and back-up vocals. And the first three cuts on side two are great for dancing.

THE BEST OF CARLY SIMON
Elektra 7E-1048 (6.98)
Carly Simon has the ability to express universal sentiments in a whimsical but meaningful fashion, i.e. “You’re So Vain,” “Legend In Your Own Time.” Her melodies, however, are just as catchy as her lyrical hooks. In all, a gifted performer whose best is always a pleasure. Anticipation is calling this “Volume I.”

WAKE UP EVERYBODY
HAROLD MELEVIN & THE BLUE NOTES—Phil N. Int. PZ 33808 (Call 6.98)
HM&TN know the score when it comes to hits—“Wake Up Everybody” being the perfect testimony thereof. Sharon Paige, who made her mark with the group on “Hope That We Can Be Together Soon,” lends on “You Know How To Make Me Feel So Good” and “I’m Searching For A Love.” Title track’s also for the discos.

THE FOUR SEASONS STORY
Private Stock PS 7000 (7.98)
There isn’t a whole lot to say once you start reading the songtitles: “Sherry,” “Big Girls Don’t Cry,” “Let’s Hang On,” “Bag Doll.” 28 tracks in all and each sounds as much like a hit as the day it was released. An elaborate package under the musical supervision of Bob Crewe (of course), it’ll make a great holiday gift item.

SILENT DANCING
CITY LIGHTS—Sire SA-5752 (ABC) (6.98)
A New York quartet that’s been honing a California-like harmonic sound at showcase rooms such as CBGB, the instrumental title track is the most electrified here, with “Sisters of the Dawn” and “Greenland” characteristic of the Lights’ gentler moods, “Make Believe World” and “What A Thrill” reminiscent of Randy Burns.

TIME HONOURED GHOSTS
BARCLAY JAMES HARVEST—Polydor PD 6517 (6.98)
With its second outing for Polydor, Barclay steps forward with a virile Moody Blues-style production (“’In My Life”) full of multiple vocal overlays and synthesized chordal effects. Important, however, is that the simplicity the Moodys are capable of is evidenced as well (“Sweet Jesus”), making for a well-balanced collection.

KICKIN’
MIGHTY CLOUDS OF JOY—ABC ABCD 899 (6.98)
If a baker’s dozen can be applied to soul, this quintet’s got enough for twice its number. The Billy Preston tune “You Are So Beautiful” gets a reading that would do Joe Cocker proud, “Standing On the Real Side,” “Mighty High” and “I Got the Music in Me” give the group a variety of identities that all spell I-O-Y.

THE CHIEFTAINS 5
Island IPS 9334 (6.98)
The first four Chieftains albums have been collectors’ delights for years. Devoted fans of traditional Irish music who want to get lengths to obtain hard-to-come-by imports will be pleased with this release here, full of the dancing rhythms, tin whistles, pipes, fiddles, etc. that are the Chieftains’ stock in trade.
Venusian Summer
Lenny White—Nemperor NE 435 (Atlantic) (6.98)
Drummer from Return to Forever leads a variety of ensembles through alternately funky (“Away Go Troubles Down the Drain,” “Chicken-Fried Steak”), impressionistic (“The Venusian Summer Suite”) and Mahavishnu-like jazz-rock (“Mating Drive”) modes. It all gains fluidity with “Prince of the Sea.”

Masque
Kansas—Krashner PZ 33806 (Columbia) (6.98)
The sound gets heavier as the group progresses from one lp to the next. Vocals take a back seat on this, their third album. Robbie Steinhardt’s violin and a wide assortment of well-programmed synthesizers form the core of the sound, exemplified most clearly on “All the World,” rich in dynamic variation.

Inside
Kenny Rankin—Little David LD 1009
(Atlantic) (6.98)
One of the foremost soft-rock interpreters, Rankin inspires the desire for big pillows, a glass of red wine and some late night loving. “Creepin’” “She’s A Lady,” “A Sunday Kind of Love,” “You”—Rankin takes a lyric and wraps it around and through his heart.

Roots of British Rock
Various Artists-Sire SASH 3771-2 (ABC) (7.98)
An incredible package conceived of and produced by sire president Seymour Stein with extensive liner notes by Who Put the Bomp editor Greg Shaw. Featuring assorted tracks by the likes of Lonnie Donegan, the Tornados, Adam Faith, Kenny Ball and Johnny Kidds & The Pirates, among many others, this is for real connoisseurs.

Cryer & Ford
Gretchen Cryer & Nancy Ford—RCA APL1-1235 (6.98)
Songwriters whose strength lie in accessible lyrics and simple melodies, most readily evident on “Whole Woman” and “Hang On to the Good Times.” The producing debut for Ten Wheel Drive’s Genya Ravan as well, “Cryer & Ford” is a team effort with an overall design pleasing for soft rockers and MOR fans.

Fancy Dancer
Robbi Humphrey—Blue Note LA 550-G (UA) (6.98)
Ms. Humphrey’s flute playing is gaining increased recognition with each new release, and “Fancy Dancer” should continue that pattern. With an occasional disco beat (“Uno Esta”) and vocal (“Please Set Me At Ease’”), the emphasis is on a diffuse appeal through a variety of solos and rhythms. Fancy dancing on all levels.

Brass Fever
Various Artists—Impulse ASD-9308 (ABC) (6.98)
The Supersax concept gives way to an even more contemporary sound executed by such artists as Kai Winding, George Bohanon, Garnett Brown and others. Material ranges from Labelle’s “Lady Marmalade” to a Bach-based improvisation, “Bach Bone.” “Djang” is arranged ala Bill Watrous/David Matthews.
THE COAST

By BEN EDMONDS

Citizen Alice: It's a long, long way from the days when Alice Cooper's reputation was based on chickenlurk and guillotines. With the dissolution of the band of the same name, the emphasis in Alice's solo career has been on his respectability as an entertainer in the time-honored showbiz tradition. "Only Women Bleed" legitimized him as a recording artist by MOR standards, but the "Welcome To My Nightmare" show consciously leaned toward "Fantasy" than "Murders In The Rue Morgue." That it was easily adopted to TV's homogenized specifications says enough about the realization of its broader-demographic aspirations. The "Welcome To My Nightmare" show has now been carried one step further, taking the entertainer from entertainer to responsible entertainer. First it was a "Clean Up The Parks" campaign in New York City. Then it was a highly successful Halloween charity drive co-sponsored by the Jaycees and utilizing the media services of Atlantic Records and key radio-station tie-ins in major markets. (Next October, Alice, how 'bout an "Alice" show?) In early Halloween Telethon to benefit some worthwhile charity, showing scary movies and presenting some music and celebrity guests? It seems like a perfectly logical extension of what you're into now. If we still had a war going, you could probably become the Bob Hope of Rock, but the Jerry Lewis Of Rock ain't bad for starters.) Now comes the most symbolic stroke of all. Though it won't be officially announced until a day after our deadlines, we've learned that Alice has been pacted for a week run of his "Welcome To My Nightmare" show at the Sahara Tahoe beginning December 12th. Though the Sahara in Vegas presents a few rock acts in its convention room, this is the first time that a hardrock act has been given the full Vegas/Tahoe treatment. And from what we understand, that treatment includes civic as well as Sahara niceties—Alice will most likely get the key to the city—and will be backed up by an international media campaign on the part of Atlantic Enterprises and Atlantic Records (which might even include billboards in London and Paris). When David Bowie was filming his segment of "Soul Train" (which included a performance of his excellent new single "The Golden Years" as well as the obvious "Fame"), one of the cameramen solicited an autographed picture for a most unlikely fan: June Lockhart. We'll somehow restrain ourselves from making any unwarranted "Lassie"/Diamond Dog comments... Bill Yaryan, ex of Atlantic, Fantasy, MCA, Gibson & Stromberg (and a veritable army of etcetera's) has resurfaced as a DJ at KFAT, a new progressive country FM station in Northern California (Gilroy, to be specific) that's the first Gonzol Hillbilly outlet outside of Texas. The station is run by notorious radio criminal Larry Yurdin, and its broadcast schedule will most likely include a regular reggae album by noted musicologist Ed Ward and Michael Goodwin. Wonder if it's possible to cable it to UA... Ron Elliot and Sal Valentino, the main-spring of the once-and-for-all defunct Beaud Brummel, have formed a new band called the Giants. They're aided in this most promising venture by ex-Van Morrison guitarist John Platania, drummer Bruce Gary (longtime Jack Bruce bandmember) and bassist Carl Henry Ruher (whose credits include Ike & Tina and the Butts Band). Producer John Ngy flew in from Boston to cut some sides with them at Larrabee Sound, and there'll probably be a label affiliation announced shortly... More than a few Sparks fans came out, the night before tickets were scheduled to go on sale for the Santa Monica Civic show in December, and snapped up the seats for that show so fast that a second was hastily added. Is this a sign that the band's persistence is finally beginning to pay off, and that they'll finally break without the assistance of a hit single?... Does his sell-out of four nights at Philadelphia's Tower Theatre indicate that the same fate awaits Al Stewart?... Marvin Gaye and Quincy Jones headline a benefit for the highly community-active Clide Memorial Church at San Francisco's Cow Palace on November 30th. And how about benefitting all of us, Marvin, by getting that new album on the streets... As we hinted several weeks back, Allan Clarke of the Hollies has pulled a Rod Stewart and signed a solo deal with EMI. His first album will be produced by Spencer Proffer and arranged & conducted by Jimmie Haskell... Lynsey de Paul is not only the first woman ever to win the British "Ivan Novello" songwriting award, but the first to win it two years in a row. Though she's scored several European chart successes, Americans won't get a shot at her until the end of the year, when Mercury releases her first album here... The Philadelphia (Continued on page 44)

UA, Jet Set Long-Term Pact

LOS ANGELES — Al Teller, president of United Artists Records, and Don Arden, president of Jet Records, have announced a long term deal between UA and Jet whereby UA will release product by Jet artists in the U.S. and Canada. Artists initially included in the deal are the Electric Light Orchestra and Roy Wood.

UA has released every Electric Light Orchestra album since the group's inception, including "No Answer," "Electric Light Orchestra II," "On The Third Day," the RIAA-certified gold "Eldorado," and the group's current "Face The Music," from which is called the single "Evil Woman."


At. Promotes Wakschal

NEW YORK — Fran Wakschal has been appointed director of foreign and mechanical rights for Atlantic/Atco Records, it was announced by Sheldon Vogel, executive vice president of the company.

In her new post, Ms. Wakschal will continue to oversee all incoming foreign and record club moneys for royalty payments to artists, producers, et al, as well as overseeing all incoming moneys from Atlantic's music publishing affiliates Cotillion/Pronto, Wal- den, and Superhype for the processing of royalties to writers and co-publishers. She is assisted in her department by Iean Taylor, Aida Ayala, and Helen Kearse.

Ms. Wakschal is the senior employee of Atlantic/Atco, having come to the label as its first bookkeeper in 1949, when the label boasted six people on its staff. She was promoted to office manager, the position she held until 1960, when she took time out to raise a family, still working part-time for Atlantic at home. In 1968, she returned full-time as foreign/mechanical royalty manager, which position she has held until the present time.

Entertainment Co. Taps Gary Klein

NEW YORK—Charles Koppelman, president of The Entertainment Company, the music publishing and producing complex recently started by Koppelman and Samuel J. Lefrak, has announced that Gary Klein has been named director of a&r and music publishing for the company.

Klein was assistant to Charles Koppelman when the latter was vice president of national a&r at CBS Records from 1973-1975. Klein produced Liza Minnelli, Jerry Vale, Mott the Hoople and June Carter for CBS and produced Johnny Cash's "The Lady Came From Baltimore" and "Stop And Smell The Roses" with Mac Davis, as well as Davis' last three albums. Klein had joined CBS initially in 1972 as director of music publishing.

From left: Lefrak, Koppelman, Klein.
Round out another record-breaking year for your company by joining with Record World as we present our annual end-of-the-year awards issue.

AWARDS • ANALYSES • ACHIEVEMENTS • NEWS

ISSUE DATE: DECEMBER 27, 1975
AD DEADLINE: DECEMBER 17, 1975

For further information, contact one of our marketing specialists:

New York        Nashville        Los Angeles
Stan Soifer     John Sturdivant   Spence Berland
(212) 765-5020   (615) 244-1820   (213) 465-6126
RCA Pacts with Visconti's Good Earth

RCA Records has signed Tony Visconti of Good Earth Productions, London, to produce a number of artists on a worldwide basis. Signing the agreement is Roger Myers, managing director of Good Earth. Looking on, from left, are Michael Lippman, attorney for Good Earth, Myron Roth, RCA's division VP, business affairs, and Mike Burmester, division VP, popular 45s.

Lifesong Taps Russo

NEW YORK — Bob Russo has been appointed east coast director, sales and promotion for Lifesong Records, it was announced by Barry Gross and Marty Kupps, vice presidents, sales and promotion respectively.

Russo, who most recently headed Blendingwell Music for Lifesong founders Terry Cashman and Tommy West, will be responsible for promotion and sales activities on the east coast, as well as certain marketing duties.

Russo joined the Cashman and West organization after nine years with WIP in Philadelphia and WHN in New York. He will report directly to Kupps and Gross in Los Angeles and will be based in New York.

Russo's first project will include the new Cashman & West single, "A Friend Is Dying," Lifesong's latest LP release, "Crack The Sky" and "Jim Croce: The Faces I've Been." 

Cooper Tahoe Dates

LOS ANGELES—Alice Cooper will present his "Welcome To My Nightmare" show at the Sahara Tahoe for a one-week engagement beginning December 12. An extensive advertising and promotional campaign supporting the engagement and tying in with the "Welcome To My Nightmare" LP will be coordinated by promoter Gary Naseef, Atlantic president Jerry Greenberg, Lenny Martin, VP of entertainment for the Del Webb hotel chain and Cooper's personal management firm, Alive Enterprises.

In addition, the "Nightmare" show, already presented as a television special, has been filmed and will be released on November 26 at 140 theatres nationwide.

Atlantic Releases

NEW YORK — Atlantic/Atco Records senior vice president of marketing Dave Glew has announced the release of 12 albums in November, including Bette Midler's "Songs For The New Depression," the Spinners' "Live!" and the label debut of comedian Redd Foxx. "You Gotta Wash Your Ass," recorded at the Apollo, his first new album in 12 years. The release also includes new Atlantic albums by guitarists Steve Howe of Yes, Stephen Stills, Herb Geller, Bobby Short, and Sonny and Cher. Also Lobo on Big Tree Records, Kenny Rankin on Little David Records, and the solo debut of drummer Lenny White (of Return To Forever) and guitarist Tommy Bolin (of Deep Purple), on Nemperor Records (all distributed by Atlantic).

Marketing, merchandising, advertising and promotion priorities have been set via the November "Hot Stuff" sales kits circulated to all WEA Corporation sales managers, marketing coordinators and promotion department staff on national and local levels. Emphasis is placed on local print advertising and radio-time buys tied in with dealers to achieve maximum early exposure for all new and current product, along with providing full support for touring artists Bette Midler, Spinners, Kenny Rankin, Lenny White and Tommy Bolin; and other Atlantic/Atco artists Blue Magic, George Carlin, the Jimmy Castor Bunch, Billy Cobham's Spectrum, Aretha Franklin, J. Geils Band, Jan Hammer, the Sensational Alex Harvey Band, Freddie King, Mama's Pride, Herbie Mann, Charles Mingus Quintet, Les McCann, Jean-Luc Ponty, Roxy Music and Funk Factory producer Michal Urbania's Fusion.

In conjunction with the November album release, the following merchandising tools have been allocated to the 19 WEA sales offices as in-store, point-of-purchase marketing aids: 4-color display units based on new Steve Howe album graphics; 4-color display units of new Bette Midler LP, showing two previous Atlantic albums; 4-color personality posters of Lenny White, showing new LP cover; and 4-color posters based on album graphics of Kenny Rankin and Tommy Bolin albums.

New Sales Meetings

November's release was introduced at general sales meetings held during the first week of the month in Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York and Philadelphia, presided over by Atlantic's team of east coast, south, mid-west and west coast regional marketing directors. The new albums were presented to all personnel attending each meeting.


Renaissance to Play For Martell Benefit

NEW YORK — Sire recording artists Renaissance will perform a benefit concert for the T.J. Martell Memorial Foundation for Leukemia Research on December 1 at Madison High School in Madison, N.J. The date is expected to raise $9,000 for the Foundation.

Renaissance chose a high school site for the benefit because leukemia ended the life of Madison High School graduate T.J. Martell, a close friend of the group and the son of CBS Records vice president of marketing, Tony Martell.

The T.J. Martell Memorial Foundation for Leukemia Research was founded by and is supported by executives of the music/record industry. Renaissance are donating their services.

Janus Taps Mekelburg

LOS ANGELES—Reina Mekelburg has joined the staff of Janus Records in Los Angeles as director of publicity. She will be in charge of all press relations and creative projects on a national basis for the label.

Formerly with David Gest and Associates, W&L Music Enterprises and A&M Records, she has five years of experience in the areas of promotion and public relations.

Even Dozen

Michal Urbania's Fusion. In conjunction with the November album release, the following merchandising tools have been allocated to the 19 WEA sales offices as in-store, point-of-purchase marketing aids: 4-color display units based on new Steve Howe album graphics; 4-color display units of new Bette Midler LP, showing two previous Atlantic albums; 4-color personality posters of Lenny White, showing new LP cover; and 4-color posters based on album graphics of Kenny Rankin and Tommy Bolin albums.

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ABBA Feted

Atlantic Recording artists ABBA were honoraries at a luncheon at La Saint Germain in Los Angeles. The Swedish group was in the U.S. to do several television shows including "Here's the News," "Dick Clark's American Bandstand" and NBC Saturday Night Live.

Pictured from left are Bjorn Anderson and Anna Fälcksog of ABBA; Lenny Bear, Record World vice president; Frieda Lyngstad and Benny Anderson of ABBA; and Bob Greenberg, Atlantic's west coast general manager.

RECORD WORLD NOVEMBER 29, 1975

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RINGO STARR
BLAST FROM YOUR PAST

A Blast Of Hits
From Here, Thar
and Everywhar!

You're Sixteen
No No Song
It Don't Come Easy
Photograph
Back Off Boogaloo
Only You (And You Alone)
Beaucoupps Of Blues
Oh My My
Early 1970
I'm The Greatest
Bob Reno: Building for the Future at Midland

By HOWARD NEWMAN

Bob Reno, president and founder of the RCA-distributed Midland International label and Midsong Publishing, is a 17-year veteran of the music industry. He has spent this time divided between publishing, A&R and executive duties at Cameo-Parkway, Buddah, Mercury and Midland. Currently, Midland’s “Fly, Robin, Fly” by Silver Convention is currently number two with a bullet on the Record World chart. In this Dialogue, Reno expresses his viewpoints on discotheques as a means of breaking records, as opposed to radio airplay, and talks of his experience in the field of foreign licensing.

Record World: Can you give us a little bit of your background in the record business before you became president of Midland?

Reno: Let’s go back to 1965. I was professional manager at Mills Music, which was an old line standard publishing house with “Stardust” and things like that. Around that time—it was right after the advent of the English invasion of groups, The Beatles, The Stones, I left Mills to join Cameo-Parkway. This was ’65.

RW: So Cameo-Parkway was still pretty hot in those days?

Reno: Oh, yeah. Neil Bogart was the general manager, and he was an old friend of mine. I was at Cameo a very short time, the company was sold and dissolved, and Neil arranged for the entire staff to leave and go over to Buddah and take over Buddah. I brought in the first hit Buddah record, which was “Green Tambourine.” The artist was the Lemon Pipers.

From Buddah I was offered the general managementship of the publishing company at Mercury. And there was money involved, so I made the switch and I was with the publishing company seven or eight months and had good success. I had a number one with Diana Ross and some other records not as big, but by and large they were making money. They moved me into A&R director of Mercury Records, east coast. It was later expanded to west and east coast, and later some of the foreign. So I had the responsibility for everything from Leslie Gore to the Sir Douglas Quintet to Paul Mauriat, to Moms Mabley, and it was a very diversified kind of position. I did things that were not strictly kosher. Moms Mabley—I had her song. We did a half million records, and they said, “Wow, this is really good,” so they made me vice president. I think that was too premature—I wasn’t ready for that from a psychological standpoint.

I left Mercury voluntarily. I resigned, took off two or three months, went to Europe just to loosen up a little bit. I came home and took the directorship at Vanguard, which got me even more diversified experience. I was dealing with Buffy Ste-Marie, Joan Baez, Country Joe & the Fish—artists of a nature that I wasn’t involved with prior to that.

I forgot one very important thing that happened at Buddah. I brought in Melanie exactly 10 days before I left. One of my regrets in leaving Buddah was that I was not there to enjoy the success Melanie had. She’s still a very close friend. But getting back, Vanguard fired me after 10 months.

RW: What were the reasons behind that?

Reno: I tried to open a pop department. They didn’t understand it and I didn’t understand them, but we’re still friends. Getting fired knocked the wind out of my sails and I didn’t want to work. I spoke with Neil Bogart and he said, “Why don’t you come back to Buddah?” So I gave him some weird situation I wanted. And he said fine. So with Buddah, what I did the second time around was “Brother Louie” by Stories. I didn’t produce that. I put together the whole thing—the song with the artist. I made some very nice deals for them especially the Mickey Most deal. We represented the Most catalogue in America for a couple of years. It included Suzi Quatro, all her songs and all the Hot Chocolate songs. Then I decided to open Midland.

RW: There was no Midland before you?

Reno: No. We opened up here on June 4, 1974. I wanted a publishing company and label. By not having good press or whatever, no one thought I was deserving of the label. So I struggled with the publishing company for a year and then fortunately met Ken Glancy, who gave me that opportunity. We opened a label with RCA, which they manufacture and distribute. The label has been an astounding success for the short period of time. Our first record shipped exactly twelve and a half months ago.

RW: What was that?

Reno: The first release was Scott Jacoby’s single. It didn’t make it. “Doctor’s Orders” did 900,000 or something like that. We’ve charted on every single release except three. We only released eight or nine records and I think it’s a very good track record. The Silver Convention thing—I promoted that like crazy for three or four months and that didn’t happen. That was the “Save Me” single. It was right for the discotheques, it was wrong for the radio. That’s how I learned my lesson to separate: Will this record go on the radio because 35 discotheque people are playing it? No way.

RW: You have a lot of experience in A&R. Do you think that’s something the person can learn or is it a talent?

Reno: I think it’s partly talent, but there are many records you have to listen to with other people’s ears, not with your own. I try to listen with a youthful market in mind.

RW: Do you have other people consulting on this?

Reno: Yes. But there are only seven people in the company. When you listen to a record, I think you do learn it. You have to learn it because you say, “Hey, we put this out, we put that out, I liked it because, and if it didn’t happen, why?” I do that with every record that doesn’t make it. Why didn’t it happen? If a record goes on what I think is the best station in this town, WBLS—a black record—and you don’t move a copy, I feel you have a stiff.

Frankie Crocker gives me some indication of what the public is listening to, because you’ll hear the Main Ingredient, you’ll hear Barbra Streisand, The Bee Gees. I don’t know Frankie Crocker—I never even met the man. But when Frankie Crocker gives me a song, I’ll give it a try.

We’ve charted on every single release except three... I think it’s a very good track record.

RW: Do you think he has his ears close to the ground?


RW: How about the disco action with “Fly, Robin, Fly”? It was No. 1 on our disco list.

Reno: Vinny Aletti is honest. Vinny Aletti’s list is an unbiased, accurate, in-depth, conscientious list. The other books that run disco lists just don’t make it with me.

RW: Hadn’t “Fly, Robin, Fly” been played in the discos through the summer?

Reno: Here’s what we do—it’s such a long process. Let’s take Silver Convention, because it’s current. We brought “Save Me” to the discotheques and they loved it. It sold 20,000, 40,000, whatever. We could not get the record on the radio. And I couldn’t understand why. Now I can understand why. When we finally did get it on the radio, it didn’t sell.

RW: You’re talking about the single or album?

Reno: Single. And the radio didn’t sell anymore. Then a station in Denver played it, and it was the number one record in two days. So it contradicts what I’m saying. There isn’t enough of that immediate groundswell to warrant chasing it any further. We had done it for 15 weeks. RCA thought I was nuts and they said, “Bob, what are you spending on this?” I knew the lp was coming. I had heard excerpts, I wanted to keep the name out there and convey to the radio people that the Midland label was still staying with this group, so that when the album did come out, it wasn’t “oh, wasn’t that a group that had

(Continued on page 34)
The radio stations listed in the top half of this ad are just a few of the reasons the album in the bottom half of this ad is doing so well.

"SON OF SPIRIT"
BY SPIRIT

39 On Radio & Records Album Airplay/40
**Col Fetes Return To Forever**

Bruce Lundvall, vice president and general manager, Columbia Records, who was instrumental in bringing Return To Forever and Al DiMeola (the group's guitarist) to Columbia, and Irwin Segelstein, president, CBS Records, who announced the signing, are seen with the group at a luncheon given by the label to celebrate the occasion. Return To Forever consists of Chick Corea (keyboards), Stanley Clarke (bass), Lenny White (drums) and DiMeola. Shown at the luncheon are, from left, standing: Richard Asher, president, CBS Records International; Bob James, director, progressive music, Columbia A&R; Joseph Zynczak, attorney; Leslie Wynn, manager; Lundvall; Segelstein; Richard Mack, director, r&b promotion, special markets; LeBaron Taylor, vice president, special markets; seated: Return To Forever from left: Clarke, DiMeola, White, Corea.

**WEA Promotes Majeski**

**BURBANK, CAL.—Jack O'Connell, Warner-Elektra-Atlantic's vice president, finance, has announced the promotion of Ed Majeski to manager of systems and programming. Majeski will be spearheading the newly-formed WEA Systems and Programming Group designed to support and develop WEA's newly implemented computer system to best fill the firm's present and future needs.**

Majeski had over nine years experience as an expert in systems development prior to his joining WEA. He was chief technical analyst for International Timesharing Corp., senior systems analyst for Honeywell and scientific programmer for Lockheed.

**Singing Drummer**

Rocket Records recording artist Nigel Olson is shown arriving at Tower Records in San Francisco for an autograph party to promote his new album, "Nigel Olson," and to appear as part of a "Drummers Can Sing Too" contest sponsored jointly by Tower Records, KFRC, and Slingerland Drums. Olson (left) and Marvelous Mark McKay of KFRC (right) are being welcomed by Olson fans outside the KFRC Official Opening Party, which transported Nigel to various Tower store locations in Northern California. The van also contained a full set of Slingerland drums, which were the grand prize that could be won by customers registering ballots at participating Tower Records stores. Discounts on the Olson album were also offered during this "Drummers Can Sing Too" contest.

**WEA Taps Weiss**

**BURLINGTON, CAL.—Jack O'Connell, Warner-Elektra-Atlantic's vice president, finance, has announced the appointment of Larry Weiss as manager of planning and development. Weiss will be responsible for the completion of WEA's MINI computer system, improving WEA's management system capabilities and for planning and development beyond the sphere of management information systems.**

**MIT Grad**

Weiss has been with Arthur Young and Company's management consulting staff for seven years. He received his master degree in management from the Massachusetts Institute of Technology in 1968.

**Singing to Weiss, who will be headquartered at WEA's national home base in Burbank, will be Howard Elkes, data processing director, and Ed Majeski, manager of systems and programming.**

**Goody Testimonial Aids Fund Drive**

**NEW YORK — A Testimonial Dinner for Sam Goody will be held Saturday evening, November 29, at the Americana Hotel. Over 800 people will be in attendance to culminate a successful fund raising drive for the establishment of a Sam Goody Cultural and Recreation Center in Israel.**

Sam Levenson will be the guest speaker. Late comers who still want tickets may obtain them by calling the Israel Histradut Campaign at (212) 628-1000.

**More Tull Gold**

**LOS ANGELES — Jethro Tull's most recent Chrysalis album, "Minstrel In The Gallery," has been certified gold by the RIAA. Released in September, "Minstrel" is Tull's ninth Chrysalis album and the eighth to be awarded a gold record.**

**Charlie Daniels Band: Cure for Ravaged Souls**

**CONCERT REVIEW**

**NEW YORK—It was just about one year ago that the Charlie Daniels Band's (Kama Sutra) first album ("Fire On The Mountain") was released and heralded the emergence of an exciting new band from the celebrated south. The band went on the road and stayed there for a long time honing its skills and building its audience. With the release a few weeks ago of "Nightrider," its second album, the Charlie Daniels Band quietly but deliberately took its place as the premier southern rock band and certainly as one of the finest bands in any region of this country.**

They came to the Beacon Theatre recently (24) and spent every minute onstage proving their superiority. "Tennessee moonshine whiskey/sure makes a man feel frisky" sang Charlie during the band's opening number, and he might just as well have been singing about his music, because the effect is the same. A lively slide guitar, low-down lead vocals from fiddler Jimmy Capps, and powerful backup vocals by keyboard player Joel Di Gregorio and a rhythm section that never fails to be right there, are the elements of power for the CDB and their multicolored economy and precision of space: every lick moves a song forward; every note counts; vocals are impassioned, because there's something to sing about; jams are intelligently conceived; themes are developed to a logical conclusion, as tempos change and instruments play off and with each other to keep things interesting. For proof of the above one need only to have heard the band work out on "No Place Left To Go."

Following "Long Haired Country Boy" ("I ain't askin' nobody for nothin'/if I can't get it on my own"), the band spotlighted several songs from the "Nightrider" album, notably "Franklin Lemonstone," "Birmingham Blues" and "Everything Is Kinda All Right." The latter song (and ignorance is not bliss if you haven't had the pleasure of hearing Charlie half grumble/half sing "Last night's cigarettes are still smokin' in my ashtray") is one of the CDB's rare offers some form of comfort in the midst of despair. Generally, the band celebrates in its songs the joys of individualism and whiskey, plus the unreleenting frustration of knowing you're born to lose. They sometimes offer sound advice, but their message is that you have to pull yourself up by your own bootstraps—in other words, "Physician, heal thyself."

Well, if music be the cure for ravaged souls, then this record can perform a public service than to recommend the Charlie Daniels Band as the best bunch of doctors around.

Jerry Jeff Walker and the Lost Gonzo Band (MCA) opened the 24th in rollicking fashion. The Lost Gonzos began without Jerry Jeff and displayed a great deal of technical brilliance but also a certain aloofness that dulled the impact of their music. Still, "Money" had a pleasant, haunting melody augmented by some effective sax lines floating in and out of the song; "Desperadoes" showed their best side. There is no band, even though the band at this point tended to mimic the Eagles too much, right down Goody's music, before Jerry Jeff to a perfect Bernie Leadon guitar solo.

When Jerry Jeff came on things turned around dramatically as the Lost Gonzos fell in behind his leadership and were as tight and dynamic as any band should ever be. Jerry Jeff brought in his two best-known songs—"Mr. Bojangles" and "L.A. Freeway"—and proceeded to borrow freely from his repertoire, including a few songs from his latest for MCA, "Ridin' High." Highlights of his set included: a song which may or may not have been titled "I Got A Feeling," and "Pissin' In The Wind," the booz number from "Ridin' High" ending the set on an up note, setting the stage (no pun intended) for the Charlie Daniels Band.

**David McGee**

**UA Taps Sain**

Shawn welcoming Nancy Sain to United Artists' promotion department, where she has just been appointed National secondary and disc promotion manager, are Roy Anderson (left), UA vice president, promotion, and Billy Boss, UA director of album promotion. Ms. Sain was most recently assistant national promotion director for Casablanca. She had previously been in independent promotion and had worked with Jimmy Miller Productions. A native of Los Angeles, she will be headquartered in UA's Los Angeles office.
A spectacular in the truest sense of the word. This tribute to the premier rock star of the '70s will be available, through a special, increased press run, at the 1976 MIDEM Convention for distribution throughout the world.

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

For further information, contact one of our marketing specialists:

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London
Noel Gay Organisation
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London, W.C. 2, England
Back Street Action

Climbing an active week of interviews in New York City with national and local press, guitarist Paul Kassoff and lead singer Terry Wilson/Stesser of Atlantic/Arco recording group Back Street Crawler, whose debut album "The Band Played On" was released last month, were the guests on "Nightbird & Co." The half-hour show, hosted by WNEW-FM's Alison Steele, was taped at Norwood Productions for syndication to over 1,200 radio stations in the U.S. and abroad. Following the taping, Koressoff and Steisser appeared on WNEW-FM's air personality Scott Muni's Friday afternoon "British Scene." Earlies, Koressoff and Steisser were the subjects of an hour-long interview and music special on WLIB-FM, hosted by Dennis MacNamara, a 3-hour special for the same station, WLIB-FM, hosted by Jane Humberger and music director John Vidovar, and a phone interview with WBAB music director Bernie Bernard. Shown at the Norwood offices are, from left: Atlantic publicist Patricia Wells, Paul Kassoff, Alison Steele, Terry Wilson-Stesser, and Atlantic promotion rep Steve Leeds.
The Salsoul Orchestra

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

The hit single: SZ 2002
The album: S6Z 5501
The 8-track: S8Z 5501

Executive producers:
Joe Cayre,
Ken Cayre.

Produced by:
Vincent Montana, Jr.

**Garthwaite in Gotham**

Arista recording artist Terry Garthwaite attracted SRO crowds for her four-night appearance at the Bottom Line, and several luminaries attended the opening-night celebration of Terry’s first New York gig in more than three years. Pictured above, from left: Jon Landau, Terry Garthwaite and Clive Davis.

**Millie Jackson: No Gimmicks Needed**

**NEW YORK—**“Too many people are doing what I’m doing,” says Millie Jackson. “I’ve had enough of the triangle image.” Millie’s songs describing illicit love affairs, which appear on her Spring albums “Caught Up” and “Still Caught Up,” have earned the New York songstress a reputation as a very liberated lady. Ms. Jackson regrets the fact that, “I’ll probably be labeled like that for the next 10 years.”

At least Millie will be known in the years to come. Her present fame is the result of a long hard climb from a childhood in Georgia, the small club circuit in Boston, and a string of near hits. For a while Millie was just one step out of luck, recording “My Man’s A Sweet Man” and “If Loving You Was Wrong,” both sure-fire risers, but there was a disco craze. Her record of “It Hurts So Bad” was featured in the motion picture “Cleopatra Jones” and that provided the take-off for Ms. Jackson.

“Caught Up” and “Still Caught Up” were cut in Muscle Shoals with the fine aggregation of musicians who work there. Millie states, “Muscle Shoals musicians don’t give up on you. My first session there, we were in the studio 10 hours straight. I thought to quit, but the drummer, Roger (Continued on page 40)

**Loefgren: Poised for Commercial Success**

**LOS ANGELES—** For over five years, Nils Loefgren (A&M) has subsisted on a diet of newspoint. His albums (four with his group Grin, and a first solo job released earlier in the year by A&M) and sporadic concert tours have met with consistently sensational press, but the print excitement could only muster erratic radio airplay and, consequently, sales that have been as disappointing as the music has been good. Well, here’s another newspaper rave that Nils can paste into his scrapbook, but this time there’s a difference. His recent engagement at the Troubadour not only confirmed the truckloads of critical superlatives showered on him over the years, but indicated as well that Nils Loefgren is realistically poised on the verge of a commercial breakthrough that will finally back up all the talk.

Assisted by a competent three-piece unit (which includes his brother Tom, also a member of Grin in its later days), Loefgren delivered a set that was dominated by material from the solo album and ideas that he’s developing since the beginning. On record he’s an incredibly tasteful guitarist, with a sharp eye for placement of his flourishes to maximize their effect. While retaining his taste as a base, his live playing exhibits a flamboyance which makes him as distinctive a performer as he is a recording artist.

Loefgren knows all the tricks—playing it with his teeth, behind his back and he and Tommy playing each other’s guitars—but it would be empty showmanship without the multiplicity of talents that his show agreeably spotlighted. His great attitude singer, capable keyboardist and has all the right rock & roll body

(Continued on page 39)

**DISCO FILE**

**12-inch, Buddha’s first.** The new length is 5:37, giving the record a fuller beginning before Creach enters with his violin, and the pace has been cut somewhat because the original was too racy for most dancers. Among the other 12-inch releases this week: “Ooh What a Night” by Linda Thompson, who is aggressively seeking to be the lead singer of Silver Convention (our apologies for referring to Penny McLean as the lead last week; McLean is in the chorus). The sound here is yet another extension of the Silver Convention sound, a little more forceful and vocally-oriented than their albums. The new one from Ralph Carter called “Extra Extra (Read All About It)” on a Mercury 12-inch (their first, too) running 5:15. Both should be out this week.

**RECOMMENDED ALBUM CUTS:** A fabulous synthesizer version of “Shaft” included in a quadrophonic test album called “Vector 4” (Ovation) and designed to demonstrate quadrophonic systems but fascinating enough to revive the record in some audiences, especially with the best sound systems; “Union Man” from the Cate Bros. album (Asylum), produced by Stax star Steve Cropper; two tracks from Harold Melvin & the Blue Notes album (”Wake Up Everybody” on Philadelphia International), full of tempo changes, perhaps one too many, but really involving in the end—and one of the prettiest songs in some time, Sharon Paige’s solo track, “I’m Searching for a Love,” a chance to further enjoy the voice that graced “That We Can Get Together Soon” and joins the group again for another sexy, sophisticated love song we’re bound to be hearing a lot of, “You Know How to Make Me Feel So Good” (5:17); and from the new Four Seasons album, titled “Who Loves You” (Warner Bros.) and containing a 4:22 version of that hit single (why not the full 5:28 “disco version” from the 45?). Other tracks for those who enjoyed the rapid changes of the title cut and lean toward disco-rock: “Sunny” (5:46; (Oh What a Night)” by Paula), “Somebody” (Salle de Jardin) (some 12-inch singles, especially the 4:38 “disco version” from the 45?). These other tracks for those who enjoyed the rapid changes of the title cut and lean toward disco-rock: “Sunny” (5:46; (Oh What a Night)” by Paula)

**RECOMMENDED SINGLES:** Two very hot instrumentals, “The First Shot” by Phase II (Osiris) and Reed Holt Unlimited’s “ Gimme Some Mo” (Pablo), both worth looking for; another version of “Theme From A Summer Place” this one by the Jon-Wite Group (Cenpro), running 3:39 and rather inventive in spots; and a re-mixed (why?) version of Martha Velez’s terrific “Agnaggation” (Sire), a track from her 1973 album that has been picked up and never put away by a number of disco DJs—the length of 3:04 won’t satisfy those who are after the album cut of more than five minutes, however.

**RECORD WORLD**

**NOVEMBER 29, 1975**

**www.americanradiohistory.com**
**New York, N.Y.**

By IRA MAYER and ROBERTA SKOPP

FEATS DON'T FAIL ME NOW: Reports filtering back from Washington, D.C. indicate that the Little Feat fete was nothing less than terrific. Radio and press folk from New York attended along with several Warner brothers from the Capitol Center went real well, highlighted by print under the video screens, during the climax of their set, reading "How's That Frank Barcalona" (with those in the know reporting that the Premier man's name was purposely misspelled). A party followed at the Watergate, complete with a mound of pulsating jello as depicted on the new disc's cover. Earl Scruggs' party was just a hop, skip and jump away, with some celebs spilling over from one party to the other. Among faces recognized feting the Feat were: David Blue, Tracy Nelson, Bonnie Raitt (who had also been performing in the area), Tom Wails (who was seen holding a sparkler in hand for most of the evening) and the sons and daughters of various congresspersons. Sez a Warners staffer, "All that was missing was Gerald Ford and Henry the K but they wouldn't have gotten in anyway."

HOT TOWN: Long talked about Led Zeppelin film (which contains footage shot when they appeared at Madison Square Garden in the summer of '73) might be ready for release sometime in '76. Dory Previn recording here with Joel Dorn producing. Peter Frampton at Electric Lady finishing mixing his live double set, titled "Frampton Comes Alive". Rumors circulating about Art Garfunkel signing a contract to appear with Paul Simon for one of his Thanksgiving weekend appearances at Avery Fisher. Seems several labels are dickering over the performing/songwriting abilities of Rob Stoner, concentrastmer on Dylan's current tour. By the way, we hear Mr. Dylan's scheduling the Other End, Carnegie and MSG for mid-Dec. Jackson Browne's producing his first album for someone other than himself. The artist's Warren Zevon and as soon as Jackson finishes this project he'll be heading for the studio to work on one of his own. Terry Garthwaite's back-up vocalist, Willow Wray, is the great niece of the famous Fay, Seems she saw the Empire State Building for the first time while in town with Terry and let's just say she was moved. Felix Cavaliere is out of his Bearsville contract and in the studio producing Maggie Bell. The idea to get the two together came from Stevie Weiss, Swan Song attorney. There's a new band that's playing in upscale New York and looking for a label deal. Eric Kaz is on keyboards, Steve Katz on guitar, Velvet Underground'er Doug Yule on bass and the vocalist's Craig Fuller from Pure Prairie League. Rumor has it that there was difficulty in deciding what would be the B-side of the forthcoming Bruce Springsteen single so he's taped something from his recent English tour and is reportedly bringing it back with him on the plane. Well, the Hudson Brothers and road manager Dick Salerno certainly razzle dazzled 'em while in the Big Apple this week. Seems they tried to get together with film mogul Joseph E. Levine and instead set up a meeting with pop songwriter/producer Joey Levine. Close enough?

WHERE'S THE CIGAR? This picture doesn't have a whole lot to do with New York other than the fact that it was taken at the Warwick Hotel. The question is, which of these two people looks like the real rock 'n' roll star? (Answer next week.)

YOU WERE ON MY MIND: Taste being the better part of valor, we did not get to see Asia Tyson during our imitation of the We Five, but then neither did we discuss much of her recent signing to Chappell or her solo album. Instead there was talk of the still touring (half with husband Ian, half with herself) Great Speckled Bird—David Rey having rejoined for some recent concerts; of the trend toward "home-"

**The Philly Sound Abounds**

Philadelphia International Records, distributed by Epic/CBS Custom Labels, has just released several albums by seven of their most popular artists. The lps by the O'Jays, Harold Melvin and the Blue Notes, MF/SB, the Three Degrees, Billy Paul, Archie Bell and the Drells and Dee Dee Sharp were previewed for the press at a listening party given by Epic. Shown at the presentation were, from left: Harry Nash, executive vice president, internal operations and promotion, Philadelphia International; Jimmy Bishop, executive vice president and general manager, PIR; Kenneth Gamble, chairman of the board, PIR; Ide Epp, managing editor, Twilight Magazine; Leon Huff, vice chairman of the board, PIR.

**Distribution with a Personal Touch**

**NEW YORK**—Merit Distributors in Detroit is the oldest "pure" distributor in the marketplace. "By pure I mean that we don't have any affiliations with rack jobbers or retailers," Dick Valente, Merit's manager explained recently in an Record World interview. The independent distributorship, which covers all of Michigan, has been in business for about fourteen years, carrying lines that include Warner Bros Product, Private Stock, Mainstream, Delite, Raintree and Groove Merchant among others. The John Schlee-owned firm is in competition with three other distributors that service the Michigan area.

Representing the Manufacturer

In discussing the advantages of record companies using the indie over a branch, Valente explained, "We try to give the manufacturer as much representation in the marketplace as possible. I think we can deal on much more personal level and not have to get involved with as much red tape as a branch would." He feels that being an indie enables the firm to better implement plans and promotions because they're working from a local level rather than a national one, and therefore have a better feel for the particular marketplace. It's that freedom coupled with the familiarity that Valente believes gives the indie additional force. "Also," Valente continued, "new artists get a better shot at making it when you're dealing with an independent distributor because a large firm with a branch has so many established artists that they feel obligated to run with, it seems like a lot of new artists get lost in the shuffle. Steve Wonder is our biggest act but we've got a lot of room to deal with other artists after that, whereas a company that has lots of superstars sees their newer acts suffering and not developing in the market."

**Catalogue Sales**

Valente also feels that another advantage of the indie versus the branch is that as an indie he stresses the sale of entire catalogues rather than what happens to be hot at the moment. He also feels that it is important for the indie to remain pure. "Affiliation can help the independent during a cold period but if the indie is to survive it affilation takes too much time away from the matters at hand." Valente concluded.

**Eric Mainland Pacts with ATV**

**NEW YORK**—Carmen LaRosa, vice president/marketing for ATV/Pye Records, Inc., has announced the appointment of Eric Mainland as exclusive distributors of Pye Records product in the San Francisco and Los Angeles areas.

Initial Pye product being handled by Eric Mainland includes "For A Dancer," the latest single from Prelude, along with their new lp, "Owlcreek Incident," and albums by Phil Everly, Jimmy James and the Vagabonds, Monty Python and the "Pye History of British Rock" series.

(Continued on page 44)
### Chart of The Singles Chart

#### Top 50 Songs

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<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Wks. On Chart</th>
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<tr>
<td>50</td>
<td>COUNTRY BOY (YOU GOT YOUR FEET IN L.A.)</td>
<td>GLEN CAMPBELL</td>
<td>Capitol 4155</td>
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<td>51</td>
<td>WHAT A DIFFERENCE A DAY MADE</td>
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<td>Kudu 925F (Motown)</td>
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<td>CAROLINA IN THE PINES</td>
<td>MICHAEL MURPHY</td>
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<td>ROCKIN' ALL OVER THE WORLD</td>
<td>JOHN FOGERTY</td>
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<td>ROCK AND ROLL ALL NIGHT</td>
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<td>AIN'T NO WAY TO TREAT A LADY HELEN REDDY</td>
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<td>EVEL WOMAN</td>
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<td>OVER MY HEAD</td>
<td>FLEETWOOD MAC/Reprise</td>
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<td>RUN JOEY RUN</td>
<td>DAVID GEDDES/Big Tree</td>
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<td>TIMES OF YOUR LIFE</td>
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<td>LONELY SCHOOL YEAR</td>
<td>HUDSON BROS./Rocket PIG 40464</td>
<td>(MCA)</td>
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<td>LET'S LIVE TOGETHER</td>
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<td>SING A SONG EARTH</td>
<td>WIND &amp; FIRE/Columbia</td>
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<td>WE ALL GOTTA STICK TOGETHER</td>
<td>FOUR TOPS</td>
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<td>LOVE MACHINE</td>
<td>PART I MIRACLES/Tamla</td>
<td>T 54262F</td>
<td>(Motown)</td>
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<td>HEY THERE LITTLE FIRE FLY</td>
<td>FLY FLY/F &amp; AAM 1736</td>
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<td>WINNERS AND LOSERS</td>
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<td>FULL OF FIRE</td>
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<td>COME AND GET YOUR LOVE</td>
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<td>DIAMONDS AND RUST</td>
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<td>CHANGE WITH THE TIMES</td>
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<td>THIS OLD MAN</td>
<td>PURPLE REIGN/Private Stock</td>
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<td>NEVER BEEN ANY REASON</td>
<td>HEAD EAST/A&amp;M</td>
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<td>BIZZ RITCHIE FAMILY/20th Century</td>
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#### Chartmaker of the Week

**BACHMAN-TURNER OVERDRIVE**

Mercury 73724

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**Highlights**

- **KEEPS ON TRYIN’** POCO/ABC 12126 | 69
- **FOR THE LOVE OF YOU** (PART 1 & 2) ISLEY BROTHERS/T-Neck ZSB 2259 | 2
- **PALOMA BLANCA** GEORGE BAKER/Warner Bros. WBS 8115 | 99
- **SOUL TRAIN** ’75 SOUL TRAIN GANG/RCA SB 10400 | 98
- **SPEED OF LIGHT** FREDDY FENDER/ABC Dot DOA 17558 | 99

**Keep An Eye On**

- **DAVID CROSBY & GAYLORD NASH** ABC 12140 | 95
- **ART FOR ART’S SAKE** 10cc/Mercury 73725 | 96
- **KEEP ON ROCKIN’** GEORGE HARRISON/A & M | 66115 | 92
- **ALICE** 45279 | 4
- **SOUL TRAIN** ’75 SOUL TRAIN GANG/RCA SB 10400 | 98
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**No Rebate on Love**

DRAMATICS/Mainstream MRL 5571 | 100
CLASSICAL RETAIL REPORT

NOVEMBER 29, 1975

CLASSIC OF THE WEEK

KERNGOLD: DIE TOTE STAAT—Neblett, Kollo, Leinsdorf—RCA

BEST SELLERS OF THE WEEK

KERNGOLD: DIE TOTE STAAT—Neblett, Kollo, Leinsdorf—RCA
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS—London
WEBER: EUPHANYTHE—Norman, Hunter, Gedda, Janowski—Angel

KING KAROL/N.Y.
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
MONTERRAT CABALLE SINGS OPERA ARIAS—London
CARLOS BY REQUEST—Columbia
KRONGOLD: DIE TOTE STAAT—Neblett, Kollo, Leinsdorf—RCA
MASSENET: LA NAVABRAISSE—Horne, Domingo, Milnes, Lewis—RCA
MADY MESPLE SINGS COLORATURA ARIAS—Angel
MADY MESPLE AND NICOLAI GEDDA IN OPERA DUETS—Angel
LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS—London
SIBELIUS: SYMPHONIES NOS. 5, 7—Domingo, Milstein—DG
WEBER: EUPHANYTHE—Norman, Hunter, Gedda, Janowski—Angel

FRANKLIN MUSIC/ATLANTA
BACH: BRANDENBURG CONCERTOS—Harmanconsort—Telefunken
BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
DALLAPICCOLA: IL PRIGIONIERO—Dorati—London
KRONGOLD: DIE TOTE STAAT—Neblett, Kollo, Leinsdorf—RCA
LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS—London
PUCINNI: MASS—Corboz—DG
RAVEL: ORCHESTRAL MUSIC, VOL. I—Marinoni—Angel
VERDI: MASNADERI—Cebelle, Bergonzi, Gordelli—Philips
WEBER: EUPHANYTHE—Norman, Hunter, Gedda, Janowski—Angel

RECORD & TAPE COLLECTORS/BALTIMORE
CARLOS BY REQUEST—Columbia
THE ROMANTIC CELLO—Sawol—ABC
A MEDIEVAL CHRISTMAS—Cohen—Nonesuch

Treasures from DG, RCA and Philips

By SPEIGHT JENKINS

- NEW YORK—One of the great successes of recent months is Deutsche Grammophon's Golden Dance Hits of 1600. Now, through Archive, a similar record has appeared that should hit the same audience in exactly the same way: Rococo Dance Music performed by the Ensemble Eduard Melkus. It is bright, persuasive music chosen from the works of Carl Philipp Emanuel Bach, Jean-Philipps Rameau and Josef Starzer, all of whom lived in the early and middle eighteenth century. Nothing sounds stilted or artificial, everything has a fresh, well-structured sound.

The German company has also issued a new recording of Mozart's Cosi fan tutte, recorded live at the 1974 Salzburg Festival. Karl Boehm, one of the century's most important Mozarteans, conducted it then as part of his 80th birthday celebration, and the recording commemorates the festivities surrounding that event. The over-all effect of the recording to this listener is sculptured. One is aware of the Mozart style as it exists now and presumably has always existed in Vienna. There are other ways to do the composer honor, but this one has always satisfied his countrymen and is here uncommonly well performed.

Peter Schreier makes a lot of Ferrando's music, singing with charm and effortless ease. Hermann Prey, of course, makes a hearty and well thought-out Ferrando. It is not an interpretation that heard in New York, but it should be. His voice is always the right texture for Mozart and he comes over strong on the recording. Of the women, Brigitte Fassbaender makes an amusing, seductive Dorabella. Not as admirable as some nor as darkly voiced, she sings with great beauty and richness. Gundula Janowitz has the usual problems with Fiora (Continued on page 39)

EXCITEMENT IN THE GROOVES... TURNOVER ON THE FLOOR:

MUSIC STREET/SEATTLE
BACH: BRANDENBURG CONCERTOS—Nonesuch
JOHN WILLIAMS PLAYS BACH—Columbia
BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
FANSHawe: AFRICAN SANCTUS—Amharan Singers—Philips
GROFE: GRAND CANYON SUITE—Amstrong—Columbia
JOPLIN: PIANO RAGS, VOL. III—Rifkin—Nonesuch
CONCERTOS FOR LUTE AND ORCHESTRA—Bream—RCA
PACHELBEL: KANON—Munchinger—London
TELEMANN: FLUTE SONATAS—Telefunken

MUSIC WORLD NOVEMBER 29, 1975
HELEN REDDY'S GREATEST HITS

Now In One Album!

I AM WOMAN  I DON'T KNOW HOW TO LOVE HIM  LEAVE ME ALONE (Ruby Red Dress)  DELTA DAWN  YOU AND ME AGAINST THE WORLD

ANGIE BABY  EMOTION  KEEP ON SINGING  PEACEFUL  AIN'T NO WAY TO TREAT A LADY

Capitol
ST-11467

See Helen Reddy as the permanent host of

following the Friday night Tonight Show on NBC-TV

HELEN REDDY'S GREATEST HITS

www.americanradiohistory.com AmericanRadioHistory.Com
Who In The World:
Sedaka's Bigger Than Ever

From "The Diary" in 1958 to several weeks back when "Bad Blood" topped the Record World charts, the force with which Neil Sedaka has affected pop music has been like none other. For eighteen years now Sedaka's mark on the music business has been a potent one, whether exercising his skills as a songwriter, performer or recording artist. His first set on Rocket Records, "Sedaka's Back," in addition to being his first album in quite some time, recently brought Sedaka additional kudos by being certified gold.

A brief recap of the beginning of Sedaka's expansive career pleasurably recalls "Stairway to Heaven," "Calendar Girl," the classic "Breaking Up Is Hard to Do" and lots of other nuggets, but then came a slower period. Sedaka explained his feelings about that in a recent RW interview: "It was the old story, the same as with most male performers at that time. There were changes, the acid thing came in and I wasn't going to put out any records just to have them sit on the shelf." But the years '63 to '70 proved profitable with the writer side of Sedaka emerging with tunes like "Working On A Groovy Thing" and "Puppet Man" among others. Then came the days spent in England and associations formed first with 10cc and later with Elton John—both very meaningful affiliations in leading to Sedaka's reestablishment as one of the top pop artists once again.

And right now things are going the way they should for an artist of Sedaka's caliber. Both his recent albums, "Sedaka's Back" and "The Hungry Years" are on The Album Chart, at 42 and 37 respectively, and his "Bad Blood" single is now represented on The Singles Chart at 25. In addition, Sedaka just completed his first headline engagement in Las Vegas and is off on an Australian tour. He's booked through 1976 and is most pleased about everything that's happening careerwise now.

As Sedaka stated, "Performing and doing my thing takes all of my attention, but everyday I'd like to produce other artists. I give this time around another few years—if it would last five years, I'd be happy."

Dialogue (Continued from page 18)

a single out in February?" It wasn't that kind of thing. A lot of people thought "Save Me" was a hit. It really wasn't. It sold under 50,000 for sure.

RW: Do you break even with a record like that?
Ren: It depends on what you pay for it. You usually buy foreign product for less money, because you don't have the benefit of the income all over the world. You're only buying it for one market. So they pro rata.

RW: You certainly did some action with "Save Me," but you're not pursuing it; so what happens next?
Ren: Then the lp came in. Everyone in the office agreed that the album was terrific. I wasn't as afraid of the album as I thought I would be because I felt that the producer had more than one shot now at a radio record. We put the album out in demo form without a cover, or anything, one month prior to the release. We did extensive discotheque promotion. We probably do the best discotheque promotion for our size of anybody. I think in effectiveness, our geographical location is a plus. If I were in L.A. I couldn't do it. It starts in New York; all the time. New York, then Miami, Boston, Phil., Chicago. For "Fly, Robin, Fly"—we made the 12 inch single which we use here a lot.

RW: Are those available in the stores?
Ren: No. The reason for the 12 inch single is the better discotheque deejays, once they establish a mood and it's got the crowd going, it makes their file a little easier. So rather than segue "fly, Robin, Fly" seconds after, then two times, they can put it on and they got it for eight minutes. That's the basic reason—it's to assist them.

RW: There seems to be a general feeling in the industry that single sales are not exactly what they should be.
Ren: Larry Utall wouldn't say that. He just did over a million on Dickie Goodman and he just did over a million on Frankie Valli, but singles are off.

Do you think that 12 inch 45s could become an item that would pick up singles?
Ren: No. They're too expensive. You're price talking and cost over double. So then what you're going to have to do is offset it is jack your retail price up, which is what everybody feels kills single sales to begin with. I think the singles should be $ .99.

I'm on a royalty and it costs them a nickel to press the record or 15 cents, I still get paid based on the retail price. If your retail price is 30 percent higher, and you sell 30 percent less, financially you're in the same position.

Records don't die just because single sales are off. We sold a lot of records at the height of the recession. Carol Douglas—the recording came out and the recession started the next morning. Now we have an lp that's over 400,000 and a single that's nearly 900,000 in a little over six weeks and half a week. I can't say single sales are off based on that.

RW: Why do you think "fly, Robin, fly" is picking up so heavily now?
Ren: Obviously it's the record. You know—it's in the groove— the old cliche.

RW: How long have you been working Silver Convention?
Ren: For months. I think the groundwork was laid perfectly with the group's acceptance by the Americans. We felt these kids are very attractive. And we played up on that. We did the posters, we did all kinds of displays, all-out merchandising efforts were made— basically in New York, because that's where the discotheque market is so important. Now that it's becoming increasingly important in Miami, it was paroled there and in Los Angeles, and in Boston and Chicago. And I think in the new 4 - 6 weeks the whole thing is going to come together. It's going to be terrific.

RW: Where is Silver Convention from?
Ren: Three of them are Chileans who relocated to Germany when they were about three. But the rest are all German born. They're very nice people. I'm very delighted—the reason we were called International is that we do a lot of foreign business. Publishing-wise that's where my head's been at, because America is half the market. And thank God, a lot of my competition doesn't realize there's a world outside of the borders of the United States. That makes my life easier.

I'm glad that our first huge monster hit is a foreign record. People take all the time in foreign publishing, and nothing happens with them. We took only three—let's take France for example—we took three songs from France for sub-licensing in America in the past six months. We got Frankie Valli, on one, Bobby Vinton on another and Rod McKuen on another. It doesn't happen by accident, it doesn't (

At the tapping of a "Midnight Special" at the Roxy, guest host Neil Sedaka was surprised an enshrinement by longtime friends The Captain & Tennille. Sedaka and Howard Greenfield wrote the single "Love Will Keep Us Together" for the couple. Shown above are from left, the Captain (Doryen Drogen), Tami Tennille and Sedaka.

Louise Hirt Dies

NEW YORK—Louise Hirt, 62, died of cancer on Nov. 18. She was the mother of Jerry Love, president of Louise-Jack Enterprises, Noel Love, VP of promotion at Private Stock Records, and Stuart Love, president of Open-Love Productions. Services were held at Riverside Chapel, Far Rockaway, New York.

Jimmy James Promo Begun by ATV

NEW YORK—ATV Records has initiated a major marketing campaign to support heavy disco reaction to "I Am Somebody," a cut from the recent lp release from Jimmy James and The Vagabonds, "You Don't Stand A Chance If You Can't Dance," on the Psy label.

The entire campaign will be dominated by "I Am Somebody." A special 12-inch disc of the track will be distributed to clubs and retail outlets, posters will be available and all copies of the lp will be stickered "Contains the disco smash 'I Am Somebody.'"

(Continued on page 45)
SALESMAKER OF THE WEEK

NOVEMBER 29, 1973

THE RETAIL REPORT

SALESMAKER OF THE WEEK

HISTORY

AMERICA

WB

TOP RETAIL SALES THIS WEEK

HISTORY

AMERICA

GREATEST HITS—Chicago

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GREAT
NOVEMBER 29, 1975

THE ALBUM CHART

| NO. 2 | WINDSOUND / JOHN DENVER / RCA APL 1183 | 4  F  
| NO. 3 | RED OCTOPUS / JEFFERSON STARSHIP / (Grunt BFL 1099) | 9  F  
| NO. 4 | ONE OF THESE NIGHTS / EAGLES / Asylum 7E 1039 | 23  F  
| NO. 5 | STILLY CRAFTED AFTER ALL THESE YEARS / PAUL SIMON / Columbia PC 33540 | 6  F  
| NO. 6 | GREATEST HITS SEALS & CROFTS / Warner Bros. BS 2886 | 3  F  
| NO. 7 | HISTORY / AMERICA'S GREATEST HITS / Warner Bros. BS 2894 | 2  F  
| NO. 8 | CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY / ELTON JOHN / MCA 2142 | 26  F  
| NO. 9 | PRISONER IN DISGUISE / LINDA RONSTADT / Asylum 7E 1045 | 9  F  
| NO. 10 | BREAKAWAY / ART GARFUNKEL / Columbia PC 33700 | 6  F  
| NO. 11 | WISH YOU WERE HERE / PINK FLOYD / Columbia PC 33543 | 10  F  
| NO. 12 | WIND ON THE WATER / DAVID CROSBY & GRAHAM NASH / ABC ABCD 902 | 8  F  
| NO. 13 | KISS ALIVE / KISS / Casablanca NBLP 7020 | 8  F  
| NO. 14 | KC AND THE SUNSHINE BAND / TK 603 | 17  F  
| NO. 15 | CLEARLY LOVED / OLIVIA NEWTON-JON / MCA 2148 | 12  F  
| NO. 16 | BORN TO RUN / BRUCE SPRINGSTEEN / Columbia PC 33749 | 12  F  
| NO. 17 | FACE THE MUSIC / ELECTRIC LIGHT ORCHESTRA / United Artists LA546 G | 6  F  
| NO. 18 | THE WHO BY NUMBERS / THE WHO / MCA 2161 | 6  F  

CHARTMAKER OF THE WEEK

- CHICAGO'S GREATEST HITS
  - CHICAGO
  - Columbia PC 33900
  - 1  F

| NO. 20 | MAN-CHILD / HERBIE HANCOCK / Columbia PC 33812 | 7  F  
| NO. 21 | GREATEST HITS CAT STEVENS / A&M SP 4519 | 21  F  
| NO. 22 | HONEY PLAY / OYO PLAYERS / Mercury SM 1 1038 | 16  F  
| NO. 23 | PICK OF THE LITTER SPANNERS / Atlantic SD 1838 | 17  F  
| NO. 24 | LOVE WILL KEEP US TOGETHER / CAPTAIN & TENNILLE / A&M SP 3405 | 34  F  
| NO. 25 | GREATEST HITS ELTON JOHN / MCA 2128 | 54  F  
| NO. 26 | EXTRA TEXTURE / GEORGE HARRISON / Apple SW 740 | 8  F  
| NO. 27 | BARRY WHITE'S GREATEST HITS / 200th Century 1 943 | 17  F  
| NO. 28 | TRYIN' TO GET THE FEELING / BARRY MANILOW / Arista 4060 | 4  F  
| NO. 29 | INSEPARABLE / NATALIE COLE / Capitol ST 11429 | 13  F  
| NO. 30 | LAZY AFTERNOON / BARBRA STREISAND / Columbia | KC 33815 | 5  F  
| NO. 31 | FLEETWOOD MAC / Reprise MS 2225 | 12  F  
| NO. 32 | SHAVED FISH / JOHN LENNON / Apple 3421 | 4  F  
| NO. 33 | SAVE ME SILVER CONVENTION / Midland Intl. | 45  F  
| NO. 34 | CAPTURED ANGEL / DAN FOGELBERG / Epic EP 3449 | 9  F  
| NO. 35 | ROCKY MOUNTAIN CHRISTMAS / JOHN DENVER / RCA APL 1201 | 2  F  
| NO. 36 | JOURNEY TO LOVE / STANLEY CLARKE / Nemperor NE 433 | (Atlantic) | 5  F  
| NO. 37 | THE HUNGRY YEARS / NEIL SEDAKA / Rocket | 8  F  
| NO. 38 | SEARCHIN' FOR A RAINBOW / THE MARSHALL TUCKER BAND / Capricorn CP 0161 (WB) | 11  F  
| NO. 39 | FEELS SO GOOD / GROVER WASHINGTON, JR. / Kudu 2451 | (Motown) | 2  F  
| NO. 40 | WHY CAN'T WE BE FRIENDS / WAR / United Artists LA641 | 21  F  
| NO. 41 | BEFORE THE NEXT TEARDROP FALLS / TERRY FENDER / ABC Dor DOA 2020 | 29  F  
| NO. 42 | SEDAKA'S BACK / NEIL SEDAKA / Rocket 463 (MCA) | 9  F  
| NO. 43 | THE HEAT IS ON / ISLEY BROTHERS / T-Neck PE 33536 (Col) | 24  F  
| NO. 44 | BAY CITY ROLLERS / Arista 4049 | 8  F  
| NO. 45 | MINSTREL IN THE GALLERY / THE JETHRO TULL / Chrysalis | CHR 1082 (WB) | 10  F  

ALBUM CHART REFERENCE PAGE 38
7 Compelling Reasons Why We Are Now A Force In The Album Field!

Jinx
"Jinx" Alexander, an extraordinary new songwriter-performer, is here with a potent combination of contemporary river sounds and new rock rhythms sure to knock you out. Keep your eyes and ears on this brilliant new artist!
PS 2004

Mr. Jaws
"Mr. Jaws," the wildest number one hit ever created, is just the beginning of the year's zaniest album! Dickie Goodman's "MR. JAWS AND OTHER FABLES" bites into more situations and more songs to make this the comic catch of the season!
CASH RECORDS CR 6000
Dist by PRIVATE STOCK

The Four Seasons Story
Now, all of their great 'n gold hits together in a blockbuster 2-record set. This specially priced treasury sparkles with such giant hits as "Sherry," "Big Girls Don't Cry," "Bye, Bye Baby," and more! A gem!
PS 5000

Austin Roberts/Rocky
This newest young star of the seventies took the entire country by storm with his sensational hit "ROCKY." Now, Austin Roberts is ready to do it again as he puts "Rocky" together with an entire album of great songs!
PS 7000

Frankie Valli/Gold
A glittering collection of new and old songs which dynamically demonstrate the incredible power and beauty of Valli's voice. Includes "Can't Take My Eyes Off You," "September Rain (Here Comes The Rain)," "My Eyes Adored You" and more! A gem!
PS 2001

Private Stock - The New Force In Albums!
Janus Signs Carol Chase

Carol Chase became Janus Records' first American female vocalist when she recently signed with the label. Her single, "One Woman Bond," was received by radio stations last week.Shown, from left are John Lombardo, producer; Allan Mason, Janus Records n.e.; Carol Chase; and Ed De Joy, Janus vice president and general manager.

Barri To Produce Errol Sober LP

LOS ANGELES — Chalice Productions has set Steve Barri to produce the next album for Capitol by artist Errol Sober, with release of a single scheduled for mid-January and the LP for February.

Nils Lofgren

(Continued from page 26)

movements to dramatize his songs. And what songs! Simple riffs twisted just enough to bring them new definition, overlaid with lyrics that are naive in the best rock tradition without resorting to forced "teenage" poses. Highlighting his set were two muscular rockers, "Back It Up" and "Keith Don't Go," and a ballad from the first Grin album, "Like Rain," once more hammering home the point that we're dealing with an impressively diverse talent.

Authorized Bootleg

A footnote to this is that A&M will soon service an authorized "bootleg" of a live performance, given by Nils over KSAN, to FM stations nationwide, which should cement the upsurge in airplay he saw with his solo album, and set the stage nicely for his next studio album, which commences recording in December. This tour happened too long after the release of his last album to do it much good, but with the intelligent coordination of concert and press exposure on the next album to push the radio momentum he's building, there's absolutely no reason why 1976 can't be the Year That Nils Lofgren Gets What's Coming To Him.

Ben Edmonds

Chappell Pacts Linzer

Writer/producer Sandy Linzer has signed a worldwide re-publishing agreement between his Featherbed Music, Inc. (BMI) and Chappell Music Company. The announcement was made by Chappell president Norman S. Weiser. Pictured (from left) are Chappell's Tommy Motola, Weiser and Linzer.

Macmillan Signs Goggin & Lorick

NEW YORK—Macmillan Performing Arts, a division of Macmillan, Inc., has signed exclusive contracts with composer Dan Goggin and author/lyricist Robert Lorick. It was announced by president Charles Adams Baker. The first project will be the show "Johnny Manhattan" which is being showcased by the Etc. Transportation Theatre Co.

"Johnny Manhattan" is the third musical written by Goggin and Lorick. The pair also teamed up for the off-Broadway musical "Hark," and the upcoming Broadway musical "Zero, an adaptation of Elmer Rice's "The Adding Machine."

Sedaka's Gold

LOS ANGELES — "Sedaka's Back," Neil Sedaka's debut album on the Rocket Record label (distributed by MCA Records, Inc.), has been certified gold by the RIAA.

Treasures from DG, RCA & Philips

(Continued from page 31)

d DIG's "Come Scoglio." No singer of that role now before the public has the low notes to make it effective, and she is no better or worse than most. In "Per Pieta," however, she spouts out streams of pellucid vocalism. It is exquisite singing in the best Janowitz manner. Rolando Panerai and Reni Grist round out the sextet nicely, and the whole has the sense of performance and a high, vital degree of ensemble about it.

Philips Overtures

Philips turns out a whole variety of records that strike one eye or another as interesting, but a recent unlikely choice is familiar Rossini Overtures conducted by Neville Marriner with the Academy of St. Martin in the Fields orchestra. What does one of the preeminent Bach, Mozart and Haydn specialists have to say about Rossini? The answer is a lot. The first minute of the Barber overture tells you that this man knows Rossini as a brilliant, champagne composer who demands every iota of the conductor's energy and taste. The overtures—particularly the ones to L'Italiana in Algeri, La scala di seta, Il Signor Bruschino and L'inganno felice—sparkle with joy and the dry wit that makes Rossini unique among composers. Everything is here including the crescendos, but there is no sense of haste, no rush to get to the crucial accelerando. It all sounds natural, heightened by excitement and a natural flowing of ideas. Finally, older lovers only need to be reminded that Philips has come out with another record of Elly Ameling singing Schubert with Dalton Baldwin accompanying. The lyric soprano's voice has all the shadings necessary to convey many meanings to the various songs. Such beauties as "Im abendrot" and "Nachtd und Traume" vie for first place, with "Who is Sylvia" charmingly, naturally funny. Miss Ameling has her audience. They only need to be made aware that she has put more of her classiness on records.

The Russians Are Coming

Popular Russian composers Mihail Tararvardiev and Sasha Zatsepin stopped off in New York to visit G. Schirmer, the firm which acts as the U.S. representative for all Russian composers, while on a U.S. visit. The group toured RCA's recording studios and were hosted at a luncheon in the RCA dining room. Pictured from left are: Ed Murphy, vice president, C Schirmer; Alvin Deutsch, attorney for Schirmer; Bruce Sommerfeld, RCA pop & rock producer; Toby Pieniek, director, business affairs, RCA Records; Larry Snopch, manager; recording operations, RCA Records; Joe Romano, interpreter, Tararvardiev and Zatsepin; Benjamin Grasso, general manager, AMP; and Maria di Bonaventure, director of publications, G. Schirmer.
HOLLYWOOD: Personal Pick: "Nursery Rhymes (Part 1)" — Peoples Choice (TSOP). Clever lyrical content backed with a strong rhythm section will give this group another gold record.

DEDE’S DITTIES TO WATCH: "Never Gonna Leave You" — Maryann Farra And Satin Soul (Brunswick-UPT); "Find Me" — Cameo (Chocolate City-UPT); "I'M Needing You, Wanting You" — Chuck Jackson (All Platinum — SLO).

It has been brought to this editor’s attention that WBLS-FM (New York) has gone through interview after interview with well-known artists, but none like the one between Frankie Crocker and The Isley Brothers. Supposedly, during the course of the dialogue between the family group and Crocker, Rudolf Isley walked in and made certain statements while the mike was on. The announcer did not turn the relay system off, causing much reaction throughout the community.

Bolic Sound is a studio located in Inglewood, California, and was built four years ago by Ike & Tina Turner. This studio houses a 24 track complete with a rehearsal room. To reserve time you may call (213) 679-2639.

Dave Clark, a true professional, is now handling secondary markets for Henry Stone’s TK label.

As part of the celebration of Gladys Knight & the Pips second anniversary with Buddah Records, a special "Honorary Pip For A Day" contest-drawing was established. Entry blanks were available in stores and included in the group’s fourth album, entitled "2nd Anniversary." The contest was set up for three separate drawings with three winners. The first drawing took place on the Hit Factory where Gladys Knight & the Pips took time out from recording their Christmas album to pick the winners. First prize went to Morreo Rose of Los Angeles; round trip air tickets for two to an engagement of Gladys Knight & the Pips where Morreo will be an Honorary Pip For A Day as a guest of the group. Second prize winner Yolanda Baxter of Columbus, Ohio, will receive a gift package which includes Gladys Knight & the Pips necklace, souvenier book, watch-T-shirt, belt buckle, emblem-patch and a set of posters. Gilbert Bradberry of San Diego, California won third prize: a complete set of four albums that the group has released on Buddah Records. All contestants receive automatic membership in the group’s fan club. Soon here at the first drawing are: Cid Seidenberg, manager of Gladys Knight & the Pips; Art Kon, president of The Buddah Group; Edward Penton; Gladys Knight; Milt Scinco, vice president and director of creative packaging; William Guest and Harold "Bubba" Knight. The second and third drawings will be held in December and January, respectively.

Millie Jackson (Continued from page 26)

Hawkins, said, "I can get that lick better, and now I’m glad that we stayed."

The concern for having the best musicians available for her studio dates stems from many people thinking Ms. Jackson’s success was based on a gimmick or her Isaac Hayes-style raps. She proudly notes that, "After live performances a lot of people come up to me and say, ‘You can sing!’ so it’s not a gimmick."

Currently, Millie Jackson has a full schedule, divided between live appearances, taping television shows, such as Dinah Shore, and preparing for her new album, which was scheduled to be recorded in Muscle Shoals November 17-19. The theme of the album will be "Free and in Love Again," which will re-establish Ms. Jackson as a liberated, modern woman, but will also play down the image of what Variety called "Adultery Rock," that is purely a case of guilt by association.

Howard Newman

In the city of Los Angeles recently, were TSOP artists People’s Choice, stopping by to see Record World’s Dede Dabney. Pictured above, from left, are, Sam Peake, Darnell Jordan, Dave Thompson, Dede Dabney, Roger Andrews, Frank Bronson and Guy Pisk. On Thursday, November 13th, this group was showcased at the New York Experience where they literally turned the place on with their superb vocals and instrumental. They were also proud to announce that their single of "Do It Any Way You Wanna" was certified gold. A excellent group visually and vocally, when they arrive in your town witness a pure, un-adulterated treat.

"City Of Angels" and "Love Machine" are both products of The Miracles. This group has been asked to write material for Donna Summer’s label, Soul Train. Their talents are heard throughout their album, on which Bill Griffith and Pete Moore handled the music and lyrics.
50,000 SOLD
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Maryann Farra & Satin Souls
(SINGLE)

"NEVER GONNA LEAVE YOU"

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ON BRUNSWICK

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Special thanks to these artists who have made 1975 a great year for Chuck and Marvin:

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JACKSON and YANCY MANAGEMENT:
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CHAPPELL MUSIC/ JAY'S ENTERPRISES

CHAPPELL MUSIC celebrates the first anniversary of writer/producers CHUCK JACKSON and MARVIN YANCY and their JAY'S ENTERPRISES

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THE R&B WORLD SINGLES CHART

NOVEMBER 29, 1975

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CLUB REVIEW

Peebles Convincing At The Bottom Line

■ NEW YORK—Ann Peebles (HI) is a powerful emotive singer who openly evokes comparison to the greats of soul, from Aretha Franklin to Al Green. The fact that she is so talented made her appearance at the Bottom Line (10) a disappointment, though no fault of her own. Ms. Peebles was burdened with a less than adequate backup band called Funky Gizzards, who sometimes seemed more interested in strutting and clapping around the stage than in playing their instruments. This left Ms. Peebles’ voice as the sole instrument to convince the crowd that there were watching somebody special.

Ann Peebles rose to the occasion, delivering a smoky version of “I Can’t Stand The Rain,” a song whose closest cousin is Al Green’s “Tired Of Being Alone,” and a high spirited “Part Time Love.” She cooked through several numbers from her latest album “Tellin’ It” the most notable being “Come To Mama,” and “Dr. Love Power.” The latter song is delivered in such convincing form that it is up there on the soul music shelf with Aretha’s “Dr. Feelgood” as a highly effective remedy for low spirits and tired blood. Putting out an extra effort, Ms. Peebles proved herself to be a dynamic and motivated performer who truly enjoys personal communication from the stage to the audience. It’s just too bad that she couldn’t get better support from the people on the stage.

Closing the bill were the Persuasions (A&M), the greatest thing to happen to appella since the ‘50s. As usual, they brought down the house with stirring versions of “Sewanee,” “Chain Gang,” “Just My Imagination” and “He Ain’t Heavy, He’s My Brother,” among others. Their unaccompanied voices fill the room with the lushest tones imaginable, and bass man Jimmy Hayes has the deepest sound on this side of a Polaris submarine. The Persuasions are truly a unique experience.

Howard Newman

Vanguard Signs Prince

■ NEW YORK—Vanguard Records has announced the signing of jazz guitarist Roland Prince to a recording contract. Prince has recorded with Shirley Scott, Elvin Jones and James Moody, among others. Prince’s debut album for the label will be produced by Ed Bland, who was responsible for the signing, and is scheduled to be recorded in mid-December.
12. RECORD
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NOVEMBER 29, '75
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36. RECORD
38. RECORD

NEW YORK—Bugs Bower, vice president of PIP Records, a division of Pickwick International, Inc., has announced that the label has signed a pact with Montuno Gringo Records and is rushing "Sunny" by Yambu nationally to distributors and deejays.

Yambu, a seven man group, is produced by Al Santiago. Bower indicated that on the strength of "Sunny," an album is now in production.

By MICHAEL CUSCUNA

The PBS Soundstage television program honoring John Hammond, which was taped in September, will be aired around the country in December. The performers include a wide variety of people whose careers are linked to Hammond. Among them are George Benson, Marion Williams, Benny Goodman and Bob Dylan... Arhoolie Records has issued a Kid Ory album that includes all of his performances on Orson Wells' Mercury Theatre radio show.

Borah Bergman is a most adventurous and unique pianist, who has made his recording debut with a solo album, "Discovery," on Audio Fidelity's Chiaroscuro label. An artist to watch... Sonny Criss has completed his second and final album for Muse before moving over to Impulse. As well as new recordings, Impulse will eventually make available Criss' masterpieces that were made for Peacock Records. The album is called "School Days" and was recorded in a Greenwich Village coffee house... Horace Silver is working on a new album for Blue Note to be titled "Silver 'n Wood," with woodwinds augmenting the pianist's regular working group... Drummer Dick Berk is now living and working in Los Angeles and launching a second career as an actor.

Pianist Duke Jordan, who returned to the jazz scene with several fine albums on Steeplechase, Zim and Muse, is currently playing at Churchill's in New York City. I caught a recent performance that found Jordan in absolutely top form... A special four piano tour of Europe this winter features Andrew Hill, Ron Blake, Michael Smith and Paul Bley... Ted Curson has returned to the United States after a six month tour of Europe. His group will perform live on New York's WBAI in January... Adelphia Records is now exclusively distributing Piedmont Records, whose catalogue includes Mississippi John Hurt and Robert Wilkins.

Lee Konitz continues to show up all over Manhattan. On Mondays and Tuesdays, he leads a duo with pianist Hal Galper at Gregory's. On Wednesdays and Thursdays, he leads his nine piece ensemble at Stetro's. He will be recording with that ensemble for Groove Merchant in January. Meanwhile, he will be taking November off from his regular gigs to do a three week stint at Ronnie Scott's in London.

Antonio Carlos Jobim is in New York working on a new album with a rhythm section that consists of Ron Carter and drummer Joao Palma... Pianist Joachim Kuhn recently recorded a new album in Germany with an all-star cast that includes Alphonse Mouzon, John Lee and Philip Catherine... Joe Beck has written and performed the score for "Norma Jean," the film story of Marilyn Monroe... Randy Newman is to write the score for the film version of the novel "Ragtime."... John Handy and Ali Akbar Khan, who have been getting together for concerts infrequently for the past few years, just appeared at the Records R Festival and are booked into the Keystone Korner in San Francisco for the last week in November. Hopefully, they will finally get the opportunity to record... Charlie Haden's Liberation Orchestra will be recording for A&M in January... The Brecker Brothers are currently completing their second album... Atlantic will be releasing in early 1976 Duke Ellington's final album, Dave Brubeck's last album for the label with Anthony Braxton, Lee Konitz and Roy Haynes and singer Sylvia Syms' first of the first.

Pip To Release Yambu's 'Sunny'

NEW YORK—Bugs Bower, vice president of PIP Records, a division of Pickwick International, Inc., has announced that the label has signed a pact with Montuno Gringo Records and is rushing "Sunny" by Yambu nationally to distributors and deejays.

Album Coming
Yambu, a seven man group, is produced by Al Santiago. Bower indicated that on the strength of "Sunny," an album is now in production.
Gettin' Gritty

Shown backstage at the Nitty Gritty Dirt Band's Avery Fisher Hall concert are, from left (back row): Al Teller, president of UA Records; George Butler, VP of Blue Note Records; NGBO's John McGoon, Jim Ibotson and Jimmie Fadden; and Blue Note artist Ronnie Silver. In the foreground are David Bromberg (left), who joined the band onstage, and the Dirt Band's Jeff Home.

The Coast  (Continued from page 14)
Flyers, pro hockey's premier bad boys, have adopted Ronnie Laws' new single "Always There" as theme music tribute to their home city during broadcasts of all away games. The Sensational Alex Harvey Band assembled that the great response they've been getting to their live show has kept them off bills with Jefferson Starship, the Allman Brothers, Ritchie Blackmore's Rainbow and the Edgar Winter Group; SAHB is suing Little Feat for dropping them from a bill in New York (after someone from the Feat organization had seen them at the Roxy and is alleged to have proclaimed that they'd never share the stage with "that Clockwork Orange band").

WAS IT BIGGER THAN A BREADBOX? During one of the last Cycle Sluts performances at the Whisky, the group was accosted by a participation-minded fellow who emerged suddenly from backstage, dropped trousers and joined (uninvited, needless to say) in the Sluts' parody of a scene from Louisa May Alcott's "Little Women." The audience was something less than captivated by the proportions of the flasher's talent, and his performance lasted only as long as it took for a bouncer to climb on stage and give—who else but—Keith Moon the old bum's rush. Later, the Cycle Sluts' co-manager, Roy Gerber, expressed his displeasure with the Who drummer's flagrant exhibitionism. "Can you imagine doing something like that? I mean, I brought my fifteen year old daughter here with me tonight!"

New York, N. Y.  (Continued from page 27)
made records—self-produced and released (or released through small independent labels)—in her native Canada; her weekly radio show for the Canadian Broadcasting Company; and the difference between American and Canadian audiences ("Toronto equals New York in sophistication; American audiences in general are looser, the Canadians more formal"). A busy woman truly involved with her native culture as well as her own career (the two are frequently one), Sylvia is no less prolific than in the heyday of Ian and Sylvia. "Woman's World" is her latest album. Keep it on your mind.

NOTE: Tom Rush helped raise $13,000 for the Franconia Notch Defense Fund—part of the Society for the Protection of New Hampshire Forests, through which a highway is presently planned. Columbia said to be dropping the Firesign Theater and Proctor and Bergman . . .National Public Radio (WNYS, here) will air "Truckers: The Last American Cowboys" toward the end of the month . . . Shirley Bassey has been approached to star in the film biography of Josephine Baker . . . Ahmet Ertegun's been in the studio mixing an album that's been on its way for two years. Its official release date still has it due in 1975.

John Locke Re-Joins Spirit On Keyboards
■ LOS ANGELES — John Locke has rejoined Mercury recording group Spirit as keyboard player effective immediately, according to the group's manager, Marshall Berle. Locke, one of the original members of the group, appeared on all of Spirit's albums recorded between 1968 and 1971.

Band Members
The Spirit line-up now consists of Randy California on guitar, Ed Cassidy on drums, Barry Keene on bass and Locke on keyboards.

RCA Launches 'Football' Promo
■ NEW YORK—RCA Records has launched a football-flavored marketing "game plan" to support the Main Ingredient's new album, "Shame On The World," and Faith, Hope & Charity's current album, "Faith, Hope & Charity." Quarterbacked by RCA Records product manager Doree Berg, the plan kicked off in Shea Stadium November 15 where the Main Ingredient and Faith, Hope & Charity provided pre-game entertainment at the Fifth Annual Whitney M. Young Memorial Football Classic between Grambling and Norfolk State. In addition to performing selections from their album, Cuba Gooding and the Main Ingredient rendered the National Anthem.

With press releases, photographs and flyers that spotlighted the game as well as the "Shame On The World" and "Faith, Hope & Charity" LPs, RCA Records mounted a promotion around the grid battle. Focusing further attention on this event and the RCA artists' participation in it was the annual coast-to-coast campaign instituted by the New York Urban League, who sponsored the contest.

In the New York area, pre-game flyers were distributed to record outlets throughout the city and to every sports editor in the area. A special radio spot commercial was produced for use on WBNL that linked the artists and their RCA albums to the game. Ticket giveaways were offered on WWRL to widen interest in the game plan. In the stadium, the day-of-game program carried an RCA advertisement, with copy reading "After the game ends you can still keep your backfield in motion," and featured album miniatures of "Shame On The World," "Faith, Hope & Charity" and three additional LPs from the Main Ingredient catalogue.

To stimulate excitement in the product, a mailing of white jacket copies of both group's albums was made to reviewers and to the RCA sales and promotion force, well in advance of the actual football game in Shea Stadium.

Main Ingredient Touchdown
RCA's The Main Ingredient and Faith, Hope & Charity entertained before the recent Annual Whitney M. Young Memorial Football Classic between Grambling and Norfolk State. Shown getting set to watch the game are Ron Moseley, RCA's new r&b division VP, Frank Mancini, division VP, artists relations; Edward Scorton, division VP, industrial relations, MC Hol Jackson and The Main Ingredient's Cuba Gooding and Luther Simmons.

Wax Relocates
■ NEW YORK—Morton D. Wax & Associates has announced the moving of its offices to larger quarters on December 1.

Still located at 1650 Broadway, the new offices will now be located in Suite #301, the former offices of Joe Kipness. The phone number remains the same: (212) 247-2159; the cable remains MortyWax N.Y.

Simon Secures Gold
■ NEW YORK—Columbia recording artist Paul Simon's album, "Still Crazy After All These Years," has been certified gold by the RIAA.

Morris Goes Gold
■ NEW YORK—RCA recording artist Morris Albert's single, "Feelings," has been certified gold by the RIAA.

Morris' new single, "Sweet Loving Man," has just been released.

Demaines Have Girl
■ RAHWAY, N. J. — A new baby girl was born November 11 to Julie and Bob Demain. The father, sales vice president of Springboard International, reported from Laurence Harbor, N.J. that the latest member of the family is named Suzanne Michelle.

RECORD WORD NOVEMBER 29, 1975
Dialogue (Continued from page 34)

happen by luck. The time I spend there, the time Eddie O'Loughlin spends, has been invaluable to me. I hired Eddie away from RCA five years ago. He had never been beyond Staten Island. I sent him to Europe the first year about three times, the second year about four times, now he's over whenever he feels he should go. And he has learned that market inside out. He knows what songs there will be suitable here.

RW: In other words, he's not taking stuff that hasn't been tested before.

Reno: No, some of them are in demo form.

RW: But it's still got to the point where it's reached a record company. In other words he's not looking for songwriters or anything like that?

Reno: Oh no. That's what's very difficult. You always get a call: "Hey Bob, I have a song that's number 1 in France." I say, "Well, that doesn't mean a thing to me, because I appreciate it's number 1 in France but it may mean nothing here." Except "Doctor's Orders," which was number 1 in England by another artist. Eddie, over on one of his jaunts, said "I heard a record on the BBC, it's number 1. We should do the song." So we said okay, but let's wait until the English record comes out here and see what happens with it. The record was a fine record of a fine song, but so typically English, it didn't happen by luck.

Reno: If you used a block to somebody who doesn't know it's a record, it's made by Midland, which is a division, which they did several months ago with Mort Weiner, who was formerly at Motown.

RW: Does Midland fall into that category?

Reno: Midland does fall into that, so now I have a man at RCA that understands every problem I have. I think when you are distributed by a major, if you can find people who work in the field for the major to psychologically accept you, is a very difficult thing. So, in addition to our own promotion people, I have people in New York that maintain contact with every RCA man in the field. We feed them information, we assist them in every way possible, we give them a promotional report each week. Now I feel they psychologically accept Midland the way they would an RCA record.

RW: Do you have complete control over the shop?

Reno: I have complete control over all creativity—from product to album covers to name it. Do I have complete control over promotion? When I'm able to afford to pay their 26 people their weekly salary, I will have control. Now, of course I don't have total control. We coordinate the efforts of our people with their people. I know that better than RCA, and I know that better than most of the other labels.

RW: It seems like the greatest potential for growth in Midland is getting the drop on the other companies in the international field.

Reno: We have the drop.

RW: But what about maintaining this position and getting the hottest product.

Reno: Well, success breeds success. Now that we've successfully delivered our first foreign record, not song, because we've always been successful with the songs. The flow is tenfold, over what it was two months ago, three months ago. Many things, that if I were at Mercury or at Columbia I would buy, I don't buy because Midland release flow is voluntarily restricted. I don't want to give RCA too many records to put out. We have a much smaller margin for loss. I used to buy if I take out 300 singles a year at Mercury. But Mercury's a good example of the foreign thing. Another thing I missed: When I was at Mercury I signed David Bowie, which no one knows about.

We did "Space Oddity" with David and we put it out and it didn't sell. David had a number 1 with it in England. Mercury, then sold him to RCA.

RW: Now you're back with RCA in a sense.

Reno: Well, I think that's one of the things that gave me the edge with Glancy. He said, "Bob you signed Bowie didn't you?" I said yeah. I don't know if he ever checked it.

RW: Do you think a group should be visual in order to succeed these days?

Reno: In rock bands I think it's a prerequisite. Some successful bands, and it's only by opinion, are the worst. On stage they're very dynamic. I think with the black acts it's a little less important. They choreograph, there's no wild antics. The Isley Brothers are active on stage. The Stylistics are pretty laid back, Gladys Knight is pretty laid back—it's a show.

RW: How much time do you spend with the publishing division and how much with the recording company? Can you give me a breakdown?

Reno: It's difficult. I'd say from an administrative standpoint there are people here that do nothing but publishing—the copyright department, accounting. From a professional department standpoint, I'd say with the rest of the people in the office it varies. Some days I do 98 percent records, on other days I do 80 percent publishing. A contemporary publisher should be structured the way we are or they don't have a prayer.

We didn't have a label the first year. We were open 24 hours, literally. Eddie placed a song with Hank Medress and he cut it with Tony Orlando and Dawn. The first song we took when we opened it was "I'm gonna be a singer" and he came to audition a song—we made a home tape on the machine here. Eddie brought it up to Hank and said, "I'll do this with Tony, Wednesday, I love it." It was in the "Ragtime Follies" album from which we're still getting checks. Publishing is very, very difficult and I think that the business has passed a lot of these guys by. It's a whole different business than it was when I came into it in 1959.

RW: What about radio today?

Reno: If radio were as exciting and if the people in radio were as into records as the disc jockeys at the discotheques, what a great thing radio would be.

The basic advantage of a discotheque is that a discotheque is like a nice little secondary radio station that plays 60 records rather than a WABC. With all due respect to that station, the discotheque just gives a broader type coverage.

RW: Are you going to be looking specifically for disco product?

Reno: No. I didn't know what a discotheque was when we signed Carol Douglas. She made the record. Eddie O'Loughlin, who produced it, knew some friends at discos and he brought around an acetate and he said the discos are going crazy. The next thing I knew, in five days, 200 kids were up here trying to get copies of "Doctor's Orders," So I was involved. But I didn't say "let's make a Carol Douglas record and break it in the discos." We felt it was a good black record, suitable for airplay, and obviously, we were right there, too. But the danger is the records that are great for the clubs will not make it on the radio. You know you could bring me a number 1 disco record on this sheet or that sheet, and you could say, "Bob you could have it for free—and one percent." And I might say "no, I don't want it." Because we're not in business to sell 50 or 60,000 records.

RW: You are constantly shooting for the big hits.

Reno: Big hits. Be they disco, be they black, be they Scott Jacoby. I wanted to build a little Asylum type of label. When the economy fell off its ass I decided that black radio, which I find very receptive to new acts with new records, makes my life easier and gives me an easier test. Coincidentally, the east coast clubs are strictly black music clubs. So to not do a black record last fall was pure idocy. Anybody who didn't do a black record last fall shouldn't be in the business.

My initial reasoning for the Carol Douglas record was the black radio receptiveness. I had learned that the clubs are on the same level as far as being responsive and being receptive. So anybody who had been doing records and had a new record company last year should have done some black product last fall. It was just beautiful. Now that it's expanded to L.A., that's the ball game.
Por decisión anunciada el 23 de Octubre, se concedió al famoso empresario y personalidad de televisión, Silvio Santos, la explotación del Canal 11 de TV en la ciudad de Rio de Janeiro. En entrevista publicada por los periódicos poco después de la noticia, Silvio Santos confirmó sus intenciones de formar una cadena nacional de televisión. Recordamos que sus programas de TV del jueves y domingo, el primero en la cadena Tupi y el segundo en Globo, son diferencias de larga teleaudencia y con mucha fuerza.

Para presentaciones en TV y Sao Paulo, Rio de Janeiro, Brasilia, Porto Alegre y Santos, llega Sara Montiel de España a finales de Noviembre. La nueva grabación de Sara Montiel sale al mercado próximamente en el sello Copa-Cabana.

La campaña desarrollada por la Asociación Brasileña de Productores de Discos sigue muy fuerte, contando con el apoyo de las autoridades. Hace pocos días, en actuaciones por ciudades del Estado de Sao Paulo, se encontraron más de 20,000 cassettes piratas. La persecución continuará con más intensidad.

El artículo escrito por Tomás Fundora a su regreso del Brasil en relación con el hecho de que hasta la música en inglés es producida en el mismo Brasil, sigue teniendo gran repercusión en el medio artístico y fuera de él. Sabemos que copias del artículo fueron distribuidas a periodistas en todo el país. El No. 13 de la revista "Pesquisa Brasileira del Disco" trata del mismo asunto en su editorial y sabemos que el trabajo de los promotores de la música brasileña hacia el exterior será duplicado.

Nelson Ned, después de renovar su contrato con Copacabana acaba de grabar un nuevo long playing en España, donde su "Felix Cumpleaños Quedera" está vendiendo fuerte. Robert Carlos (CBS) es el brasileño que más se escucha en la radio desde Buenos Aires.

(Continued on page 50)
"FEELINGS" ... GOES GOLD

CHARGER RECORDS congratulates its exclusive artist

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RCA RECORDS

... on the occasion of the RIAA gold certification of over 1,000,000 records sold of the single

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For further information contact: MARIO R. KAMINSKY Lavalle 1430 - 4° piso - Buenos Aires - Argentina

LATIN AMERICAN ALBUM PICKS

COMO ES EL
ROBERTO LEDESMA - Monument EDM 1678
El gran bolerista de siempre, Roberto Ledesma in a very commercial package in which "Cómo es el?" is being heavily promoted. Also "Tu Único Defecto" (L. Demetrio), "Tres Palabras" (O. Farres) and "Cariño Mío" (A. Carrillo).

LOS GRADUADOS
LOS GRADUADOS - Zaida ZIP 237
En un repertorio integrado por merengues, paseos, cumbias y pasitos, los intérpretes colombianos Los Graduados logran altas ventas con su música caliente y muy bailable. Resultan "Me Voy de la Vida" (J. Barros), "El Canelete" (A. Echeverría) y "El Enamorado" (G. Montoya), "Barranquilla es tu ciudad" (M.A. Alvarez-O. García) y "Y Dios dijo así" (M. Careña).

Los Graduados from Colombia are top sellers in the markets where this spicy rhythmic and danceable tropical music is a must. "Zapatos Viejos" (G.A. de Tobón), "Ramita de Pino Fresco" (G. Montoya), "Corazón que te quiere" (G. Montoya) and "Subieron la Cerbeza" (J. Muñoz).

ALTO VOLTAJE
ORQUESTA POWER - Salsoul SAL 4103
En producción de Javier Vázquez, la Orquesta Power logra un gran sonido salsoul en esta grabación que mueve los pies. "Si me mueren madre mía" (R. Hernández), "Son de la Loma" (M. Matamoros), "Fin de un Amor" (M. Silva) y "Nostalgía Guajira" (B. Collazo).

Produced by Javier Vázquez, Orchestra Power is at the top of their salsoul sound. Good mixing. "Un Coro Africano" (R. Lopez), "El Bocachica" (J. Robles), "Sabio Salomón" (J. Robles) and "Son Fe" (B. Capó).

TIENE PIMENTA
SONORA PONECIA - Loco XSLP 1047
Con arreglos de Papo Lucca and dirigidos por Enrique Lucca, los talentosos músicos de la Sonora Ponecia with Luigui Teixidor and Miguelito Ortiz in the vocals brindan una excelente labor en esta grabación salsoul. "La Montaña del Oso" (L. Teixidor), "La Fiesta no es para Feos" (W. Guevara), "No Muere el Son" (D.R.), "Mayaya" (P. Alonso) and "Homenaje a las Cordas" (D.R.).

Produced by Papo Lucca and Enrique Lucca as leader, the talented musicians from Sonora Ponecía, with Luigui Teixidor and Miguelito Ortiz in the vocals, offer an outstanding salsoul production by Larry Harlow, "Tumba Mob" (D.R.), "Hachero sin Hacha" (P. Lucca), "No me Quieras Tonto" (R. Hernández), "Aguúen me Habló" (D.R.) and "La Fiesta no es para feos" (W. Guevara).

Nuestro Rincon
(Continued from page 46)
(D. Beighedera-Magalena) ... Guerra Company of Texas lanzó al mercado el long playing "Machismo con Matías" in the onda chilena. Destacan "Cosas de la Vida," (M. Muñoz) "Siéntese Días" (E. Almanza) and "Soledad." (E. Álame).

Arista Records lanzó un larga duración del brasileño Airto Guimoros in the cual se prueba el profundo y libre talento de los integrantes de la grabación. Aun cuando la comerciabilidad del producto es sujeto a interrogantes, la labor musical es de características geniales. ¡Merece gran exposición! ... El long playing "El Judio Maravillosito" de Larry

(Continued on page 50)

RECORD WORLD NOVEMBER 29, 1975

www.americanradiohistory.com
Record World in Panama

By ANTONIO JIMENEZ P.

- PANAMA — Pablo Azael interpretando su propia canción "Tu Y Yo" fue el ganador en el Festival Nacional de la Canción OTI 75. Este tema obtuvo 41 puntos, seguido de "La Riqueza De Mi Pobrez" del Dr. Ernesto Calvo y "Asi Es Mi Carino" de Ruben Fabrega que obtuvieron 39 puntos. Pablo Azael con su canción llevó a la representación de Panama al próximo Festival OTI del 15 de noviembre a celebrarse en San Juan, Puerto Rico.

- La falta de un nuevo tema de Camilo Sesto, han hecho bajar sus acciones, dejándole el campo libre a Juan Bau, que actualmente es el artista de más popularidad en este país, con su último éxito "Dama Del Amanecer," tiene asegurado el éxito para su debut en ésta, los días 14, 15 y 16 de noviembre.

Tormenta

Sin lugar a duda, Tormenta De Argentina, es la voz femenina que acapara la atención de los discomanos quienes esperan impaciente su arribo para su debut el día 6 de noviembre, "Amado Niño Mío" y Hay Un Sentimiento," esta vez son su carta de presentación, temas con mucho arranque que se han colocado en pocas semanas en algunos Hit Parade de varias emisoras de esta ciudad.


Van McCoy "To Each His Own," producción Van McCoy, de Faith Hope & Charity junto con "Who Loves You" de Four Season, son en estos momentos los temas en ingles de más empuje, tomado Banzai con su "Chinesse Kung Fu. También han entrado con todos los hierros temas como: "Brasil" de The Ritchie Family, "What Difference A Day Makes" de Esther Phillips. Otros exitos en ingles con mucho fuerza son: "Get It Up For Love" de David Cassidy, Super "Joxs" de Seve Seas y "Checkmate" de Barrabas. Claudia De Colombia, debutando en el Club Zebra en los primeros días de noviembre, se espera repita de nuevo este exito de su primera presentación, ella está muy bien en este mercado. ¡Hasta la próxima amigos!
En Brasil

Antonio Marcos (RCA) también comienza a caminar muy bien. Morris Albert (Charger) abrió el camino para que otros maestros puedan también figurar en los "Charts" americanos. En este momento, "Feelings" ("Dime") (Música que ya tiene más de cien "covers" en el mundo) prueba a la saciedad las palabras del artículo de Fundora. Todavía quedan Christian (RGE) Malphias (RCA) Wando (Beverly) Becoto (Copacabana), Benito de Paulo y otros, que resultarán excelentes en cualquier momento en el exterior.

Llegando al Brasil, donde se presentará por televisión y para la promoción de su grabación en portugués de "Manuela," el cantante español Julio Iglesias, cuyos discos son distribuidos por Phonogram.

La cantante Claudia, que ganó muchos festivales en el exterior y que estuvo anunciada para el Festival de Puerto Rico me informó que su festival se trasladará para Estados Unidos y que había terminado sus contratos con la EMIL Brasileira y con su "manager" Marcos Lázaro. La encontramos en un vuelo de Rio de Janeiro a Sao Paulo y según la cantante, estaba de partida en dos días hacia Los Angeles.

Y hablando de Marcos Lázaro, el "manager" que tiene la responsabilidad de artistas de la gran talla de Roberto Carlos, Jorge Ben y otros, considera que el éxito de los artistas brasileños (y del samba en Europa) ya le hace pensar seriamente en abrir oficinas en París... "Un sorriso e Tudo Ben" (Una Sonrisa y todo bien) es el nuevo álbum del dúo Nazareno y Pena Branca (RGE) contando con muy buena recepción...

Se presentará próximamente en Brasil el cantante italiano Lino Peppino de Capri. Esta no es la primera vez que viene a Brasil ya que tuvo mucho éxito con sus grabaciones en años anteriores...

Siendo uno de los más importantes exitos del año la grabación de Genival Lacerda (Beverly) de la canción "Se Veremos Xique Xique"... Se incluye el álbum de Beth Carvalho de la Tapear, donde se destaca entre otras "Enamorada do Samba." a samba de Martinho da Vila. La recepción al disco es muy buena. El título del álbum es "Pandemiro e Viola."

Wilson Simonal (RCA), todas las noches presentándose en "Obeco" de Sao Paulo. Muy bueno su nuevo álbum titulado "Ninguem Proibe o Amor."

Nuestro Rincon

Harlow estará próximoamente a la venta... En varias semanas estará a la venta el long playing "El Maestro" de Johnny Pacheco en la etiqueta Fania... Extensísima jira de Mango Santamaria en la costa oeste de Estados Unidos. En Noviembre 11 al 23 se presentará en "Concert by the Sea" en Los Angeles, en Noviembre 27 al 29 en The Pasta House, en Los Angeles, y en Cattomonia, San Diego, 8 al 13 de Diciembre en Pioneer Bank, Seattle. Inmediatamente después aparecerá en el Buddy's Place" de Nueva York...

Velvet lanzó su larga duración navideño en interpretación de La Tuna de Cayey, que logra siempre altas cifras de ventas en la época... Comenzamos Los Letreros a recibir fuerte promoción en Estados Unidos con "Love Me Like a Stranger" (Los Hombres no sienten). La radio latina se ha hecho eco de la grabación antes que la americana, que ya comienza a reaccionar favorablemente. ¡Capitol debe moverse fuertemente con este número!... Y ahora... ¡Hasta la próxima!

"The Fourth Festival OTI" took place in Mexico last weekend. Over 200,000 people from all over Latin America and Spain were watching the way the festival was going. At the end, communication was established with all the juries in every country associated with the festival and the results came to be established as follows: First Place: "La Felicidad" from composer Felipe Gil and with superb and astonishing arrangements by Chucho Ferrer, performed by one of Mexico's top singers, Chucho Castrillo. Second Place was "A Media Noche" from composer Juan Carlos Calderon with his own arrangements, performed by Cecilia from Spain. Colombia and Venezuela received the same amount of votes so Third Place went to both countries as follows: "Soy Como el Viento" composed by Luisito Rey and performed by Mirta Castellanos, and "Campesino de Ciudad" from Eduardo Cobas and sung by La Negra Grande de Colombia. Twelve countries were represented in the festival organized by the most important TV channels that are members of the Organization of Ibero-American Television Networks.

Rene de Coronado is back at KWAC Radio, Bakersfield, Cal., as program director. Alfredo Rodriguez, previously with KWAC, is now with KEGL, Santa Clara, California as program director. Best regards and good luck to both good friends.

Yolanda Monge recorded an album for Cocco Records in Argentina. The title is "Florenciendo," and it will be released soon... Fajardo and His Orchestra will perform shortly in Venezuela... Toro is enjoying good air coverage on the west coast. The theme is "Michaela"...

Billo's Caracas Boys will tour the States on April 7-9, 1976. Welcome!... Marinoela, exclusive artist of Zeida, Codiscos, Colombia, is starting to receive promotion in New York via "Amor Estudiantil!"... Pasquale, Italian singer signed to Musart in Mexico, could make it big with "Cuerpo sin Alma" (R. Cucchiante), included in an album just released by the label. Among other good themes are "El Amar y el Querer" (Ana Magdalena-M. Alejandro) and "De Seguir tus Pasos" (D. Beigbeder-A. Magdalena)... Guerra Company from Texas released an album titled "Machinismo con Matas," addressed to the Chicano music fans. Some of the songs are "Cosas de la Vida," "Sierte Dias" and "Soledad."

Arista Records released an album by talented musician Arito Guimora from Brazil, recorded in Los Angeles. Although the commercial standpoint of the album is questionable, the work performed by the musicians and arranger Arito is a masterpiece in new sounds. Although it applies to minorities, it could make it big if heavily promoted. Beautiful achievement!... "El Judio Maravillosa," a new album by Larry Harlow, will be released shortly by Fania Records... A new album by Pacheco, titled "El Maestro," will also be released by Fania... Mongo Santamaria initiated a tour throughout the west coast on November 11. He was scheduled to perform till November 23 at "Concert by the Sea" in Los Angeles. From November 27 to Nov. 29 he will perform at "The Pasta House" in Los Angeles. From December 1-7, he will be at "Cattomonia," San Diego and from the 8th to the 13th of December he will be performing at "Pioneer Bank," Seattle, Washington. From there he will debut at "Buddy's Place" in New York... Velvet released a new album by La Tuna de Cayey containing a very commercial Christmas repertoire. La Tuna de Cayey sells heavily during Christmas time... The Letreros are starting to enjoy air coverage with "Love Me Like a Stranger" (Los Hombres no sienten) on all Latin stations in the States. American radio stations are also starting to back them with this song. Capitol should double their efforts to establish this theme as a real winner by The Letreros...

... And that's it for the time being!
Fennelly Finally Finds His Form

**LOS ANGELES** — Michael Fennelly (Mercury) has been the recipient of countless “Most Promising” citations since Crabbby Appleton, a cult band indigenous to these parts disbanded around three years ago. His audience seemed prepared to applaud him in whatever role he chose to play—the Sensitive Songwriter or the Rowdy Rock & Roller—and it was just left up to Fennelly to choose some sort of direction, any direction; after all, people like to know what they’re getting themselves into. A first solo album, released on Epic last year, just added to the confusion. It was high quality, highly uneven stuff and it left you wondering whether Fennelly’s diet consisted of brown rice or wild pig.

**Starwood Performance**

So Fennelly’s Starwood performance served to confirm what was apparent on his debut Mercury lp: for better or worse, Fennelly’s a full-time hard rocker, unmistakably Anglicized, heavily metallic without any stops pulled or apologies given. And if his high-pitched, often exaggerated vocals were reminiscent of Robert Plant’s, his whip-saw guitar licks of early Jimmy Page, its because Fennelly has been studying his genre more than most of the second generation hard rockers, and brings more talent and imagination to it as well. What had been promised in some of the first album’s material—songs like “Watch Yerself!” and “Won’t You Please Do That!”—finally was delivered when Fennelly and band did “Dreamer,” among the standouts in his Starwood set.

It’s not that Fennelly and his band’s licks were much flashier than those of the thousand or so other hard rock bands that have stretched the Starwood’s walls at one time or another, and his vocal qualities, well suited as they are to his music, wouldn’t give Paul Rogers too much to worry about. But if the content of his set was just good, it was the form and the feeling of really spirited rock & roll that made Fennelly’s music exciting. There were moments of excess, as there are always liable to be when a hard rocker gets into his music, but the occasional moment of cacophony was forgiveable in the context of the performance.

**Well Chosen Band**

His band was well chosen, competent without being too competitive, good enough in infrequent solo spots and providing a solid rock-steady backdrop for Fennelly’s theatrical style of performance. Most memorable tunes were the aforementioned “Dreamer,” a fairly hard-core “Turn To Me” and “Rock ’N Roll Radio,” a relatively slower-tempo song boasting a long tirade rattling out on the tom-toms by drummer Dave Green and a rabid sort of charm. 

**Carter Disco Single Released by Mercury**

**CHICAGO**—In advance of the single, Phonogram, Inc./Mercury Records has released a special 12-inch, 33 1/3 rpm version of the new Ralph Carter record specifically to discos. The single, “Extra, Extra (Read All About It),” will be released commercially at 45 rpm shortly.

The disco version of “Extra Extra” clocks at 5:15, although the 45 rpm version has been edited to 2:40 for radio airplay.

'Fight the Power Day'

T-Neck recording artists the Isley Brothers recently celebrated "Fight the Power Day" in New York City, where they appeared at Madison Square Garden. Shown at a party given by Epic/CBS Custom Labels to honor the group are, from left: Ralphud Isley; basketball star Walt Frazier; Kelly Isley; Ron Altenburg, vice president and general manager, Epic/CBS Custom Labels; and Ronald Isley.

**Joni Mitchell Re-Signs with BMI**

Joni Mitchell has re-signed an exclusive, long-term agreement with Broadcast Music Inc. (BMI) vice president of performing rights, west coast; Elliot Roberts, BMI’s manager; Joni Mitchell; Gil Segel, chairman of the board of Segel and Goldman, Inc., business managers. The artist’s latest album, "The Hissing of Summers Lawns," was released last week.

**Sparks Campaign Set by Island**

**NEW YORK** — Island Records has announced the inception of a major nationwide merchandising campaign on behalf of Sparks. The campaign has been set to coincide with the recent release of the group’s third Island album, “Indiscreet,” and a national tour which kicked off recently in Philadelphia and New York. Also released at the same time was Sparks’ new single, entitled “Looks, Looks, Looks.”

In support of the merchandising and promotion effort by Island, various in-store display materials have been created and distributed, including large stand-up posters, regular glossy posters and divider cards. Also employed in the Sparks campaign are T-shirts, stickers and fliers, all designed on the “Indiscreet” theme.

**Feliciano Tour Set**

**LOS ANGELES**—Jose Feliciano has been set for his sixth tour of Japan. The two week tour begins January 19. Feliciano will perform concerts in Tokyo, Yokohama, Hiroshima, and Osaka. This tour will be his first international date for 1976.

**Murphey Gets Gold**

**NEW YORK** — Epic recording artist Michael Murphey’s “Blue Sky, Night Thunder” lp has been certified gold by the RIAA.

**RCA To Record 'Rex' Soundtrack**

**NEW YORK** — RCA Records will record the original Broadway cast album of the forthcoming Richard Rodgers-Sheldon Harnick musical, “Rex.” The announcement was made by Kenneth Glancy, president, RCA Records, who said the album will be released soon after the show opens on Broadway next March.

The musical, being produced by Richard Adler, is a story of intrigue and romance in the court of King Henry VIII of England. Rodgers, who is composing the score, and Harnick, the librettist, are working from a book by Sherman Yellen.

**Nicol Williamson**

The show will star Nicol Williamson, who last appeared before Broadway audiences in the title role of “Uncle Vanya,” it will be his debut in a musical.

Full casting, tour dates and a Broadway theatre for the show are still to be announced.

**Thomas Z. Shepard**, division vice president, Red Seal artists and repertoire, will produce the original cast album for RCA.

**Mercy Inks Eaton**

**NASHVILLE**—Australian native Megan Eaton has signed a recording contract with Mercury Records, it was announced by Jerry Kennedy, producer and vice president, A&R, Nashville operations.

Ms. Eaton, who is managed by her husband, Mike, has performed in many clubs around Australia. After Australia, she moved to London, where, in addition to performing in numerous concerts, she was invited to entertain in a command performance for Princess Margaret.

**Kirshner Signs Dante**

**LOS ANGELES**—Don Kirshner has announced he has signed singer/songwriter Ron Dante to his organization. Dante was the lead singer of the Archies and is presently co-producing Barry Manilow.
RECORD WORLD November 29, 1975

GERMANY

By PAUL SIEGEL

■ BERLIN—The directors of Teldec, Kurt Richter and Gerhard Schulze, have organized TIS, which stands for Teldec-Import-Service. TIS will sell Teldec and RCA product. RCA's Hans Georg Baum will submit to Teldec previously unreleased RCA pop and classical records, as well as material from France's great "Black and White" jazz catalogue. Richter is greatly enthused about the project.

Headling the singles chart is "Lady Bump" by Penny McLean on Jupiter (Ariola) Records. France's Joe Dassin has a chart hit with "Septemberwind" on CBS Records. EMI-Electrola is riding high with "New York Groove" by Claude Chaillot, at number six. EMI-USA may have a gold record with George Baker's "Morning Sky." Heading for the charts is "Dolannes-Melodie" by Jean-Claude Borely on Telenfunken (Teldec).

Franz Lambert's new Christmas album on Phonogram/Philips, "Ein Weihnachtsabend" ("A Christmas Evening"), features the Wersi Organ. Annie Harris is promoting his wife's (Peggy March) new single on EMI-Electrola. Paul Hindemith, which has been issued in Italy on RCA Italiana. She is produced by Teddy Reno in Rome. Music publisher Hans Lang has a tremendous talent in Russian lyricist Lana Dubrowska. The BBC's Tony Blackburn has produced a hit for Lois Lane. "It's a River Deep, Mountain High" on BASF. RCA public relations head, Dieter Bröer, is doing a great job of getting the word out on David Bowie, Anthony Ventura and other RCA recording stars. Phonogram/Philips' Ossie Drechsler has come up with a novelty hit in "My God Walther," by Mike Kruger.

FRANCE

By GILLES PETARD

■ Henri Belolo who, with Jacques Morali, produced "Brazil!" by the Ritchie Family, did an updated disco-sound version of "My Man," arranged by Richie River and sung by Blanche Carter. The cut will be distributed worldwide by RCA, except in France where it has been released on Belolo's own Carabine label. A U.S. single release is scheduled for the end of November with an LP to follow in January. Philippe Constantin, manager of Editions Pathé-Marconi, launched a new single, "Et mon père," by Nicolas Peyrac, to follow up his recent hit "So Far Away From L.A." Constantine also founded a new publishing company, Vérandas, with Etienne Roda-Gil, the lyrics writer for Julien Clerc and Mort Schuman.

Gilbert ("What Now My Love") Bécaud has a new single: "Un Homme Heureux." The past month saw a heavy schedule on the concert scene with acts like the Temptations, Earth, Wind & Fire, Santana, Sparks, Todd Rundgren and Melba Moore starring for a week at the Olympia. November started off with a jazz week at the Palais Chaillot, produced by George Wein and Simone Ginibre, ranging from traditional through blues up to modern sounds.

Michel Polnareff, whose Atlantic LP is released in the States as well as in France, wound up his European tour with a standing ovation at the Stadium in Brussels. Philips released two LPs retracing the career of Claude François. George Moustaki went on tour after a new album release in mid-November. Ex-Kette and Warner artist Claudia Linnear enjoying a month's vacation in Paris.

Donna Summer, who scored with "The Hostage," doing very well with her new album, "Love To Love You Baby." At RCA, Jean-Paul Guitier is pursuing his unique series of jazz reissues which now have a worldwide market. Of particular interest is Volume 14 of Duke Ellington, featuring no less than 14 previously unissued tracks recorded between 1940 and 1941, with outstanding solos by Ben Webster. The whole series now numbers 151 with the latest volume devoted to Bunny Berigan... Kudos, this month, to the very contemporary and inspired album "Making Music," by Bill Withers (Columbia).
Too Crowded For Irving?

Dan Foldes, Don Henley, Joe Walsh and Glen Frey are pictured above, from left, as they taped a Don Kirshner Rock Concert on November 11. The Santa Monica Civic was jammed for the occasion with an estimated 4,500 people attempting to fill the 3000 seat hall. So crowded was the hall that manager Irving Azoff was forced to watch from backstage.

N.Y. NARAS Auction (Continued from page 25)

Among the 200 unique and genuine items to be auctioned are: John Lennon's "Bag One" lithos; Ringo Starr's autographed drumsticks; Frank Zappa's childhood T-shirt; Alice Cooper's cape and hat; one of Louis Armstrong's handkerchiefs; a Michel Legrand manuscript; a letter signed by Leopold Stokowski; Benny Goodman's mouthpiece; a set of Paul Whiteman's cuff links; and Elton John's autographed T-shirt.

All the items will be on display the afternoon of the auction in the Beacon lobby.

Tickets

Tickets go on sale on December 1 at the Beacon box office, located at 2124 Broadway, or can be obtained directly from NARAS, 21 W. 58th St.; phone: 755-1535. Admission is $2.00.

AM Action (Continued from page 22)

last week to WQXI where it jumps 24-15, and also WIXY where it goes 40-33. Hot on their heels this week are WHBQ, KILT, KLIF and KJR (mornings). Sales are explosive from all areas, including Minneapolis, Detroit and Miami, which as yet don't boast any major pop play. Most certainly a good sign. (Note: The lp is currently top 20 on the R&B lp chart.

Kiss (Casablanca) "Rock and Roll All Night." Broke originally out of Detroit (where the lp cut was picked by CKLW) and then later Pittsburgh (17-15 13Q). This was the strongest week yet for the group, with the heavy adds of WCFL, KJRC (night), WMAK (night) and WIXY (1p). Currently 5-3 CKLW. It's taking a while, but it's coming through!

Screening Session

Screening the rhythm and blues entries at the recent screening session held in the national offices of the Record Academy in Los Angeles were some of the field's most knowledgeable citizens. Pictured from left are Arlene Schusel, Marty Mark, Record World's Dede Danby (who chaired the committee), Wayne Jackson (who flew from Memphis for the meeting), Jay Butler and Eddie Levine. Following their own sessions, committee members met with those screening pop, rock and folk entries to determine precisely which entries fit into the respective fields.

ENGLAND'S TOP 25

Singles

1 DIVORCE BILLY CONNOLLY/Polydor
2 SPACE ODDITY DAVID BOWIE/RCA
3 YOU SEXY THING HOT CHOCOLATE/RAK
4 LOVE IS THE DRUG ROXY MUSIC/Island
5 LOVE HURTS JIM CAPALDI/Island
6 IMAGINE JOHN LENNON/Apple
7 RHINESTONE COWBOY GLEN CAMPBELL/Capitol
8 THIS OLD HEART OF MINE ROD STEWART/Riva
9 BOHEMIAN RHAPSODY QUEEN/EMI
10 SKY HIGH JIGSAW/Splash
11 BLUE GUITAR JUSTIN HAYWARD/JOHNNY LODGE/Threshold
12 NEW YORK GROOVE HELLO/Bell
13 MONEY HONEY BAY CITY ROLLERS/Bell
14 RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/UA
15 HOLD BACK THE NIGHT TRAMMPS/Buddah
16 DARLIN' DAVID CASSIDY/RCA
17 ALL AROUND MY HAT STEELEYE SPAN/Chrysalis
18 I AIN'T LYIN' GEORGE MCCRAE/Jayboy
19 WHY DID YOU DO IT STRETCH/Anchor
20 RIDE A WILD HORSE DEE CLARK/Chelsea
21 WHAT A DIFFERENCE A DAY MADE ESTHER PHILIPS/Kudu
22 ROCKY AUSTIN ROBERTS/Private Stock
23 LYN' EYES EAGLES/Asylum
24 HIGHLY JOHN MILES/Decca
25 NA NA IS THE SADDEST WORD SYLSTIC/SAvco

Albums

1 WE ALL HAD DOCTORS' PAPERS MAX BOYCE/EMI
2 40 GOLDEN GREATS JIM REEVES/ArcaDec
3 FAVOURITES PETERS AND LEE/Philips
4 40 GREATEST HITS PERRY COMO/K-Tel
5 ROCK OF THE WESTIES ELTON JOHN/DJA
6 SIREN ROXY MUSIC/Island
7 ALL THE FUN OF THE FAIR DAVID ESSEX/CBS
8 BREAKAWAY ART GARFUNKEL/CBS
9 VERY BEST OF ROGER WHITTAKER/Columbia
10 ATLANTIC CROSSING ROD STEWART/Warner Bros.
11 ALL AROUND MY HAT STEELEYE SPAN/Chrysalis
12 OMMADAWN MIKE OLDFIELD/Virgin
13 WISH YOU WERE HERE PINK FLOYD/Harvest
14 GOOD BAD BUT BEAUTIFUL SHIRLEY BASSEY/UA
15 MOTOWN GOLD VARIOUS ARTISTS/Tamla Motown
16 BEST OF THE SYLSTICS/Avco
17 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
18 BLAZING BULLETS VARIOUS ARTISTS/Ronco
19 SHAVED FISH JOHN LENNON/PLASTIC ONO BAND/Apple
20 DOWN THE DUST PIPE STATUS QUO/Golden Hour
21 24 ORIGINAL HITS DRIFTERS/Atlantic
22 STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/CBS
23 TUBULAR BELLS MIKE OLDFIELD/Virgin
24 ONE OF THESE NIGHTS EAGLES/Asylum
25 ONCE UPON A STAR BAY CITY ROLLERS/Bell

53
Celebrities Turn Out For 'Banjoman'  
WASHINGTON, D.C. — A number of celebrities, from the musical and political fields, attended the premiere of the movie "Banjoman," a tribute to banjo genius Earl Scruggs, at the Kennedy Center here Sunday night (16).  
Scrubbs Family  
Scruggs, whose wheelchair due to injuries received in a recent private plane crash, was there along with his wife, Louise, and members of the Revue: sons Ronny, Bill, and Steve and Jody Maphis. Also in attendance were Jc Walker, executive director of the CMA; Roy Horton of Peer, International; Ron Bledsoe of CBS; Diane Johnson of the CMA; Tracy Nelson and members of her band, Mother Earth; and David Bromberg. Political celebrities included Tennessee Senators Howard Baker and Bill Brock, who sponsored a dinner after the film showing; Ethel Kennedy; Jack Ford, son of the president; Mr. and Mrs. Charles Robb; Maria Shriver, daughter of Senator Shriver; Roger Mudd; Mrs. Tom Brokow; and Mrs. Ron Nessen.

Hickory Wind Adds Tour Dates  
NEW YORK — Hickory Wind, currently on a State Department sponsored tour of Europe, the Middle East and Africa, will add appearances in Vienna, Austria; Klangfurt, Austria; Graz, Austria, and Lisbon, Portugal.

Cultural Presentation  
The tour, which started in Iceland November 2, was arranged in cooperation with the State Department as a cultural presentation to help promote the upcoming Bicentennial Celebrations.  
Hickory Wind, currently based in Washington, D.C., will have their second album released on the Flying Fish label, January 15.

Cash Adds Brother To Concert Show  
NASHVILLE — The Johnny Cash Show has added Johnny's brother Tommy Cash to the concert package. The Cash roster now reads Johnny Cash, The Tennessee Three, June Carter and the Carter Family featuring Anita, Helen and Mother Maybelle Carter, and Tommy Cash.

Carter Campaign  
The movie highlighted a concert at Kansas State University in Manhattan, Kansas in Scruggs' honor. Among those performers featured on the film were Joan Baez, Tracy Nelson and Mother Earth, Ramblin' Jack Elliott, The Byrds, the Nitty Gritty Dirt Band, David Bromberg, Doc and Merle Watson and, of course, the Earl Scruggs Revue. The film, in addition to recording performances by those mentioned, also filmed interviews of them talking about Earl as well as dialogue from Scruggs talking about his music and his life.

'Greatest Moments'  
The film was shot by Blue Pacific Productions, a company headed by Richard Abramson and Michael Varhol, with cinema stereo sound by Cerwin Vega.

Scrubbs, who saw the film for the first time at the premiere stated that "it was one of the greatest moments of my life."  
Don Cusic

Arrest Recording Corp. Seeking New Talent  
WASHINGTON, D.C.—The Arrest Recording Corporation has announced that it is seeking talent in all music categories for its roster and has launched a nationwide hunt for performers desiring recording careers. Arrest has already signed five groups and is in the process of recording product for late fall release.

Any group or individual interested in getting an audition or having their music listened to can contract Arrest at 1420 K Street, NW, Washington, D.C.; phone: (202) 347-1420.

Freddy and Friends  
Freddy Fender had lines around the black when he played recently at L.A.'s Palomino Club. The crowd was so thick that the country nitey's owners had to go on KLAC-AM radio to let the ABC Dot recording artist's thousands of fans not to come to the two sold out Fender concerts. Backstage things were equally jumbled as friends and well-wishers from L.A.'s local radio stations crowded around the Tex-Mex troubadour. Pictures from left area: Barry Pelleck of ABC Records promotion department; ABC's R&B general manager Jeanne Bennett; Tina and Rosie Guzman, music director of KJLH AM; Carson Schreiber, music director of KLAC-AM; Fender; Johnny Magnus, KRLA-AM disc jockey; and Debbie Swanson.

WEA Intl., WB Set Baker Promo  
LOS ANGELES — The George Baker Selection's "Paloma Blanca" single is currently the focus of a joint WEA International-Warner Bros. Records campaign. Recently released domestically by Warners, the Dutch group's record is receiving considerable airplay and generating favorable initial sales in America, according to the label.

Advertisements for "Paloma Blanca" have begun running and working closely with Warners' domestic sales and promotion department, Warner's Intl. director Tom Ruffino and WEA Intl.'s art director David Franco are presently coordinating a series of transatlantic phone calls, wherein the Baker Selection will talk directly from Europe with American disc jockeys around the country.

Deaton Signs Smith  
Billy Deaton of the Billy Deaton Talent Agency has announced the signing of a booking agreement with Columbia Records artist Connie Smith. Miss Smith has had several top country discs including "Once A Day" and "Ribbon of Darkness." Illustrated above, from left, are Marshall Haynes (Connie's husband), Connie Smith and Deaton.

Songwriters Showcase Announces Schedule  
LOS ANGELES — The Songwriters Showcase, sponsored by BMI, moved into a second month at its new Los Angeles location, The Improv., with another series of get-togethers built around key industry names and music newcomers.

In the former category are composer-arranger-conductors Jimmy Haskell and Peter Post, and Eileen Bradley, vice president with the GTO organization. Each will be a "Hang-Out" guest, spending an hour in a question-and-answer exchange with the audience.

Miss Bradley is scheduled for the Showcase on Wednesday, Dec. 3. Post appears on Dec. 10 and Haskell on Dec. 17. No Showcase is scheduled for Nov. 26, because of the Thanksgiving holiday.


The Improv is at 8162 Melrose Ave., Los Angeles.

www.americanradiohistory.com
Columbia Signs Moe Bandy

**Columbia Records has signed Moe Bandy. Pictured above, from left, at the recent signing ceremonies are: Tony Martelli, vice president, marketing, CBS Records, Nashville; Billy Sherrell, vice president, A&R, CBS Records, Nashville; Bruce Lundvall, vice president and general manager, Columbia Records; Ron Bleidsee, vice president of Nashville operations, CBS Records; producer Roy Baker, and Bandy (seated). Bandy is produced by Roy Baker. His first Columbia single, set for immediate release, is entitled "Hank Williams, You Wrote My Life."**

Statler Bros. EP Issued by Mercury

**CHICAGO — A special extended play 45 rpm record containing four tracks from the two recent Statler Brothers gospel albums has been issued by Phonogram, Inc./Mercury Records to all country radio stations as well as a special selected list of gospel music stations around the country.**

*Holy Bible*

The EP features two tracks from the two albums on either side. From the "Holy Bible—Old Testament" are "Noah Found Grace In The Eyes Of The Lord" and "Song Of David;" from "Holy Bible—New Testament" are "How Great Thou Art" and "There's A Man In Here." The tracks from the EP were selected by Jerry Kennedy, vice president/a&r in Nashville, and Frank Leffle, national promotion, country.

HK Enterprises Bows

**NASHVILLE — HK Enterprises, a new music company, has recently opened a new office on Music Row in the 4 Star Building. The "H" stands for Paul Huffman and the "K" stands for Joanne Keller, who are president and executive vice president, respectively.**

Artists signed to their label are Donna Douglas, known as Elly Mae of TV's "Beverly Hillbillies," and Sally Kristofferson.

HK Enterprises will consist of production, promotion, management, recording and publishing, with negotiations in the making with a major motion picture company on the west coast for offices to be opened there for HK Enterprises.

Vicky Mabe has been appointed secretary and public relations director.

New Board Category Created by CMA

**NASHVILLE—A recent bylaws amendment has created a new permanent voting board member category in the Country Music Association. The amendment states that those persons who have served a full term both as chairman of the board and as president shall thereafter be permanent voting members of the board. This means that Bill Denny, president of Cedarwood Publishing Company; Frances Preston, vice president of Broadcast Music, Inc; and Wesley Rose, president of Acuff-Rose Productions, all of Nashville, Tennessee, became permanent voting members of the board of directors.**

Since Wesley Rose was elected to the CMA board in the publisher's category in October of 1974, he resigned the post to accept in the permanent board member category.

The Country Music Association board of directors will meet again in January in San Juan, Puerto Rico for the purpose of formulating plans and activities for 1976.

COUNTRY PICKS OF THE WEEK

**SINGLE**

**OLIVIA NEWTON-JOHN, "LET IT SHINE"**

(Window, BMI), The international country sound of Olivia has never been better than on this Linda Grogan song. She clearly hooks it here with a strong chorus and superbly written song about a woman needing love. Look for this to go all the way and then further. Shine out!

MCA MCA-40.495.

**DR. HOOK, "ONLY SIXTEEN"**

(Kos, BMI). To give full justice to an old hit, a new version that would draw something from the old while adding something extra. Dr. Hook has done it superbly with this old Sam Cooke classic, and the result could easily be a major country smash. Easy, flowing production makes this perfect for programmers. Capitol P-4171.

**ALBUM**

**BOBBY BARE, "COWBOYS AND DADDYS"**

BMG, RCA APH-1222. Bobby Bare has put out a number of high quality 'concept' albums over the last few years, and in this one, he pays tribute to the modern day cowboy, the 'hippie' of the country counterculture. All the songs have that high, lonesome feel, with the title number, "The Cowboy and the Poet," "Last Dance at the Old Texas Moon" and "High Plains Jamboree" especially strong.

(Continued on page 56)
Nashville Report (Continued from page 55)

Aug. 9 off a mountain near Missoula, Mont. Injuries will require a long healing period, according to doctors.

Charlie Rich was here for two days of recording an album of gospel music. "Charlie never sang better," said producer Billy Sherrill, who doesn't as a rule hype a singer—or a session. "We did some great songs. I wish Charlie's butt off. He's doing just fine," Sherrill said.

Pretty Barbara Mandrell (who just signed with the ABC-Dot family where independent producer Tom Collins will produce her sessions), and her husband-manager airplane pilot Ken Duddy, are expecting a visit from Sir Stork.

"The baby—our second: we have a 5-year-old, Matthew—will arrive Feb. 23, 1976—you can bet on it," said Barbara assuredly.

Meanwhile Barbara has painted a life-style "Winnie the Pooh" mural on the nursery wall.

"Heck no," she exclaimed, "I'm no artist. It was the first work I've ever done."

Barbara explained: "It only required eight hours for me to complete "Winnie." I started one day, painted four hours, then stopped. I got up the next morning, starting at 8 o'clock, and completed it by noon. Then I left on a tour of the east 30 minutes later."

Barbara's first single for ABC Dot, "Standing Room Only," is due for release pronto.

Sometimes unlisted phone numbers create a trauma for the subscriber:

Jim Mundy was in the Chicago airport and wanted to call his wife Peggy and inform her he would be arriving home a day late, due to a change in his schedule.

Mundy drew a blank. He could only remember the prefix of 861. The mental block persisted and Ma Bell's information operators refused to give him the number. Mundy eventually got his manager, Larry Will, in Nashville on the line. Larry didn't wait mentally. He supplied the number.

Jimmy Gately contends the idea for his single, "Angel of the Bar Room," was inspired while he was performing in London.

Jimmy tells it: "I observed the women—beautiful women—who came by. Some were waiting for someone, but others, I could tell, were waiting to be approached. The bides operated under a code of etiquette. One would not take a position at the bar in front of another who was there first. It was comparable to taxis lining up at a cab stand."

Singer-writer Ed Bruce tapped as spokesman for the state of Tennessee. When Bruce is functioning in the role, he wears fringed buckskin clothing, a coonskin hat, totes a long rifle and introduces himself as "The Tennessean." Dunno if it is my personalized audio or, but Lynn Anderson's "Paradise" sounds "more countryed" than anything she's done lately. The song was written by John Prine.

Jeanne C. Riley performed in a concert for the U.S. Military Academy cadets in West Point, N.Y.—and the cadets gave her a standing salute, you all.

"One of the most exciting moments of my career," said Jeanne. "Most of all, I was so touched by the spirit of the cadets." (That's good, no "touching" with hands.) A show featuring Billy (Crash) Craddock, Loretta Lynn, Conway Twitty, Mickey Gilley and Kenny Starr played to 13,222 paid in Greensboro, N.C.—Craddock's hometown.

(Continued on page 58)

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

ALBERT YOUNG EAGLE
"Congratulations"

(1) It's Over Now

Little Richie Records
National Promotion:
LITTLE RICHIE JOHNSON
Box 3
Belen, New Mexico 87002
(505) 864-7441

Distributed by:
SOUND OF MUSIC DISTRIBUTION
Box
Belen, New Mexico 87002
(505) 864-7441

Mercury Inks Bradshaw

Terry Bradshaw, quarterback for the Pittsburgh Steelers, has been signed to an exclusive contract with Mercury Records. Bradshaw, whose music tastes are almost as big as his country market, will be produced by Jerry Kennedy, who is responsible for the production of such country artists as Tom T. Hall, Johnny Rodriguez and The Statler Bros. His first record will not be released until the beginning of '76. Picture of the signing in Mercury's Nashville offices are (from left) Tillman Franks, Bradshaw's manager; Bradshaw; and Jerry Kennedy.

"I was overjoyed to be able to sign Terry to Mercury," said Memphis Mercury VP and head of promotion, Ely Kiyokawa, "I think he'll fit right in with our all-star group."

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Mercury Inks Bradshaw

ALL AMERICAN MAN Billy Sherrill
51
ALL OVER ME Billy Sherrill (Ben Peters & Charlie "Bunny"
52
BARNS 50)
ASHLEY'S GRACE USED TO BE HER FAVORITE SONG Barry Burton
53
(ASCAP)
ARE YOU SURE HANK DONE IT THIS WAY Bobby Bare
70
WILLIE Nelson (ASCAP)
BATTLE OF NEW ORLEANS None Listed
54
(ASCAP)
BILLY GET ME A WOMAN Norro Wilson
52
& Chels Bass (ASCAP)
BLUE EYES CRYING IN THE RAIN Willie Nelson (M-32)
66
BROOKLYN MURAL Chip Young
79
COUNTRY SONG Monday Morning
79
Chester Atkins (Shelton-Trowbridge, BMI)
(Continued on page 55)
Another red-hot Texas master becomes a huge national break-out on ABC/Dot Records.

In 1973 it was Tony Douglas's "Thank You For Touching My Life"

In 1974 it was Freddy Fender's "Before The Next Teardrop Falls"

Now, in 1975, all America is waking up to Randy Corner's "Sometimes I Talk In My Sleep."

(DOA-17592)

Country Charts
Billboard #47*
Cashbox #42*
Record World #47*

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By MARIE RATLIFF

FEARLESS FORECAST: Narvel Felts takes a brand new song and does things with it you wouldn't believe! "Somebody Hold Me" will swarm over the charts in a New York minute!

Jeanne Pruett takes the Louvin Brothers' classic, "My Baby's Gone," and gives it fresh hit status! Already off and running with it are KCKN, WHO, KCKC, KSOP, WENO and KDJB.

The instrumental limelight shines again on Joe Bob's Nashville Sound Company. Their "Chattanooga Choo Choo" is making tracks at WIRE, WCMS and KCKN.

Controversy rages over Jerry Lee Lewis' "A Damn Good Country Song." A lot of stations find the title in bad taste, some consider it no problem. Going with it this week are WHOO, KSOP, WBRG and WKDA.

Don Gibson is making good moves with "I Don't Think I'll Ever Get Over You" at WUMI, KKYX, WKDA and KSOP.

STATION SWITCHES: Carl Hall moves from KOYN to KEMY, both in Billings, Montana. Grant West moves into the music director's chair at KOYN.

"What's One More Time," Jim Weatherly's latest on Buddah, has a early start in Orlando, Kansas City and Indianapolis.

Consistent Climbers: Amazing Rhythm Aces; Bill Anderson & Mary Lou Turner; Mickey Gilley.

Asleep at the Wheel is moving their "Bump Bounce Boogie" across the midwest!

LP Leans: "Sentimental Journey" from the Dave Dudley lp is the choice at WHK; Freddy Fender's cut of "Doggie In The Window" is a favorite at KBOX.

Perry Como is showing strongly on the country scene with "Just Out of Reach" at WMC, WHK and WCMS.

Byron McGregor is getting attention at WBG, KSOP and WTHI on "Children Do You Know Where Your Parents Are."

SURE SHOTS
Conway Twitty — "This Time I've Hurt Her"
Faron Young — "Feel Again"
Olivia Newton-John — "Shine On Me"

LEFT FIELDERS
Wilma Burgess — "A Satisfied Man"
Asleep at the Wheel — "Bump Bounce Boogie"
Byron McGregor — "Children Do You Know Where Your Parents Are"

AREA ACTION
Ace Cannon — "Malt Liquor" (KCKN)
Benny Barnes — "Her Memory Sits On My Table" (KSMN)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KUBL, Wichita
KKCC, San Bernardino
KKCN, Kanas City
KDJW, Amarillo
KENX, Houston
KFDI, Wichita
KGFX, Pierre
KKXH, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAG, Los Angeles
KLAK, Denver
KRMD, Shreveport
KSMN, Mason City
KSOP, Salt Lake City
KTOU, Tulsa
WAME, Charlotte
WBKG, Lynchburg
WCMS, Norfolk
WRT, Richmond
WENO, Nashville
WGBG, Greensboro
WHX, Cleveland
WHO, Des Moines
WHO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis
WIFI, Lansing
WJUD, Chicago
WJQX, Jackson
WKDA, Nashville
WMAQ, Chicago
WMCI, Memphis
WMNC, Columbus
WPQO, Atlanta
WSLR, Akron
WSUN, St. Petersburg
WTHI, Terre Haute
WUBE, Cincinnati
WUNI, Mobile
WWOK, Miami
WXCL, Peeria

Country Charts
Billboard #47*
Cashbox #42*
Record World #47*

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www.americanradiohistory.com
OVERNIGHT SENSATION
MICKEY GILLEY—Playboy PB 408
The honky tonkin' sound of Mickey Gilley stands at the forefront of this album, as one of the exciting country talents mixes up his bag with some old and new songs guaranteed to please. Best are "Overnight Sensation," "Tender Years" and "I'll Sail My Ship Alone," Honk on, Mickey!

THE HAPPINESS OF HAVING YOU
CHARLEY PRIDE—RCA AP1-1241
Super singin' country Charley Pride has an album of positive love songs that are a joy to hear and program. Best cut is "Everything She Touches Turns to Love," with "I Can't Keep My Hands Off of You" and "The Happiness of Having You" also strong. Charley has a strong following— and his popularity will continue to grow.

RAY WYLIE HUBBARD AND THE
COWBOY TWINKIES
RAY WYLIE HUBBARD—Reprise MS 2231
Ray Wylie Hubbard, best known for writing "Up Against The Wall, Redneck Mother," debuts as an artist with this Reprise album sure to garner progressive country play as well as offering up some selections for the AM audience. Best cuts are "West Texas Country Western Dance Band," "Bordertown Girl" and "He's The One (Who Made Me Number 2)."

Pi-Gem, Chess Music
To Pride & Collins

NASHVILLE—Record World has learned that Charley Pride and Tom Collins have purchased Pi-Gem (BMI) and Chess (ASCAP) Publishing Companies. The stock was purchased from Jack D. Johnson.

Pride will be chairman of the board with Collins heading the office for the companies. Collins will also produce Karen Wheeler (RCA) and Barbara Mandrell (ABC-Dot) as well as continue to co-produce Ronnie Milsap (RCA) with Johnson. Johnson will continue to manage Milsap and will announce plans for another publishing company shortly.

Nashville Report (Continued from page 56)

Al Hirt, titan of the trumpet, is opening a half-million dollar gourmet-type restaurant in his native New Orleans on or about Dec. 9 .

Freddy Fender scheduled to ride a float (made of tacos?) in Thursday's New York City Macy's Thanksgiving Parade . . . Johnny Paycheck says his Epic single of "All American Man" is his answer to Helen Reddy's "I Am Woman." Paycheck—with slight tongue-in-cheek—explains further: "It's a stand on the feminist movement. I've had women rib me when I'm signing autographs, but nothing vicious."

The Flying Burrito Brothers were in town—not to record; just checking the Nashville Sound scenery. The Brothers' "Building Fires" is being played on country music radio stations . . . Monument artist Larry Gallin scheduled for visit—his second—to NBC-TV's Tonight Show Thursday (27).

Birthdaying: Johnny Carver, Bill Collie, Merle Travis, Jody Miller, Donna Darlene, Jack Reno and Teddy Wilburn.
COUNTRY SONG OF THE WEEK

CONWAY TWITTY—MCA MCA-40492
THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME (Blue Moon, ASCAP)
Conway never cuts a bad single—and he continues his streak here with this super hook. Look for requests to flood in here.

JEAN SHEPARD—United Artists UA-XW745-Y
ANOTHER NEON NIGHT (Birchfield, BMI)
Jean has hooked a super ballad that'll have the phone lines lit brighter than a neon light. This one will hit home hard!

EDDY RAVEN—ABC/Dot DOA-17595
FREE TO BE (Milenic, ASCAP)
One of the strongest ballads he's ever written, and definitely his strongest outing as an artist, will bring Eddy the definition he truly deserves. It's beautiful.

CHARLEY PRIDE—RCA PB-10455
THE HAPPINESS OF HAVING YOU (Contention, SESAC)
Charley has a bright, positive song about the joys of having a good woman to share his life. Perfect for the "up" portion in a radio programmer's slot.

BARBARA FAIRCHILD—Columbia 3-10261
I JUST LOVE BEING A WOMAN (Pixiebar, BMI)
Barbara sings of the joys in her role as a woman. And she makes no bones about the fact that she enjoys being a woman and loving her man.

CHARLIE RICH—RCA PB-10458
NOW EVERYBODY KNOWS (Central Songs, BMI)
The funky, country side of Charlie is readily apparent here as he swings out with a sad ballad, stone-country sound. Everybody knows it's a hit!

JOHNNY DUNCAN—Columbia 3-10262
GENTLE FIRE (Algee, BMI)
The big, gentle voice of Johnny Duncan comes through loud and clear here as a distinctive sound emerges. This gentle fire will spread rapidly.

SONNY JAMES—Columbia 3-10249
ERES TU (TOUCH THE WIND) (Rodimus, ASCAP)
APACHE (Regent, BMI)
The instrumental side of the Southern Gentleman comes out here with side one a beautiful ballad and side two an acoustic, up-tempo number. A programmer's delight!

LoWANDA LINDSEY—Capitol P-4195
MATTER OF PRIDE (Blue Book, BMI)
Pretty LaWanda has a western swing, up-tempo number sure to garner lots of radio airplay. In a matter of time—it'll be at the top.

ASLEEP AT THE WHEEL—Capitol P-4187
BUMP BOUNCE BOOGIE (Asleep at the Wheel/Black Coffee, BMI)
Super western swing group has a number out that is pure Texas shuffle good-time sound. You'll have no trouble getting requests for this swinging number!

KEITH SMITH—Crusader CR202
GOD'S GIFT TO WOMEN (Touchdown, BMI)
A novel idea here in the bright and bouncy number about a real ladies' man.

TENNESSEE ERNIE FORD—Capitol P-4160
THE DEVIL AIN'T A LONELY WOMAN'S FRIEND (Acuff-Rose, BMI)
The deep, strong voice of Tennessee Ernie sings a strong song about a gal whose life wasn't all sugar and spice. It's different—and strong!

VAN TREVER—Country International Records 112
STICKY SITUATION (Proene-Wolcom Ford, BMI)
Cute, bouncy number about a sticky situation that'll stick around. Give it a spin!
NO MAN ALIVE SINGS ABOUT WOMEN MORE BEAUTIFULLY THAN TOMMY OVERSTREET:

"FROM WOMAN TO WOMAN"

DOA17880

The Tommy Overstreet Show
Live From The Silver Slipper

COUNTRY MUSIC USA

TOMMY
OVERSTREET
NASHVILLE EXPRESS

LISTEN TO TOMMY'S NEWEST HIT ALBUM

abc Dot Records

60

RECORD WORLD NOVEMBER 29, 1975

NOVEMBER 29, 1975

WKY ON

CHART

NOV.

1

1

REDHEADED STRANGER WILLIE NELSON—Columbia KC 33842

2

LOVE IN THE HOT AFTERNOON GENE HATSON—Capitol ST 11443

3

ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044

4

WINDSONG JOHN DENVER—RCA APL 1183

5

RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11420

6

TALL AS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441

7

PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1047

8

CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2146

9

WE'LL MAKE LOVE YOU'LL BE MINE PORTER & DOLLY—RCA APL 11116

10

BEST OF THE STATLER BROTHERS—Mercury SRI 1 1037

11

DON WILLIAMS GREATEST HITS ABC Dot DOSD 2035

12

TOM T. HALL'S GREATEST HITS, VOL. III—Mercury SRI 1 1044

13

NARVEL FEATS GREATEST HITS, VOL. II—ABC Dot DOSD 2036

14

DOLLY DOLLY PARTON—RCA APL 1 1251

15

WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234

16

BLACK BEAR ROAD C. W. MCALL—MGM M60 5008

17

A ROSE BY ANOTHER NAME RONNIE MILSAP—Warner Bros BS 2070

18

SINCE I MET YOU BABY FREDDY FENDER—GRT 8005

19

THE FIRST TIME FREDDIE HART—Capitol 11449

20

ROCKY DICKY LEE—RCA APL 1 1243

21

NIGHT THINGS RONNIE MILSAP—RCA APL 1 1223

22

STACKED DECK AMAZING RHYTHMACES—ABC ABG 913

23

M-M-MEL MIL TILLS—MGM M60 5002

24

I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 35882

25

EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 35348

26

THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144

27

BEST OF DOLLY PARTON—RCA APL 1 1117

28

BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 35346

29

DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1022

30

HERE COMES JOHNNY RUSSELL—RCA APL 1 1211

31

BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020

32

COUNTRY MALE ARTIST OF THE DECADE SONY JAMES—Columbia KC 33846

33

WHATSOEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029

34

RIDIN' HIGH JERRY JEFF WALKER—MCA 2156

35

CHARLEY CHARLEY FRIZ—RCA APL 1 1058

36

MARGO SMITH—20th Century T 490

37

COUNTRY WILLIE WILLIE NELSON—United Artists LA410

38

BILLIE JO BILLIE JO SPEARS—United Artists LAS08

39

HOME LORETTA LYNN—MCA 2146

40

HEART TO HEART ROY CLARK—ABC Dot DOSD 2041

41

THE NIGHT ATLANTA BURNEY ATKINS STRING CO—RCA APL 1 1233

42

HOLLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRI 1 1032

43

ROCK N' ROLL MOON BILLY SWAN—Monument FZ 33895

44

UNCOMMONLY GOOD DAVE DUDLEY—United Artists LAS02

45

WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—H SHL 32093

46

HOLLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRI 1 1051

47

SEARCHIN' FOR A RAINBOW MASHALL TUCKER BAND—Capricorn CP 0601

48

PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213

49

TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MXPS 612

50

ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33808

51

MEMORIES OF US GEORGE JONES—Epic KE 33547

52

DON'T STOP LOVIN' ME DON GIBSON— Hickory HG 4524

53

COUNTRY OVERSTREET SHOW—ABC Dot DOSD 2038

54

SOMETHING'S COMING DICK FELLER—Asylum 7E 1044

55

EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455

56

I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country and Blues LPN 6006

57

RED HOT PICKER JERRY REED—RCA APL 1 1226

58

FREDDY WELCHER'S GREATEST HITS—Columbia KC 33803

59

ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2030

60

LON' DON' LOVIN' AND LOSIN' BILLY WALKER—RCA APL 1 1160

61

KEEP MovIN' ON MERLE HAGGARD—Capitol ST 11265

62

LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814

63

I'VE NEVER LOVED ANYONE ANYMORE LYNN ANDERSON—Columbia KC 33691

64

BANDY THE RODEO CLOWN Moe BANDY—GRC GA 10016

65

CALICO—United Artists LA454 G

66

I'M JESSE COLTER—Capitol ST 11363

67

HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358

68

YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021

69

EDDIE RABBITTElectric CM 3

70

JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRI 1 1032

71

FEELIN' THE CONWAY & LORETTA—MCA 1243

72

THIS SIDE OF THE BIG RIVER CHIP TAYLOR—Warner Brothers BS 2080

73

AN EVENING WITH JOHN DENVER—RCA CPL 2 1765

74

BACK HOME AGAIN JOHN DENVER—RCA CPL 1 G548

75

TOMMY TIDELTON PESLEY—RCA APL 1 1039

www.americanradiohistory.com
Thanksgiving
Without
A Turkey.

<table>
<thead>
<tr>
<th>Billboard</th>
<th>Record World</th>
<th>Artist</th>
<th>Title</th>
<th>Catalogue Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>27</td>
<td>DAVE DUDLEY</td>
<td>“Me And Ole C.B.”</td>
<td>UA-XW722-Y</td>
</tr>
<tr>
<td>40</td>
<td>44</td>
<td>BILLIE JO SPEARS</td>
<td>“Silver Wings And Golden Rings”</td>
<td>UA-XW712-Y</td>
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<tr>
<td>61</td>
<td>63</td>
<td>ED BRUCE</td>
<td>“Mammas Don't Let Your Babies Grow Up To Be Cowboys”</td>
<td>UA-XW732-Y</td>
</tr>
<tr>
<td>83</td>
<td>82</td>
<td>CRYSTAL GAYLE</td>
<td>“Somebody Loves You”</td>
<td>UA-XW740-Y</td>
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<td></td>
<td>89</td>
<td>KENNY ROGERS</td>
<td>“Love Lifted Me”</td>
<td>UA-XW746-Y</td>
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<tr>
<td></td>
<td></td>
<td>JEAN SHEPARD</td>
<td>“Another Neon Night”</td>
<td>UA-XW745-Y</td>
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</tbody>
</table>

Enjoy Yourself.
It’s Still Hot In UA Country.
United Artists Records.
Nashville.
<table>
<thead>
<tr>
<th>NOVEMBER 29, 1975</th>
<th>THE COUNTRY SINGLES CHART</th>
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<tbody>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>IT'S ALL IN THE MOVIES/ LIVIN' WITH THE SHADES PULLED DOWN</td>
</tr>
<tr>
<td>2</td>
<td>5 SECRET LOVE</td>
</tr>
<tr>
<td>3</td>
<td>8 LOVE PUT A SONG IN MY HEART</td>
</tr>
<tr>
<td>4</td>
<td>1 I LIKE BEER</td>
</tr>
<tr>
<td>5</td>
<td>4 ALL OVER ME</td>
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<tr>
<td>6</td>
<td>3 ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLIS IS STILL THE KING</td>
</tr>
<tr>
<td>7</td>
<td>6 LOVE IS A ROSE</td>
</tr>
<tr>
<td>8</td>
<td>11 WE USED TO DOLLY PARTON/RCA PB 10396</td>
</tr>
<tr>
<td>9</td>
<td>7 ROCKY DICKIE LEE/RCA PB 10361</td>
</tr>
<tr>
<td>10</td>
<td>12 TODAY I STARTED LOVING YOU AGAIN</td>
</tr>
<tr>
<td>11</td>
<td>19 EASY AS PIE</td>
</tr>
<tr>
<td>12</td>
<td>18 WHERE LOVE BEGINS</td>
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<td>13</td>
<td>15 YOU RING MY BELL</td>
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<td>14</td>
<td>17 SINCE I MET YOU</td>
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<td>15</td>
<td>21 LYN'IN EYES</td>
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<td>16</td>
<td>10 SHE EVEN WOKE ME UP TO SAY GOODBYE</td>
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<td>17</td>
<td>27 JUST IN CASE</td>
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<td>18</td>
<td>25 FROM WOMAN TO WOMAN</td>
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<td>19</td>
<td>24 WESTERN MAN</td>
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<td>20</td>
<td>20 SOMETHING BETTER TO DO</td>
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<td>21</td>
<td>28 LUST AFFAIR</td>
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<td>22</td>
<td>33 WARM SIDE OF YOU</td>
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<td>23</td>
<td>29 JASON'S FARM</td>
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<td>24</td>
<td>35 COUNTRY BOY</td>
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<td>25</td>
<td>32 FLAT NATURAL BORN GOOD TIMIN' MAN</td>
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<tr>
<td>26</td>
<td>9 I'M SORRY JOHN DENVER/RCA PB 10353</td>
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<tr>
<td>27</td>
<td>40 ME AND OLE C. B.</td>
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<td>28</td>
<td>13 BILLY GET ME A WOMAN</td>
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<td>29</td>
<td>47 THE BLIND MAN IN THE BLEACHERS</td>
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<td>30</td>
<td>34 ROLL YOU LIKE A WHEEL</td>
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<td>31</td>
<td>36 PIECES OF MY LIFE</td>
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<tr>
<td>32</td>
<td>16 IT I STILL BELIEVE IN FAIR TALES</td>
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<tr>
<td>33</td>
<td>14 WHAT HAPPENED TO BLUE EYES</td>
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<tr>
<td>34</td>
<td>41 OUR MARRIAGE WAS A FAILURE</td>
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<tr>
<td>35</td>
<td>32 COWBOYS AND DADDYS</td>
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<tr>
<td>36</td>
<td>46 LOOKING FOR TOWNE (AND FINDIN' YESTERDAYS)</td>
</tr>
<tr>
<td>37</td>
<td>37 WHATEVER I SAY DONNA FARGO/ABC Dot</td>
</tr>
<tr>
<td>38</td>
<td>40 MUST HAVE YOU EDDIE RABBIT</td>
</tr>
<tr>
<td>39</td>
<td>51 WHEN THE TINGLE BECOMES A CHILL</td>
</tr>
<tr>
<td>40</td>
<td>31 THE SONG WE FELL IN LOVE TO</td>
</tr>
<tr>
<td>41</td>
<td>23 SAN ANTONIO STROLL</td>
</tr>
<tr>
<td>42</td>
<td>39 THE LETTER THAT JOHNNY WALKER READ</td>
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<td>43</td>
<td>56 THE MAN ON PAGE 602</td>
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<tr>
<td>44</td>
<td>52 SILVER WINGS AND GOLDEN RINGS</td>
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<tr>
<td>45</td>
<td>26 ALL AMERICAN MAN</td>
</tr>
<tr>
<td>46</td>
<td>53 SHE DESERVES MY VERY BEST</td>
</tr>
<tr>
<td>47</td>
<td>57 SOMETIMES I TALK IN MY SLEEP</td>
</tr>
<tr>
<td>48</td>
<td>38 HELP ME MAKE IT TO MY ROCKIN' CHAIR</td>
</tr>
<tr>
<td>49</td>
<td>64 CONVOY</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

**68** — SOMETIMES
BILL ANDERSON & MARY LOU TURNER
MCA 40488

**69** — I'M GONNA BE A NORTHWESTERN HOG
JOHNNY CASH
MCA 3 DOA 10404

**70** — SONG FOR THE LIFE OF LAWRENCE
THE KOMMEN
MCA 40487

**71** — I'M NOT THE ONE TO BLAME
LUCKY MILLER
Capitol 4142

**72** — I'LL BE MIGHTY IF YOU DON'T
COUNTRY THUNDER
ABC Dot 10406

**73** — I'M SORRY I'M LONELY
FRANK DAVIS
Capitol 4142

**74** — I'MIN' A VISIT TO THE MOUNTAIN
ROBERT LEE MORRIS
ABC Dot 10408

**75** — I'M NOT LONE STAR
JOHNNY WATTS
Capitol 4142

**76** — I'M NOT SORRY
SISTER AUBREY
WBS 8145

**77** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**78** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**79** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**80** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**81** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**82** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**83** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**84** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**85** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**86** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**87** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**88** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**89** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**90** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**91** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**92** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**93** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**94** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**95** — I'M NOT WORRIED
JIMMY CLARK/ WBS 8141

**96** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**97** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**98** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240

**99** — I'M NOT WORRIED
CHARLEY PRIDE
Columbia 3 DOA 10240
"SAY I DO" by Ray Price. A beautiful and inspirational country and pop hit in the tradition of "Why Me, Lord?" and "Amazing Grace."
SMASH!
SMASH!
SMASH!

"Love Machine"
(T-54262)

★55 Billboard
■70 Record World
●77 Cash Box

"Love Machine" from The Miracles New Album, CITY OF ANGELS

The Miracles: CITY OF ANGELS
(T-633951)

Another Touchdown From The Motown Machine/4th Quarter