

RECORD WORLD



Who In The World: Nazareth

HITS OF THE WEEK

SINGLES

BEE GEES, "FANNY (BE TENDER WITH MY LOVE)" (prod. by Arif Mardin) (Casseroles, BMI). After revitalizing their sound and widening their audience with their last couple of hits, the Brothers Gibb return to their old heavenly harmony sound. Their "Main Course" lp lives up to its potential with the third single it has spawned. RSO SO 519 (Atlantic).



LINDA RONSTADT, "TRACKS OF MY TEARS" (prod. by Peter Asher) (Jobete, ASCAP). Currently on a hot chart streak, Linda's fourth consecutive re-working of an oldie should send her spiraling to the top once again. Now it's Smokey Robinson's 1965 hit which proved successful for Johnny Rivers in '67. Typically tantalizing Linda! Asylum, 45295.



PAUL SIMON, "50 WAYS TO LEAVE YOUR LOVER" (prod. by Paul Simon & Phil Ramone) (Paul Simon, BMI). A supple track from his "Still Crazy" lp finds Simon aided by a crack team of sessionmen and the unmistakable vocals of Phoebe Snow. Simon's recent chart activity and solo tour has whetted the appetite of AM radio for material like this. Columbia 3 10270.



MORRIS ALBERT, "SWEET LOVING MAN" (prod. by M. Albert) (Fermata International Melodies/Sunbury, ASCAP). This South American balladeer who will be reaping royalties for some time to come for his fragrant "Feelings," should continue to heat up the airwaves with this savory follow-up. This tune should drive him chartward again. RCA JH 10437.



SINGLES

NEIL SEDAKA, "BREAKING UP IS HARD TO DO" (prod. by N. Sedaka & R. Appere) (Screen Gems-Columbia, BMI). Sedaka's 1962 hit was originally a wide-eyed and innocent bobby sox story, but the 1975 version is the result of 13 weary years of experience. Sedaka's hotter than ever and his song is ripe for a chart resurgence. Rocket PIG 40500 (MCA).



SPINNERS, "LOVE OR LEAVE" (prod. by Thom Bell) (Mighty Three, BMI). The tried and true sound of the Spinners boasting a Thom Bell production recently blossomed on both r&b and pop charts with "They Just Can't Stop It (The Games People Play)." Their hit stride should be maintained with this gem from their "Pick Of The Litter" set. Atlantic 3309.



LEON RUSSELL, "BACK TO THE ISLAND" (prod. by Denny Cordell & Leon Russell) (Skyhill, BMI). Tropical breezes waft through Leon's latest and a lazy vocal reminisces to a love lost. This atmospheric follow to "Lady Blue" from his "Will O The Wisp" set finds Russell at the helm of one of his most elegantly crafted tracks yet. Shelter SR 40483 (MCA).



SMOKEY ROBINSON, "QUIET STORM" (prod. by Smokey Robinson) (Bertam, ASCAP). The title track from Smokey's tender, introspective album has been edited down to single length without losing any of its intense emotive flavor. Bolstered by a soft cushion of sound, it contains the ingredients to earn him a hit. Tamla T 54265F (Motown).



ALBUMS

TOM SCOTT, "NEW YORK CONNECTION." Scott's forsaken the L.A. Express for an east coast rhythm section, the results even funkier than before. "Dirty Old Man" sounds like a strong single with punchy rhythm, flowing melody and superb solos from Scott and Eric Gale. The title track and "You're Gonna Need Me" are also tops. Ode SP 77033 (A&M) (6.98).



STEVE HOWE, "BEGINNINGS." The Yes guitarist steps forward solo with nine tracks quite in the tradition of his group association. "Doors of Sleep" is a latter-day marching song, "The Nature of The Sea," "Beginnings" and "Ram" instrumental takes of dynamic strength and "Break Away From It All" a straightforward rocker. Atlantic SD 18154 (6.98).



MIKE OLDFIELD, "OMMADAWN." "Tubular Bells" had a promotional plus as the score to "The Exorcist," but "Ommadawn" will stand (and sell) on its own. A composition of enormous breadth, Oldfield includes African drums, bagpipes, a vocal passage and much more. Programmers will cue Side I bands 2 and 5 and Side II bands 3 and 4. Virgin PZ 33913 (Col) (6.98).

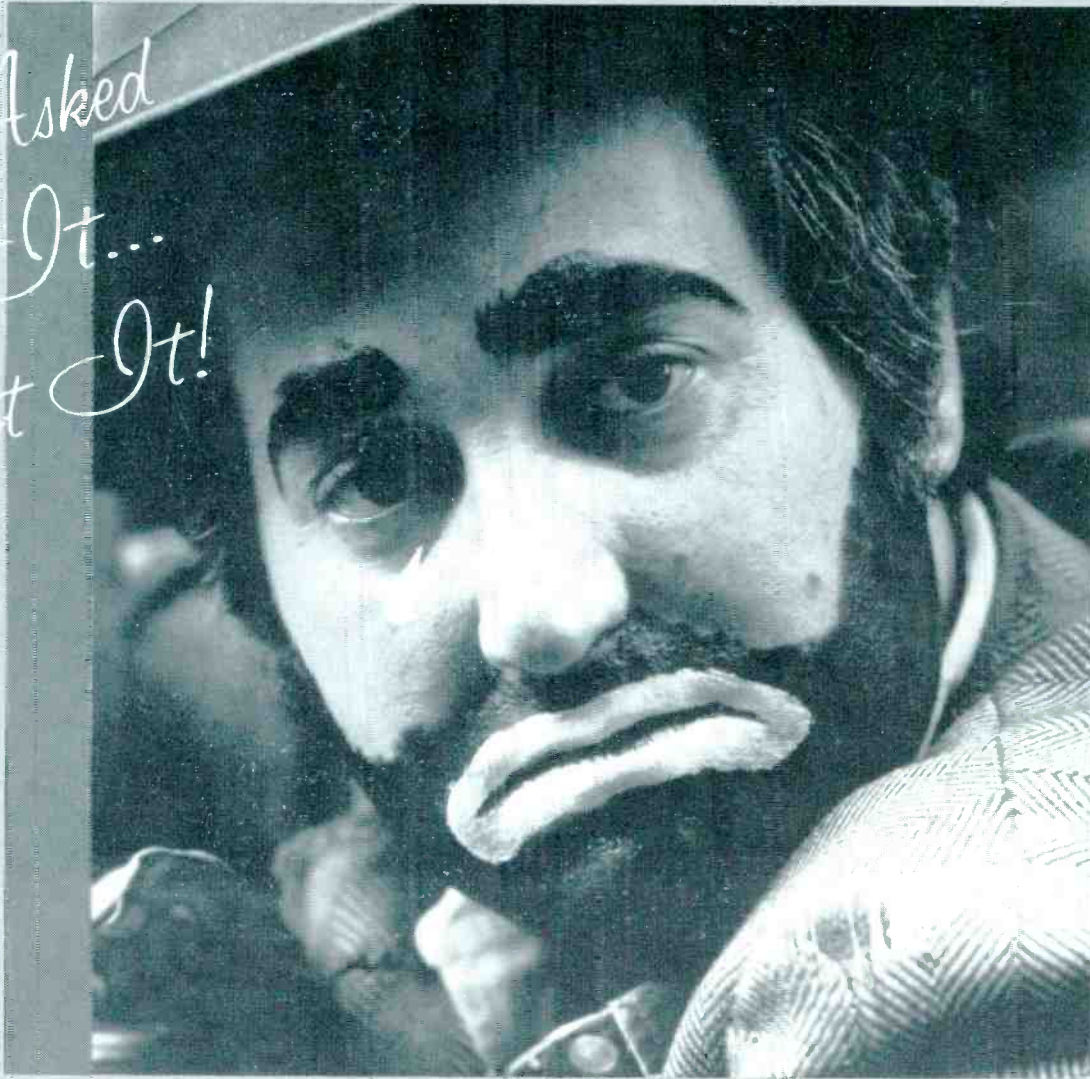


STREET CORNER SYMPHONY, "HARMONY GRITS." Street Corner is a black vocal quintet backed by a "symphony" the likes of Randy Brecker, Cornell Dupree, Bernard Purdie, Richard Tee and about 50 others for a first-rate disco set produced by Jerry Love and Michael Zager. "The Train," "Stevie's Wonder" and "Farewell My Love" are among the most pleasing. Bang BLP 406 (6.98).



NEIL SEDAKA

*You Asked
For It...
You Got It!*



His New Single

"Breaking Up Is Hard To Do"

PIG-40500

from the hit album "The Hungry Years."

PIG-2157

Produced by Neil Sedaka and Robert Appere



MCA RECORDS

RECORD WORLD

AVI To Purchase Assets of GRC

■ LOS ANGELES — AVI (American Variety International) has confirmed that it had entered into negotiations to purchase the assets of GRC's (General Recording Company) record and music publishing companies it was announced by Seymour Heller, president, and Ray Harris, executive vice president of American Variety International, Hollywood, and Oscar Fields, vice president and general manager of GRC, Atlanta.

Following weeks of negotiations, the buyout will include the record catalogue featuring such artists as Sammy Johns, Loleatta Holloway, John Edwards, Law, Ripple and the Counts. In-

(Continued on page 45)

Steinberg Outlines Restructuring Plans At Polydor Intl. Management Meeting

■ NEW YORK — The regularly scheduled meeting of Polydor's international management committee provided the setting recently for Irwin Steinberg, president of Polydor Incorporated, to outline his plans and objectives for the U.S. company.

Appointed to his position in September, Steinberg was making his first appearance at the meeting, which was held in Marlow, Buckinghamshire, England. During the course of the two-day gathering, he was unanimously voted a permanent member of the committee.

Comprehensive Overview

Speaking for more than three hours, Steinberg presented a comprehensive picture of Polydor Incorporated's recent restructuring, with particular emphasis given to the label's realignment of its a&r operation. Polydor announced last week that Barry Oslander would assume duties as west coast a&r director. Earlier, Rick Stevens was named east coast a&r director and Robert Hurwitz was appointed a&r director for the ECM and Verve labels.

Steinberg reviewed the current Polydor artist roster and resultant key recent albums and singles and expressed the hope that in the coming months the

Dealers Cite Thanksgiving Boom, Forecast Big Christmas

By ELIOT SEKULER and DAVID MCGEE

■ NEW YORK—"This year, the stores are excited about product, not just the season," said Handleman's Rod Linnum, and his statement summed up the views of many of the rack and retail chain accounts as they tallied up the Thanksgiving holiday weekend sales. The vast majority of dealers and mass merchandisers reported that volume was up from last year's Thanksgiving figures, and whether the boom is due to improved conditions in the economy or to improved product on the floor, most accounts contacted by **Record World** are predicting that this year's Christmas sell-off will out-strip that of 1974.

Rack accounts were particu-

larly enthused about the glut of "Greatest Hits" packages, thirteen of which are currently listed on this week's Album Chart. Ira Heilicher of J. L. Marsh was among those citing such packages in describing sales as "excellent," and although his figures were not yet complete, he reported that they are definitely optimistic about this year's holiday sales season. ABC Records and Tapes' Steve Kugel said that his firm's sales were also excellent and cited strong product, keyed to the rack accounts, as a reason for the increase. In addition, Kugel reported that children's product has done very well thus far this season.

At Handleman, Linnum reported that the only available totals — those from the Detroit area — were also up. Linnum specifically listed the "Greatest Hits" collections by Chicago, America, Seals and Crofts and Helen Reddy, as well as the "Kiss Alive" lp as figuring prominently into the sales boom at his firm's rack locations.

Tom Keenan of Everybody's Records (six stores in Oregon and Washington) was among the most enthusiastic of the retailers contacted and said that volume in his stores was up as much as 30 percent over last year. The "Greatest Hits" packages, as well as other strong new product releases, have contributed to increased volume at Everybody's but "more people working has been the biggest factor," said Keenan. At this time last year,

Oregon had been severely plagued by layoffs and the state's economy has been steadily improving during 1975.

At Tower Records in Los Angeles, store manager Charlie Shaw said that sales were up across the board and forecasted that volume for the entire season would be higher than that of 1974. "Folks are getting off their bucks," said Shaw. "That's the main reason."

Licorice Pizza reported a decrease in volume by as much as 10 percent, but head buyer Ron Geiger attributed a disappointing turnout to the bad weather that beset southern California over the holiday weekend.

Ken Dobin of Waxie Maxie (13 stores in Washington, D.C.) summed up the weekend in one word: "Boom." "It was an excellent start for the Christmas season," said Dobin, buyer for the chain. "Business was substantially ahead of last year's and it was a good indication that the Christmas season will be strong this year."

At Record Bar, Pete Smolen echoed Dobin's "boom" summation and added "incredible" to the descriptions of last weekend's business. "We advertised heavily," said Smolen, "but it was not to an unusual degree. I hate to keep using the word, but it really looks like it's going to be an incredible season. It was very, very good over the week-

(Continued on page 45)

label would arrive at its definitive talent line-up. Accordingly, he detailed plans for signing new acts to the label. He also introduced brand new American product to representatives from international markets who were attending the meeting.

Among the Polydor International executives on hand for the gathering were: J. Dieter Bliersbach, senior vice president, Polydor International; Roland Kommerell, marketing development and coordination vice president; Udo von Stein of

Rolling Thunderstorms



Photo: Steven Weitzman
The Rolling Thunder Review, enroute to its home base, New York, is caught in the act in Boston. Pictured from left: Joni Mitchell, Ramblin' Jack Elliott, Mick Ronson (partially hidden), Joan Baez and Bob Dylan.

Feinberg To Address '76 NARM Convention

■ CHERRY HILL, N.J.—Industrial psychologist Dr. Mortimer R. Feinberg will address the opening business session at the 18th Annual NARM Convention on Saturday, March 20, at the Diplomat Hotel in Hollywood, Florida. Dr. Feinberg's speech will follow the keynote address by Arthur Taylor, president of CBS.

Dr. Feinberg will discuss the general area of employer/employee relationship, how to understand people and how to motivate them. A professor and acting chairman of the psychology department at Bernard Baruch College in New York City, he is also a professor of management in that school.

John Denver ABC-TV Special Highlights Three-Month Campaign

■ NEW YORK — RCA Records' three-month John Denver campaign will reach its climax Wednesday night (10) when Jerry Weintraub, executive producer, presents the artist in an ABC-TV network special, "Rocky Mountain Christmas."

Jack Kiernan, division vice president, marketing, RCA Records, said: "Between now and the special and Christmas, virtually every major record retailer in America will have selected John as 'featured artist' and will have spotlighted his RCA product with window displays, in-store displays and radio-TV-local print advertising. We at RCA will be backing those local campaigns with one of the most expansive national campaigns ever accorded an individual artist anywhere in the entertainment industry."

Kiernan noted that every time Denver has appeared in a TV special, the after effect had been swift movement of his RCA albums, and Kiernan said he anticipates the after effect of "Rocky Mountain Christmas" will be

Court Judgement In ABKCO-Apple Suit

■ LOS ANGELES — ABKCO Industries, Inc. has announced that in its action to recover loans and advances, it had obtained Summary Judgment against Apple Records, Inc. (Calif.) for the full amount of such loans and advances, together with certain interest and costs. The judgement was satisfied by the payment by Apple Records, Inc. to ABKCO of the aggregate sum of \$292,742.81.

The foregoing payment is in addition to other previously reported "Beatle" payments made to ABKCO in settlement of other claims for loans and advances.

The actions for commissions and damages brought by the Company against certain of the Apple Group of Companies and the individual Beatles are still pending.

"bigger than anything we've ever seen before."

Denver's Christmas album, released a little more than a month ago, has sold more than a million units; his current "Windsong" album is at the two-million unit mark, according to the label. A special marketing feature of the campaign is the special "holiday-wrapped" gift package which contains both the "Christmas" and "Windsong" albums.

Jack Maher, RCA's product director for John Denver, said that starting Sunday, December 7, full-page ads, heralding the show and Denver's current "Windsong" and "Rocky Mountain Christmas" albums would have run in major newspapers around the country. The nation has been blanketed by radio and TV buys. The albums are also illustrated in every ABC-TV print buy heralding the show.

Maher said that one of the most effective tools for all these campaigns has been an in-store tape made up of three 11/2-minute segments featuring Denver's music. These have been placed at strategic locations throughout stores to lure customers to record and tape de-

(Continued on page 48)

Station Break



Warner Bros. recording artists Larry Graham and Graham Central Station were feted at a luncheon at L.A.'s Bistro recently. The group received a gold record for their most recent Warners lp, "Ain't No Bout-A-Doubt It." Taking part in the festivities were GCSers Herschel Kennedy and Patryce Banks (far left), Warners president Joe Smith (third from left), GCS manager Natalie Nielson (fourth from left), agent Wally Meyerowitz (sixth from left), GCS's David Vega (second from left), Larry Graham (with record), Warners chairman of the board Mo Ostin (second from right) and GCS's Robert Sam (far right). Seated in front: GCS's Gaylor Birch, his wife and Robert Sam's wife.

Oslander to Polydor In Coast A&R Post

■ NEW YORK — The restructuring of Polydor's a&r operation continued last week with the appointment of Barry Oslander as west coast a&r director. The appointment was announced by Irwin Steinberg, president of the label.



Barry Oslander

Oslander is a veteran of fourteen years in the music business. He has held key positions in the fields of engineering, production and music publishing. Most recently he served as east coast professional manager for April Blackwood and as general professional manager for 20th Century Music. He also held the position of director of professional activities and production at Jobete Music.

His production credits include work with Moms Mabley, the Good Rats and the Cherry People. As an engineer, he has been affiliated with Bell Sound and Mercury Records.

Powerhouse Picks

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

Earth, Wind & Fire (Columbia) "Sing A Song."

A national breakout this week, adding powerhouse call letters from coast to coast. Some 10 point jumps reported on early pop stations in several areas. R&B action is outstanding.

Wherehouse Opens 3

■ LOS ANGELES — The Wherehouse retail chain opened up three additional stores at sites previously operated by the John Cohen operated Disc Records chain. The stores are in the Orange Mall, the Cerritos Mall and Northridge, all in California. The Wherehouse has opened nine stores in the past 100 days, bringing the chain to 69 stores at present.



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**"Strong Enough To Be Gentle"
is Black Oak Arkansas' new
single. Listen for it! Thousands
have heard it, ~~132,000~~ 215,679
fans to be exact, on the B.O.A. tour.
America's X-rated Boogie Band is
on the move again.**

MCA-40496

Produced by Richard Podolor for Fichard Podolor Productions, Inc.



November Tour
25 Saginaw, MI
26 Fort Wayne, IN
27 Indianapolis, IN
28-30 Chicago, IL

December Tour
2 Lincoln, NE
3 La Crosse, WI
4 Madison, WI
5 Milwaukee, WI
6 St. Paul, MN
7 Duluth, MN
8 Davenport, IA
28 San Bernardino, CA
29 Fresno, CA
31 Long Beach, CA

"X-rated" a new album (MCA 2155) from MCA Records

Screen Gems Ups Rosner

■ NEW YORK — Jack Rosner, controller, west coast, for Screen Gems-Columbia Music/Colgems Music, has been named to the newly-created position of manager, business affairs, west coast, for Screen Gems-Columbia Music/Colgems Music and Screen Gems-Columbia Publications, it was announced by Lester Sill, president of the music and music print divisions of Columbia Pictures Industries, Inc.

Since the formation of Screen Gems-Columbia Publications in Miami four years ago, Rosner has served as the west coast liaison for that operation, which is headed by Frank Hackinson.

Rosner joined Screen Gems-Columbia Music and Colgems Records as an accountant in August, 1967. The following year he was named controller, west coast, based at the division's Hollywood headquarters.



Jack Rosner

Ampex Earnings Up

■ REDWOOD CITY, CAL.—Ampex Corporation has announced net earnings of \$3.6 million or \$.33 per share for the second quarter of fiscal year 1976, ended November 1, 1975. Net earnings for the second quarter of the prior fiscal year were \$1.6 million or \$.14 per share.

Fiscal year 1976 second quarter earnings include \$.14 per share from utilization of net operating loss carryforwards compared with \$.06 per share from utilization of net operating loss carryforwards and a loss of \$.05 per share derived in the previous year from subsequently discontinued operations.

Sales and other revenues from continuing operations in the current quarter were \$66 million, an increase of \$5.9 million or 10 percent over a year ago.

Earnings after tax from continuing operations in the current quarter were \$2.1 million, compared to net earnings of \$1.5 million from the prior period.

Arista Names Volck Publicity Manager

■ NEW YORK — Clive Davis, president of Arista Records, has announced the appointment of Betsy Volck to the position of manager, publicity, for Arista Records.



Betsy Volck

Miss Volck will be working closely with David Spiwack, manager of press and public information. They will be responsible for the dissemination of information for all Arista artists on a national basis and the coordination of all publicity activities.

Formerly director, east coast publicity for Phonogram/Mercury, Miss Volck was an account executive with Gibson & Stromberg. Prior to that position, she served as manager, east coast publicity for Epic and Columbia Custom labels.

Atlantic Plans Campaign for Midler LP

■ NEW YORK—Atlantic Records senior vice president of marketing Dave Glew announced an extensive cross-departmental campaign centered around release of the Bette Midler album, "Songs For The New Depression" and her upcoming national tour.

Five-Part Campaign

A five part campaign has been formulated at Atlantic to ensure maximum early exposure for the new album. The plan includes national and local promotion emphasis focusing on initial service of the album to all radio stations; concentrated early distribution and sales to generate immediate consumer awareness; a full complement of music trade and consumer press advertising on national and local levels; utilization for merchandising purposes of specially designed 4-color on-counter display units and hanging mobiles based on the new lp graphics (and also featuring the first two albums); and a continuing schedule of

ZZ Platinum



ZZ Top was feted recently by London Records with a Platinum Party in the Versailles Room of the St. Regis Hotel. The group and their manager Bill Ham were presented with two gold and two platinum albums for their lps "Fandango" and "Tres Hombres." Presenting the award to the band is London Records president D. H. Toller-Bond. From left is ZZ Top: Frank Beard, Dusty Hill and Billy Gibbons.

Motown, Universal Set TV Production Pact

■ LOS ANGELES — Universal Television and Motown Productions have entered into a co-production agreement, it has been jointly announced by Frank Price, president, Universal Television, and Michael Roshkind, vice chairman of Motown Industries.

Motown Productions will develop and produce television programs exclusively for Universal Television.

Gold Silver Convention

■ NEW YORK—The single "Fly, Robin, Fly" by Silver Convention has been certified gold by the RIAA.

Fiedel Forms Firm

■ NEW YORK — Barry Fiedel has announced the formation of a new company designed to handle record promotion and merchandising in the New York metropolitan area.

Fiedel was formerly a New York promotion representative with RCA Records. Previous to that, he worked with Mercury Records.

The new company will deal with records in the r&b, pop and disco fields. The underlying company philosophy is that independent promotion must cover not only radio airplay, but the retail outlet market as well. The firm currently deals with over fifty (50) retail record shops in the metropolitan area including key dealers, one stops and significant smaller stores.

Initial projects for the new company are: Gail Eason's "Love's Gonna Find You" on A&M, Vikki Sue Robinson's "Never Gonna Let You Go" on RCA, "I'm In Heaven" by The Touch Of Class on Midland, and "Lonesome Love Song" by Kent Drake on SMI Records.

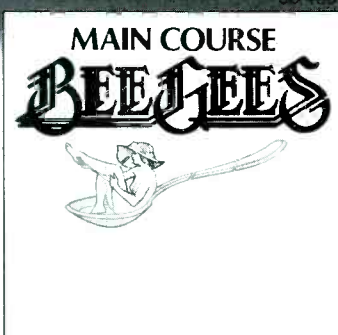
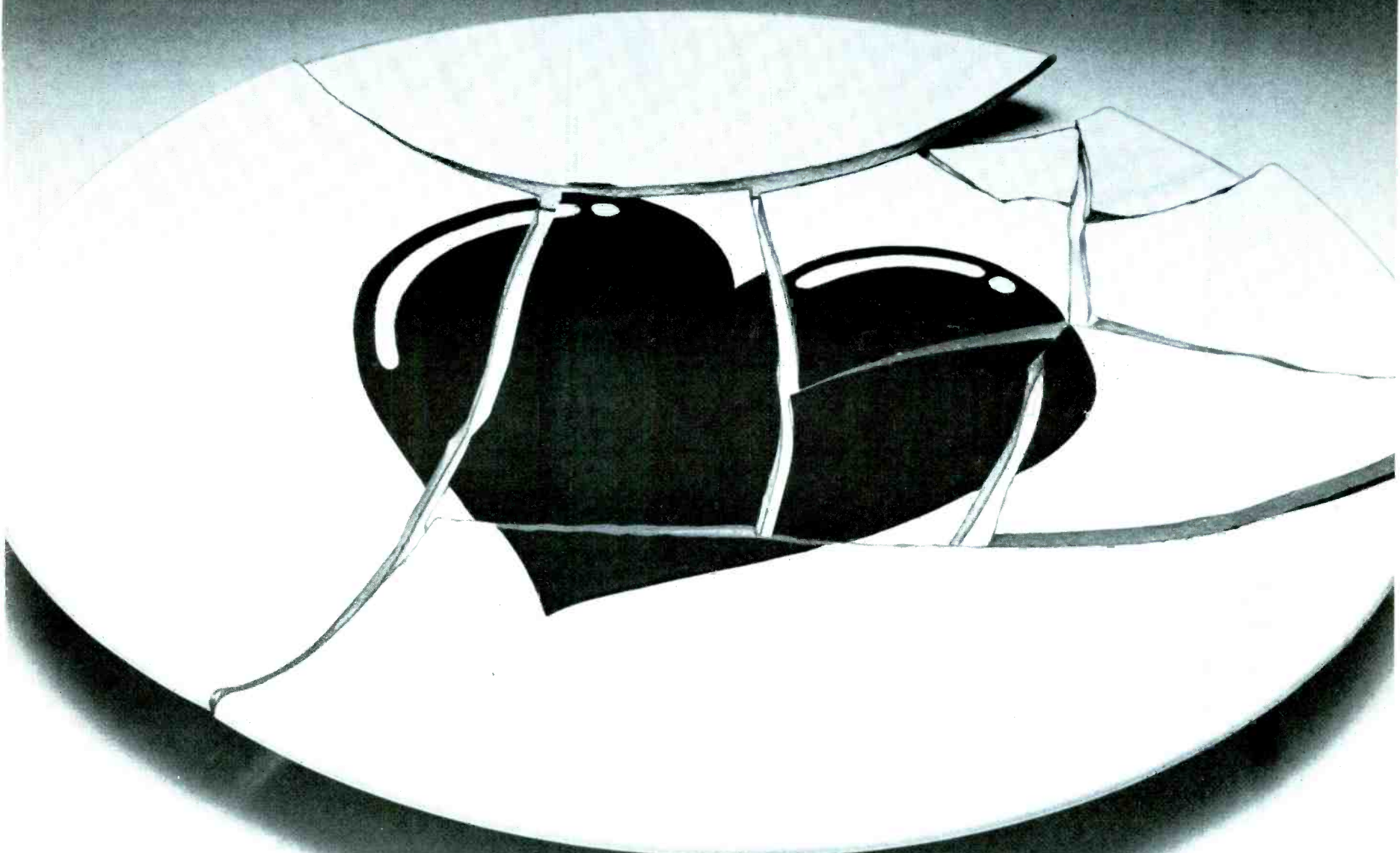
Barry Fiedel-Record Promotion and Merchandising Consultants is located at 231 West 4th Street, New York City 10014; phone is (212) 691-2967.

London, Hot Line Set Distrib. Pact

■ NEW YORK — Hot Line Distributing in Memphis has been appointed the exclusive distributor for London and London group product in the western Tennessee, Arkansas and Mississippi areas, Herb Goldfarb, London's vice president in charge of sales and marketing has announced. The distribution pact is effective immediately.

Jim Crudginton is the managing executive for Hot Line Distributing.

THE THIRD SMASH PLATTER FROM THE BEE GEES MAIN COURSE IS NOW BEING SERVED.



"Fanny (Be Tender With My Love)" is the original Bee Gees' version and their third smash single,

following "Jive Talkin'" and "Nights On Broadway" from Main Course... a full course hit album.

"FANNY (BE TENDER WITH MY LOVE)" ON RSO RECORDS

SO 519

Produced by Arif Mardin by arrangement with the Robert Stigwood Organisation.



By BEN EDMONDS



■ **SPACE DIFFICULT:** The news of **David Bowie's** imminent global tour was made public last week in the course of an interview Bowie submitted to with London talk show host **Russell Hardy** (sort of a British cross between **William F. Buckley** and **Joe Pyne**) via a special satellite hookup. The interview took place at approximately the same time as the Spanish government was finally owning up to the death of Franco, and Spanish officials were looking to smooth the situation by presenting a mass for Franco to be televised worldwide. When they went to COMSAC (the satellite people) to book the time, however, they found that Bowie had gotten there ahead of them. Protesting as vehemently as only Spanish civil servants can, they took their obstinate demand for pre-emption all the way to Washington, where they were politely informed that although only God can make a tree, even he doesn't mess with booking agents. Just as well; you know Bowie's gotta be more entertaining than **Oral Roberts** in Spanish . . . **Elton John** has been named one of America's ten best-dressed men by the Custom Tailor's Guild, joining in the winner's circle such examples of sartorial splendor as **Monty Hall**, **Ronald Reagan** and **Don Rickles**. Elton's clothes, by the way, were referred to as "mod garments," which should tell you everything you need to know about the Custom Tailor's Guild . . . **Cat Stevens** embarks on his first Stateside tour in two years, beginning January 15th in Lakeland, Florida and finally concluding its 30-city run in New York City. Billed as the Majakat Tour, it will feature Cat doing all the shows without an opening act, his performance broken into halves by a special magic show he's lined up to appear with him. The name of the tour and his latest album (called "Numbers") are both said to be a reflection on his newfound interest in numerology. His band for the tour is comprised of **Alun Davies** (guitar), **Jean Roussel** (keyboards), **Gerry Conway** (drums), **Bruce Lynch** (bass), **Mark Warner** (guitar) and **Chico Baters** (percussion) . . . Why does **Irv Azoff** have his eye toward the Forum on February 28th? . . . **Paul Simon** will spend New Year's Eve with the estimated 100,000 people unable to secure tickets for his abbreviated British tour, via a 45-minute performance to be aired over BBC-TV . . . **John McLaughlin**, who recently renounced his long-time guru so that he could once again taste the fruits of the material world, has now disbanded the **Mahavishnu Orchestra** and will head for India to study with Indian violin virtuoso **Shankar**. The guitarist hinted that when he returns to the States, he'll be putting together an acoustic group to implement his new musical ideas. Guess the burgers didn't help after all . . . Ostensibly taking a well-deserved vacation in Bermuda following grueling tours with the **Rolling Stones** and **Faces**, guitarist **Ron Wood** found himself unable to appreciate the sand & surf environment and immediately hopped a plane for Switzerland, where he joined the Stones for some final overdubbing on their forthcoming album. The album is scheduled for release in the spring, but they didn't tell us which spring they were talking about . . . What southern heavyweight has been engaging in more than smalltalk with Epic? . . . **Steely Dan** has been quietly recording away at Cherokee for the last few weeks, putting together the album they hope will regain them their pre-"Katy Lied" sales form . . . Capping off a long drive which has seen them steadily build an audience of major proportions largely on the basis of their road persistence, **Kiss** is tentatively set to headline at the Forum on the 24th of February . . . **David Bowie's** excellent guitar find, **Earl Slick**, is now a Capitol recording artist on his lonesome, though his solo commitments won't interfere with his obligations to Bowie . . . During **Dr. John's** engagement at Atlanta's Electric Ballroom, various & sundry members of **The 'Oo** were in the audience for virtually every show . . . Based on the raves directed at the test airings of the "Fun Fun Fun" documentary of the **Beach Boys/Chicago** tour, ABC-TV is contemplating giving it the full national shot . . . **Tom Johnston**, whose health problems forced him to bow out of the last **Doobie Brothers** tour, has pulled a **Brian Wilson**. Although he'll continue to write and record with the band, he'll sit out the next tour as well (scheduled to begin in February to coincide with the release of the new album) . . . A Baptist church in Tallahassee, Florida, has resorted to a publicity stunt that churches have been known to pull whenever business is especially bad. The church has denounced rock & roll for its "appeal to the flesh," and has instituted a regularly-scheduled

(Continued on page 48)

Twelve Album Release Set by Vanguard

■ **NEW YORK**—Vanguard Records national sales and promotion director Nat LaPatin has announced a December release of 12 albums and three quadraphonic tapes.

Larry Coryell

Popular releases are a Larry Coryell album, "Planet End," "Clark Terry And His Jolly Giants," "Max Morath Plays The World Of Scott Joplin, Vol. 2," and Big Mama Thornton's "Jail." The month's classical releases include a reading of Mozart's Mass in C Minor by Johannes Somary and the English Chamber Orches-

tra, a seasonal recording of "Christmas Eve at the Cathedral of St. John the Divine," and "Classical Favorites For Strings" with Somary and the English Chamber Orchestra.

A collection of Americana is presented in the budget-priced Everyman series with four releases. These are Ernest Bloch's "America — An Epic Rhapsody" with Leopold Stokowski conducting the Symphony of the Air, Roy Harris' "Folksong Symphony 1940" with the American Festival Chorus and Orchestra conducted

(Continued on page 35)

Hall & Oates Happening



Following their opening night performance at New York's Bottom Line, RCA recording artists Daryl Hall and John Oates were congratulated backstage by some of their friends. Pictured from left are Myron Roth, RCA's division vice president, business affairs; Tommy Mottola, director, contemporary music division, Chappell Music; Hall; Oates; Mel Ilberman, RCA's division vice president, commercial operations; and Mike Berniker, RCA's division vice president, pop a&r.

Bone to Phonogram In Natl. LP Post

■ **CHICAGO** — Mike Bone has been placed in charge of national promotion, albums for Phonogram, Inc./Mercury Records according to the company's vice president / national promotion, Stan Bly.



Mike Bone

Bone comes to Phonogram/Mercury from GRC Records where he also did national album promotion. Prior to that he was affiliated with Atlanta's rock show case, Richards', and was also associated with concert promoter Alex Cooley.

Below Joins Lifesong

■ **NEW YORK** — Ron Below has been appointed midwest director, promotion and sales, for Lifesong Records, it was announced by Marty Kupps and Barry Gross, vice presidents, sales and promotion.

Below will be responsible for overseeing the promotion of Lifesong albums and singles in the midwestern region, and will also have certain sales and marketing duties.

Below, a native of Indiana, worked as both a television director and engineer before entering the music business with Summit Distributors in Chicago. He was most recently regional promotion director, midwest for Shelter Records.

Below will be based in Chicago and will report to Kupps and Gross in Los Angeles.

Reddy Garners Gold

■ **LOS ANGELES**—"Helen Reddy's Greatest Hits" lp has been shipped as a certified RIAA gold record, announced Don Zimmermann, senior vice president, marketing, Capitol Records.

We are making the following statement as a result of the numerous compliments so many of you have expressed to us.

Twelve years ago a new force surfaced in our industry. It originated as a result of many years of experience, planning and identifying a void that would be filled with a fresh, exciting concept. When the product first appeared it was greeted with controversy. This response was expected and welcomed; it confirmed the fact that we were important enough and visible enough to command attention. None of the comments were ignored... whether from record companies, radio, retailers, rack jobbers, artists, managers or promoters. We listened and we never remained stagnant, we constantly addressed ourselves to the changing needs of the

industry. We built an organization of young, dynamic, committed, and talented men and women. We raised havoc with the charts and the look and substance of our product has always been in a state of progressive evolution. The only things that didn't change were our standards and our commitment to integrity. In the future we will continue to innovate and be the leader. We know we have the right formula because we still listen and the record companies, radio, retailers, rack jobbers, artists, managers and promoters tell us our competition seems content to remain in the past as we keep moving ahead.

**We thank you for your comments, interest
and support.**

RECORD WORLD
moving/turning/spinning/changing/and growing with the industry®

CLUB REVIEW

Patti Smith Redefines Rock

■ LOS ANGELES — The line between pretension and art is sort of like the line between drunk and sober: it's thin, deceptive, and which side you're standing on can make all the difference in the world. But some of the best stuff turned out by rock artists originates in that slim, grey area, and maybe the risk of missing it sometimes is inherent to anything good that's going to come out of rock 'n roll or any other art form. So a good deal of the audience approached the Roxy recently with some trepidation to see Patti Smith (Arista). Even her most passionate supporters couldn't have been sure that it was really going to work and in the end, that made Patti's stunning success here all the more pleasing.

In a T-shirt ironically stenciled with the words "cult figure," and backed by a band that was less interested in technical proficiency than in making a personal statement with their instruments, Patti Smith proved what a lot of people had merely suspected: that she was someplace near the heart of rock 'n roll and of poetry. The relationship between those two things certainly seems a lot clearer after having seen her perform.

The influence of John Cale, who produced Patti's album, seems to have become more pronounced since she and the band have worked with him. At the Whisky A Go-Go last year, when she and the group made their local debut, their sound was less controlled, more than just pointedly amateurish. Not that they're going to sound like session men nowadays—that isn't what it's all about—but there was a more conscious effort to manipulate the music, to make more subtle use of Patti's eerie sense of melody. And as was dramatically demonstrated on a medley that had the Velvet Underground's beautiful "Linger On Your Pale Blue Eyes" segueing into a free-form "Louie, Louie," the group makes the transitions they're so fond of making a good deal more smoothly without making any concessions to the homogenizing slickness that Patti Smith has studiously avoided since the beginning.

The band—Lenny Kaye on guitar, Richard Sohl on piano, Ivan Krol on bass and guitar and drummer Jay Dee Daugherty—was especially effective on such songs-from-the-album as "Redondo Beach" (which you might've thought was called "Gone-Gone") and "Horses" (which gets titled "Elegie" on the record). The latter song features Patti's most

stark and moving imagery, with vocals that didn't always need to be fully audible to be effective.

For an encore, the group returned to harmonize on the Stones' "Time Is On My Side," an appropriate closing to the set. It was off-key and raggedy around the edges, but Patti Smith doesn't always use keys to sing in. They're to open things with.

Lewis Furey

Lewis Furey (A&M) opened with a set that was so personal as to make it beyond the reach of even the most hardened seekers of iconoclasm, who were on hand in droves. Some of it started to work—"Lullabye To Dance To," which might be really titled "Clean-Up Time"—but somehow trailed off to obscurity in mid-flight. If there are performers who you see in concert and come away feeling that you might have liked them in a smaller, more intimate setting—a club, for instance—then Furey is the kind of performer who you see in a club and come away feeling that you might have liked him in your living room.

Eliot Sekuler

CONCERT REVIEW

Roxy's Ready for Major Commercial Success

■ PHILADELPHIA — It's the middle of Roxy Music's third headlining and certainly most crucial tour. The cult following that has always been theirs has started taking on grander proportions with their most recent album, "Siren," enjoying the immediate success that previous efforts struggled to obtain. One listen to "Siren" indicates the direction towards greater accessibility without artistic compromise. The disc is now making its way up the charts behind a concentrated effort by their record company, Atlantic, and is currently bulleted on **RW's** album chart at 82. Furthermore, the group plans another tour for early in the spring to pick up where this one leaves off.

As a listen to "Siren" will indicate, the exotic sounding vocals of Bryan Ferry have become more familiar to the American ear and the group stands poised to have their first charted single in this country with "Love Is The Drug." It must also be noted that since all of the musicians in the group are of the highest calibre, it has always been just a matter of time for the public to come around to Roxy. Phil Manzanera, who has always been a superb player within the confines of the group, further verified his expertise with the release of his "Diamond Head" set; Andy Mackay's

CONCERT REVIEW

New York Loves Paul Simon

■ NEW YORK—The "Paul Simon Loves New York City" banner that served as a high flying backdrop at Simon's Thanksgiving weekend concerts at Avery Fisher Hall may have been a little tacky, but once on stage Simon rose above all to present a program new in performing style (for him) and musically satisfying.

The addition of a six-man back-up group and a four-piece string section carried Simon in a jazzy direction without losing the lyrical focus of his songs. Harmonica virtuoso Toots Thielemans was the first addition after a solo opening, the rest of the band (Steve Gadd, Tony Levin, Richard Tee, Hugh McCracken, Dave Sanborn and George Young) mounting the stage one and two at a time as arrangements required their playing presence.

A similar format followed in the second half with the Jessy Dixon Singers joining at the midpoint of that set. The Dixon Singers, in fact, with two numbers on their own, provided the real climax — "Bridge Over Troubled Water" the only possible follow-up and pre-encore

closing number.

Drawing evenly from "Still Crazy After All These Years" and earlier Columbia recordings, Simon touched on the major points in his musical career giving old songs subtle new twists and adding dimension to some of his newer works (in the latter case, "50 Ways To Leave Your Lover"). A consummate entertainer as well as a musician and songwriter who has mastered the technical aspects of his craft, Paul Simon on Thanksgiving night represented the best New York has to offer.

Ira Mayer

BMI Files Memorandum

■ NEW YORK — In a memorandum filed in United States District Court, Southern District of New York, Broadcast Music, Inc. (BMI) has sought a final judgment in its suit for the setting of an annual royalty rate to be paid by CBS, Inc. for use of BMI-represented material and for a retroactive adjustment of interim fees paid by CBS since 1970, when the last license between the two expired.



Mark Fenwick (management), RW's Roberta Skopp, Brian Ferry.

reed work is fresh and vibrant as are his writing collaborations with Ferry; Paul Thompson's drumming has always been the key to the group's dynamics and Edwin Jobson has proven himself both a violin virtuoso and a master of a battery of keyboard instruments. While John Gustafson and the dapper John Wetton have proven to be the group's most dependable guest bassists, former Frampton's Camel bass player Rick Wills, who has been recruited for this U.S. tour, shows basic knowledge of the material, but his contributions are minimal.

An enthusiastic crowd greeted the band at Philadelphia's Tower Theatre (15), as Roxy kicked off their set with "Sentimental Fool" from the recent album. Ferry, at-

tired in your basic army-navy fatigues rather than his usually suave tuxedoed mien, glided across the stage in elegant style for "The Thrill of It All." The set was comprised of many of the songs from the new album as well as more familiar material from previous releases. The band set an aggressive pace with the first three songs of the set, slowing it down for the melancholy "Bittersweet," with Ferry commanding complete attention and the band reduced to true back-up capacity. "Nightingales," "Prairie Rose" and "She Sells" followed in quick succession, establishing the mood of the evening with crisp instrumental play between Jobson, Mackay and Manzanera hinting at telepathic precision behind Ferry's commandeering gesticulations and vocals. Drummer Paul Thompson led the aggressive rhythmic assault while Wills' bass melted into subdued and often uneven patterns. Despite this problem, the group's musicianship remained of the highest order. This was especially evident during "Whirlwind," which took on additional musical majesty in its live version.

Despite the importance of this tour, the band chose to take risks by airing material like "For Your Pleasure" and "Strictly Confiden-

(Continued on page 48)

Leber and Krebs on Management Expertise

By ROBERTA SKOPP

■ Steve Leber and David Krebs formed Leber-Krebs, Inc. in February, 1972. At that time it was basically an artist management company which also handled the booking of the two touring companies of "Jesus Christ Superstar" in the US. Since that time it has expanded and diversified and become involved with a variety of aspects of show business. Primarily an artist management company, however, their roster includes Aerosmith, Artful Dodger, Mahogany Rush, Ted Nugent and Bobby Womack, among others.



David Krebs, Steve Leber

In addition, Leber and Krebs have recently set up a record label, Pilot Records, in a production pact with Columbia Records. In the following Dialogue, Leber and Krebs discuss the industry from their unique vantage point.

Record World: Can you explain how you two got together and formed Leber & Krebs?

Steve Leber: We started off basically when we left William Morris. I was the head of the music department there for eight years. David and I worked together on the Rolling Stones tour and became close. That happened because there were a lot of legal problems and David worked, at that time, in the legal department. He was the assistant to Joe Singer, one of the top men in the legal profession. David came in and worked with us on the Stones for awhile and we enjoyed working together and he later became an agent. And that's how we became close. And at the time we were handling "Jesus Christ Superstar," which was a special attraction.

RW: For whom were you handling that?

Leber: For Robert Stigwood, who was the producer of the show, and William Morris was the agent. It was actually the concept that we had—to take the show and put it out into arenas, which was a very unusual happening in that most shows would only go right to Broadway. And, for this particular one we convinced Stigwood to put it in arenas. There were a lot of illegal versions that were playing arenas all over the country and at that time we knew and felt that the marketplace would accept a large touring company of "Superstar." We had a cast of about 50 people and an orchestra of about 25, so we had a tremendous show and we put it together; it was a concert version of "Superstar." It became the largest grossing attraction to ever hit this country. We had two companies out and they were each getting \$25,000 a night against percentages. So it was a huge, huge spectacle. We took that show and really built it until we reached the point where we decided—David and I—that we were ready to delve into our own business. At that time we were also talking to the Rolling Stones about the possibility of doing their forthcoming tour. That was in 1972. So we met with Jagger and the Stones and we became very close to doing a deal with them but we decided that either way we left with "Jesus Christ Superstar" and we continued to book that show. We formed the business with that in mind. David had a company called Photoposter, which is the largest photo blow-up company in the country. We took those two companies and we formed our basic overall company, which is Contemporary Communications and Contemporary Leisure.

RW: And is that a booking or a management firm?

Leber: A management company.

RW: And you were previously booking?

Leber: Yes. I would say that Contemporary Communications is an overall holding company that has all our various enterprises. And then we formed Leber-Krebs Management. From that we began to get involved in the management business. There were three groups we signed—Elephant's Memory, which was John Lennon's back-up band; Aerosmith from Boston, which was the second group we signed; and the third group we signed was the New York Dolls.

David Krebs: You learn more from your losers—the ones that don't happen. All you can hope for is that you've learned from the ones that don't happen to correct those mistakes, refunnel the energies, interpret the trends in the business, and apply it to make other acts happen. You learn what each artist needs in terms of different input.

RW: Can't you learn just as much from things that work in a positive sense?

Krebs: If you analyze this business you find that the things that work the fastest are the things that happen off hit singles immediately. Anything that happens that fast does not give you time to really reflect upon it. If you stop to think about it a large number of artists that have happened off of hit singles happened in what I call on a flash basis and then disappeared. There are numerous examples of that: Stories, Looking Glass, acts like that.

To get a reputation in the live part of the business it takes two or three shows. And if it's negative, it will take two years to overcome. In fact, some acts are never able to overcome it. We shy away from singles acts, because they're a whole different phenomena, as far as we're concerned.

RW: Is longevity what you're looking for?

Krebs: Live performance and their recorded product. If I have a strong album and a strong live performing act, with the right elements—from agent to record company to press to whatever—that act has a much greater chance of happening. In essence, what management is about is shortening the odds of an act happening—making sure the act is surrounded with the best possible elements from the record producer to the right tour to the right label (and there is such a thing as the right label in our opinion). If you stop and say that an act coming out, based on industry figures, has a one in 500 chance of happening—well that's the naked act. Now surround that act with the best elements and what you're trying to achieve is to take one in 500 and make it one in 50. There's no such thing as anyone looking at an act and saying this will happen. I don't believe it.

RW: You have to put the right combination together.

Krebs: Right. It also takes one other element that you don't control. And nobody knows.

RW: What about luck and timing—being in the right place at the right time?

In essence, what management is about is shortening the odds of an act happening—making sure the act is surrounded with the best possible elements from the record producer to the right tour to the right label.

Krebs: Those two things are very important.

RW: You broke Aerosmith on a market to market basis. Can you explain how and why?

Leber: You can only do with what you have. If the act was weak live, no matter what the game plan was you lose the act. Basically, some of the credit has to go to a local guy. We started with the act through local friends of ours who brought us the act and they began to promote their own dates up in Boston, because every club they played, they started selling out. And club by club they grew and all of a sudden they were playing major halls up in Boston and then that began to spread and then they immediately picked up an awful lot of friends in Boston. And they became the biggest group in New England, personal appearance-wise but did not sell album product.

Krebs: I'll tell you something we've learned from our mistakes. I used to believe that you should not release a single that is not representative of what the group is about live. Now "Dream On" is an isolated song in terms of Aerosmith's rock & roll career, but we had reached a point where I think we had released two other singles that made zero noise, and "Dream On" was the last resort. We always felt that it was the strongest song in the album, but we did not feel it was a song that was the image that we wanted the group to con-

(Continued on page 41)

Queen

*Arriving with yet
another crowning achievement*

*The Current #1 Hit
Single In England!!!*



“Bohemian Rhapsody”
E-45297

*Now being rush released in
the United States, and also
available on
their new album,
A Night At The Opera*



7E-1053

On Elektra Records & Tapes

Queen will be on tour in the United States in early 1976

New York, N. Y.

By IRA MAYER and ROBERTA SKOPP

■ **ONLY IN NEW YORK, OR, THE CHO-CHO BLUES:** When the city discontinued construction of the Second Avenue subway for lack of funds, nobody bothered to tell the company making the subway cars. Three hundred of said cars were delivered last Thursday to the Flushing train yard. There was no comment from the MTA.

EGG ON YOUR FACE? Not quite. But back a few steps. **Ed Begley, Jr.** and **Don McLean** were sharing the bill at the Bottom Line Friday and Saturday (28 & 29). Came the late show Saturday and McLean had loosened up to the point of heckling Begley, throwing fruit at him and generally trying to upset the pace of his set. Begley left the stage commenting, "Remember folks, revenge is sweet." Twenty minutes into McLean's set, as Don was midway through his anthem "American Pie," out came Begley with an American flag draped over a whipped cream pie. The rest is history. (Monday morning note from their mutual manager: The two are long-time good friends. In L.A. Begley came out during "Vincent" with a bandaged ear.)

NOTED: Though January's shaping up as a slow concert month, early '76 looks like a biggie for female superstars on tour . . . **Stuart "Woody" Wood** of the **Bay City Rollers** collapsed on stage during a date in Australia, was given oxygen and taken to the hospital in Canberra, the Australian capital . . . Sending **Bob Merlis**, one of the all-time New York supporters, off to L.A. were the Warners New York staff and assorted guests (**Mike Sigman**, **Susan Blond**, **Danny Fields**, **Wayne Robbins**) amid gallons of egg creams and banana splits, the WB fifth floor converted to Dave's Luncheonette, home of NY's only perfect egg cream. Merlis, you read it here first: You'll be back . . . **Joe Savage** is one of the more unique cabaret lounge acts around, as was reported in our pages a while back. He was back in town last week with his snakes and other acouterments. And that's all we have to say about him for now . . . **Ahmet**, **Mica** and **Nesuhi Ertegun**, with **Jerry Greenberg**, to see **Betty Davis** at the Bottom Line . . . **Billy Joel** and **David Bromberg** on hand for Don McLean . . . After months of trying to convince people of **ZZ Top's** box office strength in the south and mid-west, **Howard Bloom** got national coverage with a **Maureen Orth** story in Newsweek. Bravo, Howard, we knew you could do it.

NO JIVE TALKIN' HERE: Looks like it's going to be a gold Christmas for the **Bee Gees** with their "Main Course" disc about to turn that lovely color. It will be their first in quite some time . . . Though **Bette Midler's** album has had its release date changed so many times everyone's doubted that the disc will ever surface at all, we've heard that a release date has definitely been set for January 5 or 6 and that merchandising plans are in the works. But, then again, who knows? . . . The group that we mentioned in the column several weeks ago, consisting of **Steve Katz**, **Eric Kaz**, **Doug Yule** and **Craig Fuller**, has reportedly signed with UA . . . **Jan Berry** (remember **Jan & Dean?**) is in the studio cutting an lp for Ode . . . **Joan Baez** with a double live album recorded during her tour last summer. Latest word is that it will contain a duet with **Bob Dylan** as on the current tour . . . **Stewart Sank** threw a party on Thanksgiving Eve for **Billy Bass** and **Bill Thompson**, which was well attended by local luminaries . . . More than 13,000 showed up for **Richard Nader's** disco party at MSG.

I. Mouse Relocates

■ **NEW YORK**—Ira Blacker, president of Mr. I. Mouse, Ltd., has announced that the management firm, formerly based in Manhattan, has relocated to new offices in the village of Laurel Hollow, Long Island. Starting immediately, Mr. I. Mouse, Ltd. can be reached at: 3 Woodvale Drive, c/o Syosset P.O., Village of Laurel Hollow, N.Y. 11791; phone: 516-364-8873.

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Nigel 'Standing Again



Host Dick Clark readies Rocket Records artist Nigel Olsson for his second upcoming appearance on "American Bandstand" on ABC-TV. Nigel, who was Elton John's drummer for five years, performs his new single, "A Girl Like You" and "Something Lacking In Me." Both songs are from his album, "Nigel Olsson."

Santa Visits WNEW



You might recognize Santa as Capitol Records MOR promo manager Joe Maimone. Maimone is shown presenting new Capitol releases to (from left) WNEW AM's program director, Bob Bruno; music director Carolyn Parinello and deejay William B. Williams.

Second Quarter Loss Reported by GRT

■ **SUNNYVALE, CAL.** — GRT Corporation has reported a net loss of \$2,177,000 or \$.60 a share for the second fiscal quarter ended September 30. The loss includes \$2,107,000 in non-recurring charges related to the sale of Chess Records and the extensive restructuring of the phonograph record division and a \$700 thousand loss from record division operations. In the same period last year, GRT reported net income of \$220 thousand or \$.06 a share.

Second quarter revenues, reflecting higher sales of music tapes, increased to \$8,296,000 from \$7,951,000 for the comparable quarter of the prior fiscal year.

For the first six months of fiscal 1976, GRT had a net loss of \$2,393,000 or \$.66 a share on revenues of \$15,588,000, compared to first half net income a year ago of \$672,000 or \$.19 a share on revenues of \$16,648,000.

The loss for the first half is due to non-recurring charges of \$2,393,000 from the sale of Chess and the record division reorganization, and an operating loss in phonograph records of \$1,200,000.

Other Operations

GRT said that earnings from company operations other than phonograph records had surpassed last year in each of the first two quarters, primarily due to significantly improving music tape sales.

President Alan J. Bayley said that GRT's sales of prerecorded music tapes, which account for 75 percent of the company's volume, had been especially strong in the second quarter and had continued at record levels into the third quarter.

Restructuring Plans Announced by Amherst

■ **BUFFALO** — Amherst Records, with singles and album product on the Amherst, DJM, and Gold Plate labels, has undergone a major organizational re-structuring. In order to better coordinate all production, sales and promotional activities, president Leonard Silver has made the following appointments:

Carol Elmlinger has been appointed assistant to the president, and will be responsible for production. She will also be overseeing the day to day functioning of all departments. Rich Sargent assumes the position of national promotion director; and George Zarembo is the new east coast sales / promotion co-ordinator. Barry Lyons is the national marketing director, and will be handling all publicity activities as well. Doug Dombrowski is the special projects coordinator; and Tony Dercole will be doing regional promotion, covering Ohio, Michigan and western Pennsylvania.

Casablanca Reports Hot November Sales

■ **LOS ANGELES** — Casablanca's November sales figures reached the highest ever for the label, and were estimated by the label at over \$2 million. According to Neil Bogart, Casablanca president, sales for September / October / November exceeded \$5 million.

Largely responsible for the three months sales boom were the Kiss "Alive" and Donna Summer "Love To Love You Baby" lps, along with the initial response to the first album released by Angel. A major marketing campaign is underway for the months of December and January.



Produced by Tommy Bolin in association
with Lee Kiefer and Dennis MacKay.

TEASER

The first Tommy Bolin album.
On Nemperor Records and Tapes.



THE NITTY GRITTY DIRT BAND—UA
XW741 Y

MOTHER OF LOVE (prod. by William E. McEuen)
(Valgovind, BMI)

A smooth performance injected with just the right amount of sweetness and fluid instrumental work should make this country-tinged tune a hot pop item.

ROD STEWART—Warner Bros. WBS 8170
THIS OLD HEART OF MINE (prod. by Tom Dowd)
(Jobete, ASCAP)

Stewart dusts off the old Holland-Dozier-Holland number, remaining faithful to the original, yet adding enough rasp and thrust to call it all his own.

THE MOB—Private Stock 053

ALL THE DUDES ARE DANCING (prod. by Bones Howe)
(Gold Sovereign/Almo/Shiver and I, BMI/ASCAP)

Group has a hefty big band rock sound similar to BS&T. Here they pick up on the further travails of the dudes who are spending their time in 1975 in the discos.

BIDDU ORCHESTRA—Epic 8 50173

I COULD HAVE DANCED ALL NIGHT (prod. by Biddu)
(Chappell & Co., ASCAP)

This Lerner & Lowe song from "My Fair Lady" was never intended as the end-all disco theme, but you wouldn't know it if you weren't familiar with the original.

DON CORNELIUS—Soul Train JH 10467
(RCA)

SPECTRUM (prod. by D. Cornelius & D. Griffey)
(Spectrum VII, ASCAP)

The Soul Train Gang is at it again under the direction of Don Cornelius—whistling down the tracks with this colorful ballad vividly arranged by Gene Page.

EDWIN STARR—Granite G 532

ABYSSINIA JONES (prod. by Edwin Starr)
(ATV/Zonal, BMI)

The "25 Miles" man turns in a tempestuous Wilson Pickett-styled performance over a churning, muscular beat. Song should pick up both disco and pop play.

RALPH CARTER—Mercury 440

EXTRA, EXTRA (READ ALL ABOUT IT) (prod. by R. Whitelaw & N. Bergen)
(Bookside/Ceberg, ASCAP)

The young star of the "Good Times" TV show turns in a credible performance enhanced by Tom Moulton's mix. Song should see some disco action.

BARBI BENTON—Playboy P 6056

THE REVEREND BOB (prod. by Eddie Kilroy)
(Rodeo Cowboy, BMI)

Barbi has come into her own after her last couple of outings and though this Glen Sutton tune has a country lilt, it could go pop as well.

LINDA THOMPSON—Midland Intl.
JH 10453 (RCA)

OOH WHAT A NIGHT (PT. 1) (prod. by Michael Kunze)
(Midsong, ASCAP)

The lead voice behind Germany's hot Silver Convention makes a solo bow with this vivifying number. A solid production makes a mighty impression.

COLONEL DOUG BOGIE—ABC 12148

AWAY IN A MANGER (prod. by Doug Bogie)
(April, ASCAP)

A traditional tune scored in a hard rock vein is heavy on the guitars and synthesizer. This anonymous group of musicians makes a mighty impression.

MAMA'S PRIDE—Atco 7040

BLUE MIST (prod. by Arif Mardin)
(Hustlers Inc., BMI)

First single by these rockers from St. Louis is a stellar self-penned tune. Group has a well defined gutty sound and a fine sense of dynamics.

THE SOFTONES—Avco 4663

THAT OLD BLACK MAGIC (prod. by Hugo & Luigi)
(Famous, ASCAP)

The latest standard to be given the disco treatment this season is the familiar Mercer-Arlen theme which is recited with energetic falsetto harmonies.

WAYNE PARKER—Ariola America
P 7610 (Capitol)

THE HITS JUST KEEP ON COMIN' (prod. by Mike Curb)
(Wayjim, ASCAP)

Parker likens his romance to making music, and while the angle may not be a novel one, he is thoroughly convincing and manages to capture your attention.

OTIS CLAY—Elka 301

TURN BACK THE HANDS OF TIME (prod. by L.T.O. Productions)
(Jadan, BMI)

Tyrone Davis' 1970 smash is given another charged, soulful interpretation. The Daniels-Thompson tune makes for a fine bow for the new label.

CARL DOUGLAS—20th Century TC 2261

I WANT TO GIVE YOU MY EVERYTHING (prod. by Biddu)
(Larry Weiss, ASCAP)

A full disco sound from the man who rode "Kung Fu Fighting" up the charts over a year ago. A straightforward execution and a nice Biddu production heads it to the top.

BAKER GURVITZ ARMY—Atco 7043

PEOPLE (prod. by G. Baker & P. Gurvitz)
(Panache, BMI)

Not a re-working of the Barbra Streisand hit, but a raucous rock number from the English unit sparked by some fiery Ginger Baker drumming and Mr. Snips vocals.

GARY WRIGHT—Warner Bros. WBS
8167

DREAM WEAVER (prbd. by Gary Wright) (Warners, ASCAP)

This former Spooky Tooth-er delivers a well integrated multi-keyboard recitation on this title tune from his recent set. Wright shows a deft, rhythmic touch.

DAN HILL—20th Century TC 2254

GROWIN' UP (prod. by Matthew McCauley & Fred Mollin)
(Cauley, ASCAP)

Singer/songwriter from Canada weaves a stirring narrative about growing up in "the shadow of the U.S.A." A vivid production adds a glowing, crowning touch.

TIM WEISBERG—A&M 1765

STREET PARTY (prod. by Tim Weisberg & Lynn Blessing)
(Almo/Elusive, ASCAP)

Perky instrumental theme from this flautist covers enough territory for it to go pop, r&b, jazz or whatever. Anyway you look at it, a great record.

FLO & EDDIE—Columbia 10264

REBECCA (prod. by Joe Wissert) (Landers-Roberts/
April, ASCAP)

An ode to a lady performer in grand harmony style a la the great "Eleanor." This song is neither illegal, immoral or fattening.

JUICE NEWTON & SILVER SPUR—RCA
PB 10412

THE SWEETEST THING (I'VE EVER KNOWN) (prod. by B. Howe & J. Stroud)
(Sterling/Addison St., ASCAP)

A stark, underscored ballad delivered with an affectionate vocal by Juice. With the backing of an acoustic guitar and orchestra, group makes an endearing bow with a country sound.

PATRICIA DAHLQUIST—Epic 8 50176

BANG A BOOMERANG (prod. by Bob Gallo)
(Countless, BMI)

Singer who's just to the introverted side of Suzi Quatro dishes up a savory song with a saucy sound. Tune could also do well in the discos.

RAMPAGE—Rampage 27231

DIDN'T WANT TO HAVE TO SAY GOODBYE TO YOU
(prod. by Rampage) (Singing River, BMI)

Group cooks up an AM and FM side on their first single. The AM offering is a crisp rhythmic tune that packs solid teen appeal. Give it a listen. Has fine chart possibilities.


THE VAST MAJORITY—D&M DM 101

LOVE FOR SALE (prod. by Dave Miller & Marty Wilson)
(Harms, ASCAP)

An ambitious effort in giving the Cole Porter song a swinging contemporary arrangement. Group takes sight of the disco market with this luxurious ballad.

SNAP, CRACKLE & ROCK!

CRACK THE SKY



BOLD INVENTIVE ROCK & ROLL!

THE RAVES ARE POURIN' IN

"These Americans have internalized the weighty school of English rock...amazingly complex and detailed...Their presentation is extraordinary."
—Walrus

"Impressive new band whose first effort is marked by seasoned musicianship and absolutely superb production. The sounds range from hard rock to complex instrumentation."
—Radio and Records

"Metal weight's kept intact with smooth production, instrumental expertise and flowing harmonies. The sounds are accessible for both progressive and top-40 formats."
—Record World

"There comes a time in every rocker's life when the twin forks of boogie versus lush and majestic present themselves. "Crack The Sky" is a perfect example of both roads taken. The band combines a riff-infested metallic base with an almost orchestrated aside to backing fiber with the resultant culmination move music suitable for a throne. Lyrically the basic tones are supplemented by a quasi-pop esoteric approach that makes the aforementioned compositions strong story vehicles. "Crack The Sky" is the best of all possible musical fissures."
—Cash Box



A LABOR OF LOVE FROM LIFESONG RECORDS

Distributed In Canada By Polydor, Ltd.

THE BOBBY VINTON SHOW

ABC ABCD-924 (6.98)

A quick succession of a dozen favorites from Vinton's CBS-TV show. The weekly exposure should help sell this set with its excellent versions of "(Where Do I Begin) Love Story," "Runaway," "Travelin' Band" and "Build Me Up Buttercup." Nicely packaged, a strong rack album especially as a gift item.



STEPHEN STILLS LIVE

Atlantic SD 18156 (6.98)

Electric and acoustic sides are back to back in a set taped at the Auditorium Theatre in Chicago in March 1974. "Wooden Ships" and "4+20" will be among the familiar and there's a particularly tasty rendition of Fred Neil's "Everybody's Talkin' At Me." Stills was in fine form throughout.

TIME FOR ANOTHER

ACE—Anchor ANCL-2013 (ABC) (6.98)

The "How Long"/"Five-A-Side" kids are back with more medium tempo, light rock top-40 material. "I Think It's Gonna Last" and "No Future In Your Eyes" are perhaps the prime contenders for further AM play, "Sail On My Brother" and "Ain't Gonna Stand for This No More" FM suggestions. The time is ripe.



HAPPY 'BOUT THE WHOLE THING

DEE DEE SHARP—TSOP PZ 33839 (Col) (6.98)

An artist of near legendary proportions, Ms. Sharp is finding a new level of success in the disco and contemporary r&b fields. Whether slinking around a lyric ("Make It Till Tomorrow") or belting full-voiced ("Real Hard Day"), her control, power and emotional output are mesmerizing. You'll be happy, too.

BELLAVIA

CHUCK MANGIONE—A&M SP-4557 (6.98)

Mangione is well-schooled in the craft of his art—a composer, conductor, flugel-hornist, arranger, producer he is an innovator capable of a broad symphonic sound or of guiding his quartet through a strictly improvisational set. All his talents are in evidence on "Listen to the Wind," "Bellavia" and "Dance of the Windup Toy."



OUR DAY WILL COME

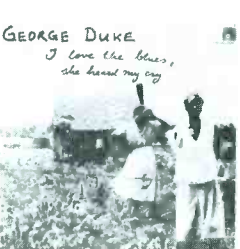
FRANKIE VALLI—Private Stock PS 2006 (6.98)

Valli's found a virtually infallible formula together with producers Hank Medress and Dave Appell—proven standards in disco arrangements with strong pop appeal. Thus the title track, "Walk Away Renee," "Elise," "Heart Be Still," and the man for all seasons is on top once again, as always.

SECOND CHAPTER

DANNY KIRWAN—DJM DJLPA-1 (Amherst) (6.98)

The first solo effort from the former Fleetwood Mac lead guitarist is also a Stateside label debut. The material includes songs recognizable to Fleetwood fans ("Second Chapter," "Hot Summers Day") and lots of good-timey rock ("Odds and Ends" with its Dixie-like arrangement and "Ram Jam City").



I LOVE THE BLUES

GEORGE DUKE—BASF MC 25671 (6.98)

Keyboardist Duke is currently on the road with Billy Cobham, a sure-fire combination that will add to the number of Duke admirers immeasurably as well as boost his solo recording career. Disco rhythms alternate with more traditional jazz styling on such numbers as "Chariot," "Rokkin-rowl" and "Someday."

JOEL ZOSS

Arista AL 4056 (6.98)

Zoss might legitimately be called underground. A low profile since the late '60s, when people such as Bonnie Raitt started recording his songs, he occasionally surfaced for a live performance. This collection surveys his writing since 1971, placing his work in a light jazzy context. Side two is the stronger.



SUNSET AND OTHER BEGINNINGS

MELANIE—Neighborhood NL 3001 (Arista) (6.98)

The little girl voice that will always bring "Candles In the Rain" to mind takes a varied stance, drawing on Broadway, Nashville and the blues (!?). Peter Schekeryk dominates on Lerner & Lowe's "Almost Like Being In Love," Holland-Dozier-Holland's "You Can't Hurry Love" and the original "The Sun and the Moon."

1975: THE DUETS

BRUBECK & DESMOND—Horizon SP-703 (A&M) (5.98)

The specially priced Horizon series presents a major first—keyboard and sax duets by a team that's been playing together for more than two decades. Both have assimilated much of the contemporary jazz sound, evident even in such a standard as "Stardust." "Balcony Rock" could serve as a progressive FM intro.



WHEN LOVE IS NEW

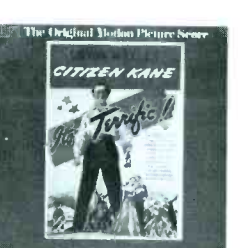
BILLY PAUL—Phila. Intl. PZ 33843 (Col) (6.98)

Paul is a known quantity—a pleasing tenor whose identity is at one with The Sound of Philly. "People Power" and "America (We Need the Light)" represent the politicized Paul, while the Gamble/Huff compositions on side two are a lover's trilogy. Love is always new with a fresh Billy Paul lp.

SOLSTICE

RALPH TOWNER—ECM 1060 (Polydor) (6.98)

Towner's talents and credits are impressive—a 12-string and classical guitarist, he is a pianist and composer as well who has worked with the Winter Consort, Gary Burton and Oregon. The current quartet consists of himself, Jan Garbarek, Eberhard Weber and Jon Christensen playing sophisticated jazz improvisations.



CITIZEN KANE

Soundtrack—UA UA-LA372-G (6.98)

Part of a continuing series of reissues of original motion picture scores, the current release includes such other film classics as "A Star Is Born" and "Prisoner of Zenda," with music by Max Steiner and Alfred Newman, respectively. "Citizen Kane," scored by Bernard Hermann, retains its namesake's flavor.

Ray Bows New Firm

■ MEMPHIS—Eddie Ray, former a&r vice president of MGM Records, Inc. has announced the formation of Eddie Ray Music Enterprises, Inc.



Eddie Ray

Affiliate companies of the firm are: Professional Music Service Co., a company involved in providing consultant and placement services for independent production companies, artists and songwriters; The Tennessee College for Recording Arts, Inc., an educational institution specializing in professional training for recording engineering, music production, music business and law; Joyce Music, BMI & Rimpau Music, ASCAP, music publishing companies.

Joint Venture with ATV

Music Enterprises has formed a joint venture publishing agreement with the ATV Music Group, and represents Sounds of Memphis, Inc., and producer-writer Dave Bartholomew.

Eddie Ray Music Enterprises is located at 904 Rayner Street, P.O. Box 16676, Memphis, Tn., 38116. Telephone is (901) 276-9393—(901) 274-7220.

Rubin Taps Mazur

■ LOS ANGELES — Ruby Mazur has been named general manager of the new west coast office of Don Rubin Productions/Rada-Dara Music, it was announced by Rubin. Offices are located at 18601 Hatteras, Tarzana, Calif., 91356. Telephone, 881-1458.

Joins From GRC

Mazur joins Rubin's company from GRC Records in Atlanta, where he served as creative director. Prior to that, Mazur had his own graphics production company in England. Mazur also served as ABC Dunhill's first creative director under Jay Lasker and began his record career with the Paramount label in New York.

West Coast Emphasis

In addition to production and management chores, Mazur stressed that special emphasis would be placed on song placement with west coast producers and artists.

Testimonial Planned For Burke Johnson

■ NEW YORK — Burke Johnson, former program director at WAOK in Atlanta, Georgia, will be honored at a Testimonial Dinner on December 19, 1975 at the Royal Coach Inn in Atlanta. The affair is intended to honor Johnson for his more than 21 years of service to the black community and the radio and entertainment industry while working in radio in Atlanta.

State Senator Julian Bond will deliver the keynote address. Fulton County Commissioner H. D. Dodson, civil rights activist Hosea Williams, local elected officials and community leaders will participate in the event.

A star-studded line-up, headlined by Chuck Jackson, will provide entertainment for the affair. The Soulful Brass Band will furnish the music.

Burke Johnson served as program director and worked at WAOK for more than 18 years. During his tenure there he developed and initiated many community affairs projects that benefitted the entire community. Under Johnson's direction, WAOK had recently assumed a more active role in community affairs.

The testimonial is being sponsored by the Fair Play Committee and the Burke Johnson Testimonial Committee. The Fair Play Committee is a New York-based organization that deals with minority people's problems in the radio and entertainment industry on a national level.

Weintraub Visits London

■ NEW YORK—Jerry Weintraub will be flying to London next week to meet with entrepreneurs in regards to a personal appearance tour by John Denver.

Ian in Atlanta



Columbia recording artist Janis Ian performed her brand of music to a sell-out crowd recently at Atlanta's Symphony Hall. Pictured chatting with Janis following the performance are (from left): Tim Pritchett, Atlanta sales representative, CBS Records; Meri Paul, regional director, CBS Records; Janis Ian; Eddie Esserman, local promotion, Columbia Records, Atlanta; Mike Kaminski, singles records coordinator, CBS Records, Atlanta; and Bruce Sullivan, sales representative, CBS Atlanta.

Wright Time for TK



Henry Stone, president of TK Productions, has announced that Alston recording artist Betty Wright will be working on independent projects on TK's new in-house label, Miss B. Miss Wright was discovered by her current producer/writer team of Willie Clarke and Clarence Reid at age 11 and received a gold record on her 18th birthday for "Clean Up Woman." Pictured celebrating the founding of Miss B at TK's new studio are (seated) Clarke and TK VP Steve Alaimo. Standing (from left) are Wright, Reid and Henry Stone.

1st Round Grammy Ballots Mailed

■ LOS ANGELES — First round ballots for the 18th annual Grammy Awards, along with copies of this year's pre-nomination list, are being mailed this week to all of the Recording Academy's voting members in each of its seven chapters. The list, consisting of a wide variety of entries recommended by Academy members and record companies, has been screened by numerous Academy committees to insure that all of the close to 5000 entries have met eligibility requirements and have been placed in their proper musical categories.

Cooper Letter

In an accompanying letter, national president Jay Cooper

has reminded Academy members that their votes reflect "the opinions of the recording field's knowledgeable and professional creators," and that the Academy "will always continue to strive for the attainment of excellence for which your vote is a necessary part."

Ballots Due Jan. 2

Ballots are due at the independent accounting firm of Haskins and Sells by January 2 for tabulations. Second round ballots and lists of this year's finalists will then be sent to members. Their second round of voting will determine this year's winners, which will be announced on Saturday, February 28, on "The Grammy Awards Show," to be telecast over the entire CBS network.

Chelsea Names Webb U.K. Managing Dir.

■ LOS ANGELES — Chris Webb has been named managing director of Chelsea Records in the U.K., effective January 1, it was announced by Wes Farrell, president of the Wes Farrell Organization. Webb, formerly head of promotion of RCA in England, will replace Mike Beaton, who has held the top post at Chelsea, U.K., for the past year.

Background

Webb, 28, who began his professional life in the music business at the age of 18, has also worked in the promotion departments at both EMI and Polydor and for four years was the professional manager of KPM Music, working on catalogues of Neil Diamond, Lambert-Potter and Bob Crewe, among others.

Stations Make Holiday Program Decisions

By LENNY BEER

■ Christmas is coming and radio stations around the country have either made or are in the process of making their special programming decisions. An informal survey taken of some key stations shows that special Christmas product will be aired, but not frequently until the holiday is almost upon us.

KTLK in Denver will begin their programming of Xmas product on December 15 by playing one specialty cut on each air shift, which will then increase to one per hour on the 20th, and end at noon on Christmas Day. WCOL in Columbus has a similar plan which entails one spin per hour from December 17-20, more extensive programming including two hours an evening of Christmas oldies until Christmas Eve, and climaxing with a traditional show from 7 p.m. on the 24th until 10 a.m. on the 25th. WCHB in Detroit has started their programming, which will build to a maximum of 60 percent holiday product on Christmas Day. WABC in New York has no special plans until the 24th, when they will air special Christmas material until 7 p.m., followed by carols until midnight, mass from St. Patrick's at midnight, and then the top hits of the year beginning on Christmas Day.

KJR, WFIL and KATZ are planning special giveaways and programs for the holidays. The staff of KJR in Seattle is undecided about their entire plan but they have been preparing a "Rock and Roll Christmas Hits" tape of the biggest seasonal records from past years on 24-track tape which will air during the season. WFIL, Philly's powerhouse top 40, has a "Christmas Wish" giveaway plan in the works, and KATZ in St. Louis is preparing the "Unexpected Promotion" giveaway on Christmas Day, to go along with one of every three records being a specialty item. KATZ will be beginning their special programming this week and increased it to the 1/3 level in the next few weeks.

The RKO General stations are taking a different stance. The stations will be programming selected new and old cuts on a record-by-record basis with no special holiday programs or rotation being set. This began last week with the Gilbert O'Sullivan Christmas single being added at WRKO in Boston.

Other stations that were spoken to include WDAS, WIXY, WQXI and Y100, who are currently in the planning stages and will be issuing their holiday plans shortly.

Angelic Event



Angel, Casablanca Records' newest acquisition, and friends pose for a photo after their midwestern concert debut at Detroit's Cobo Hall. From left on top are vocalist, Frank Dimino; Detroit's AMI distributor, Craig Guiffria; and Casablanca's FM radio promotion VP, Larry Harris. Middle: Casablanca's midwest marketing director, A. J. Cervantes; Casablanca's publicity director, Susan Munao; and WWWW program director, Paul Christie. Bottom: Angel manager David Joseph; drummer Barry Brandt; and WABX program director Paul Burch.

AM ACTION

(Compiled by the Record World research department)

■ The O'Jays (Phila. Intl.). Continues to take half-chart jumps or better. Already top 10 in at least five key areas and pulls in WQXI, KSLQ and KTLK this week. Action is as follows: 24-14 KHJ, 12-7 WFIL, 9-5 WABC, 13-9 WHBQ, 11-9 CKLW, 35-25 WIXY, 23-15 WCOL, HB-29 WRKO, 23-17 WPGC, 6-3 WDRQ, 11-7 Y100, 19-13 KFRC, 18-4 99X, extra-33 KILT and extra KJR.

Diana Ross (Motown). Boston is the first key market to go #1 this week as the disc moves 7-1 WRKO. The activity on this continues to smoke! Added WABC (18), 13Q and KDWB, which leaves only a few remaining heavies out of the picture. Jumps include 25-16 Y100, 14-6 KHJ, 17-10 KFRC, 26-17 KILT, 39-31 KTLK, 19-13 KLIF, 32-25 WCOL, HB-25 WQXI, 9-7 WIXY, 26-24 WSAI, 29-23 WCFL, HB-22 WFIL, 21-20 KSLQ, extra KJR and 18-13 99X.



Barry Manilow

Earth, Wind & Fire (Columbia). Three in a row! Obviously one of the hottest groups on the street. The airplay and sales activity on this latest, from early indications, will equal if not surpass that of their two recent smashes. The new airplay consists of KHJ, WFIL (night), WHBQ, KJR, WDRQ and 99X. Some early numbers: 22-14 Y-100, HB-27 WQXI, HB-36 WCOL and 29-19 WPGC. Also on WIBG. (This week's Powerhouse Pick.)

C. W. McCall (MGM). Taking the nation by storm, this item continues to stimulate audiences everywhere with newly acquired airplay on WLS, KHJ, KTLK, 13Q and WPGC. More than just a request grabber, this is also a very strong sales number. 7-2 WQXI, HB-14 CKLW, 9-3 KLIF, 36-19 KILT, 39-26 WCOL, 23-10 KJR, 29-22 WIXY, 15-10 WHBQ, 30-17 WSAI and 28-24 WCFL.



Fleetwood Mac

Barry Manilow (Arista). With the adds of WABC (25), KSLQ and WOKY, that just about completes the scoreboard on major takers of national importance. Here's a rundown: 27-19 KHJ, 27-14 WLS, 3-2 WFIL, 39-29 KILT, 30-19 WIXY, HB-24 KJR, 18-13 WCFL, 18-11 Y100, 15-9 WMAK, 10-6 WCOL, 18-10 WRKO, HB-21 KFRC, 23-20 CKLW, 25-20 WSAI, 16-11 KLIF and 32-24 KTLK.

Fleetwood Mac (Reprise). Some super adds on the record, which has been around since pre-ARBs. New this week on KHJ, KFRC, WHBQ and WPGC. Action: HB-27 Y100, 25-21 WMAK, 39-36 WIXY, 26-16 KTLK, HB-27 WRKO, 29-27 WCOL, HB-23 KJR and 37-32 KILT.

The George Baker Selection (Warner Bros.). Breaking out of Detroit (where it has been on CKLW for eight weeks and now checks in there at 6 from 7), then affecting Philly (WFIL 20-15) and this week qualifies as a national breakout. Added last week to KHJ and this week to KILT, KLIF, 13Q, WRKO and KTLK. Also on WIXY and numerous secondaries.

Nazareth (A&M). Springing from a Houston breakout (on KILT since before the ARBs) to much of the rest of the country in the last few weeks. Picked this week at CKLW, WFIL, KJR and WTIX, and moves 7-4 KILT and 28-19 WCOL among others. Also on Z93, WCAO (night), WAKY, KLIF, WBBQ, WERC, WAYS, WLOF, WLAC, KEEL, KJRB, etc.

(Continued on page 50)



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:

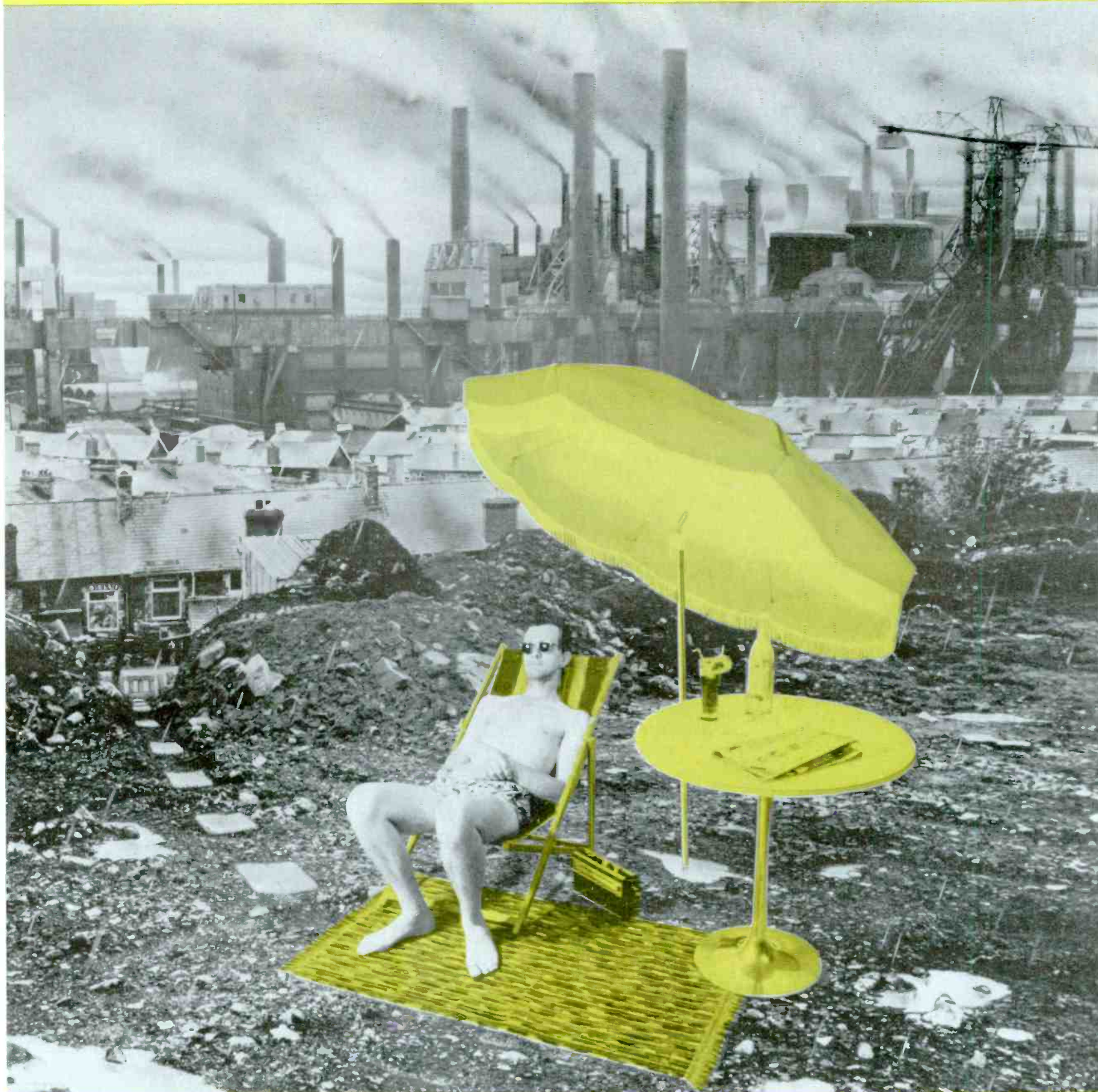
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Supertramp
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A MUSICAL ESCAPE.

SP-4560



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ON A&M RECORDS & TAPES
Produced by Ken Scott and Supertramp

of Hits

A QUIET STORM IS BREWING!

SMOKEY ROBINSON

"A Quiet Storm"

M-1385

THE COMMODORES

"Sweet Love"

M-1381

STEPHANIE MILLS

"This Empty Place"

M-1382

RONNIE McNEIR

"Saggitarian Affair"

PLP-0620

THE ORIGINALS

"Everybody's Got To Do Something"

M-1379



Mean

From The Motown Machine/4th Quarter



THE SINGLES CHART

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

DEC. 13	DEC. 6	WKS. ON CHART
1	2	9
	2	9
3	4	9
4	5	9
5	3	10
6	8	16
7	7	11
8	11	6
9	19	6
10	23	7
11	12	9
12	6	13
13	18	6
14	10	19
15	13	12
16	14	15
17	21	6
18	9	22
19	15	15
20	20	9
21	27	8
22	17	18
23	16	17
24	22	14
25	24	17
26	25	16
27	26	17
28	28	7
29	32	6
30	29	18
31	37	6
32	34	9
33	30	19
34	31	19
35	53	4
36	54	5
37	51	4
38	48	6
39	38	7
40	49	4
41	46	7
42	45	6
43	68	2
44	52	5
45	63	4
46	33	11
47	55	5
48	56	5
49	57	5
50	58	5



51	61	4
52	39	16
53	36	14
54	35	19
55	65	5
56	41	24
57	47	22
58	43	13
59	40	20
60	69	5
61	44	13
62	50	8
63	60	21
64	42	14
65	74	4
66	59	18
67	67	5
68	77	4
69	64	18
70	82	2
71	73	7
72	83	4
73	62	26
74	78	5
75	80	3
76	66	8

CHARTMAKER OF THE WEEK

77	—	1
	BABY FACE	
	WING & A PRAYER FIFE & DRUM CORPS.	
	Wing & Prayer HS103 (Atlantic)	



78	72	10
79	84	2
80	—	1
81	81	9
82	86	2
83	85	4
84	88	2
85	—	1
86	—	1
87	—	1
88	93	2
89	91	3
90	97	2
91	92	4
92	96	2
93	79	19
94	89	17
95	95	4
96	90	8
97	71	15
98	—	1
99	70	15
100	76	21

THE ALBUM CHART

TITLE, ARTIST, Label, Number (Distributing Label)

DEC. 13 DEC. 6

Table with columns: Rank, Wks. on Chart, Title, Artist, Label, Number, Distributing Label. Includes entries like 'CHICAGO'S GREATEST HITS' by Chicago, 'HISTORY/AMERICA'S GREATEST HITS' by Warner Bros., 'ROCK OF THE WESTIES' by Elton John, etc.



Table with columns: Rank, Wks. on Chart, Title, Artist, Label, Number, Distributing Label. Includes entries like 'GREATEST HITS CAT STEVENS/A&M SP 4519', 'JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433', 'BAY CITY ROLLERS/Arista 4049', etc.

CHARTMAKER OF THE WEEK

Table for Chartmaker of the Week: Rank 67, Title 'NORTHERN LIGHTS-SOUTHERN CROSS', Artist 'THE BAND', Label 'Capitol ST 11440'.



Table with columns: Rank, Wks. on Chart, Title, Artist, Label, Number, Distributing Label. Includes entries like 'MIDNIGHT LIGHTNING JIMI HENDRIX/Reprise MS 2229', 'MAHOGANY (SOUNDTRACK)/Motown M6 858S1', 'TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479', etc.

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ACE TIME FOR ANOTHER

ANCL-2013



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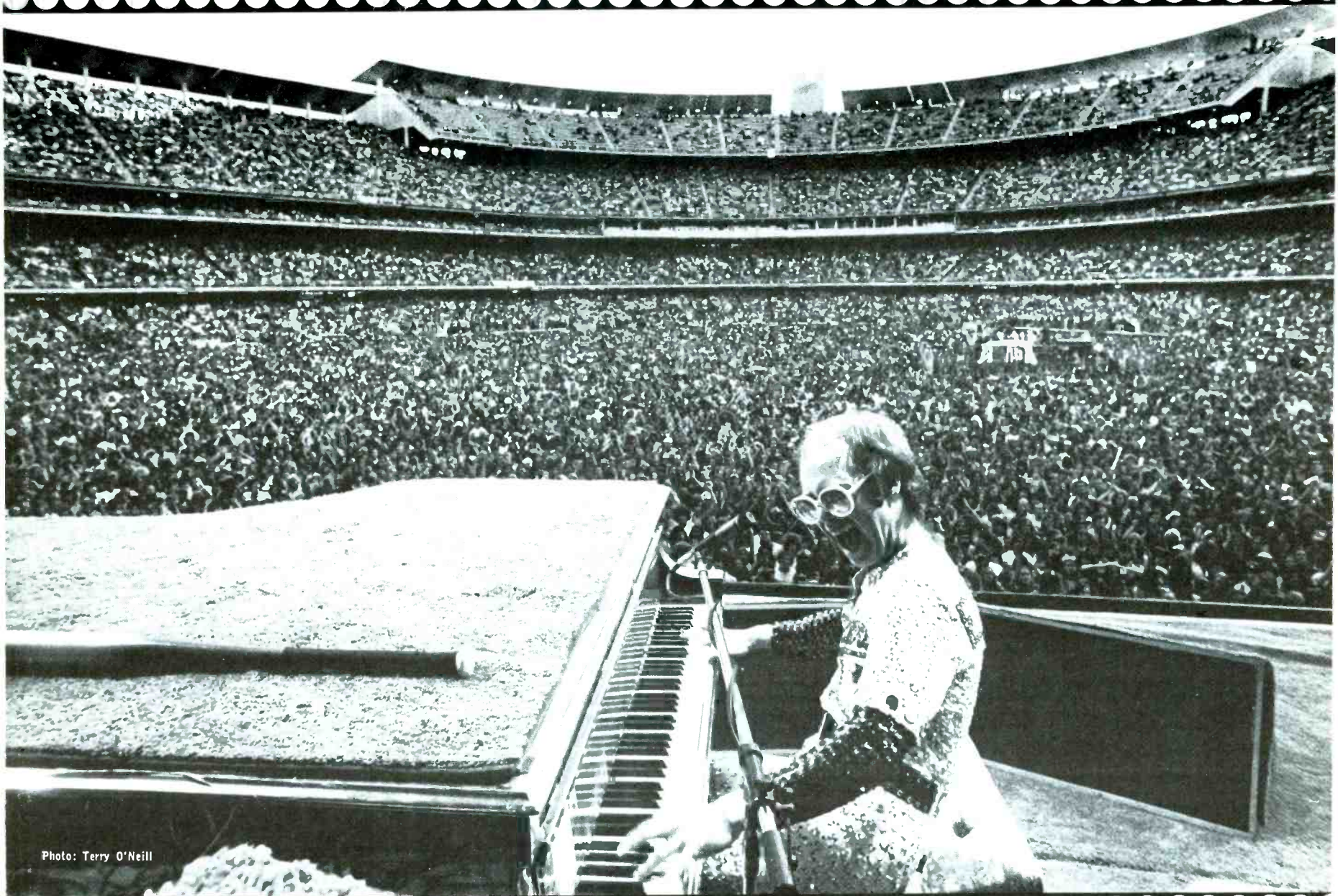


Photo: Terry O'Neill

A spectacular in the truest sense of the word. This tribute to the premier rock star of the '70s will be available, through a special, increased press run, at the 1976 MIDEM Convention for distribution throughout the world.

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

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Noel Gay Organisation
24 Denmark St.
London, W.C. 2, England

Rubinstein Named 'Musician of the Year'

By SPEIGHT JENKINS

■ NEW YORK — Arthur Rubinstein is one of the wonders of the age: he is deep into his 89th year and is still hard at work performing — sharing his love and understanding of the piano literature with those of us able to hear him. The recent facts are almost unbelievable: he has just completed a west coast tour which included recitals in Seattle, Portland, San Francisco and Los Angeles, and on December 15 he goes to the Hall of Congress in Paris (which seats 4500 people) where he will play a benefit all-Chopin recital. He has also within the year finished a complete re-recording of the five Beethoven concertos with Daniel Barenboim on the podium; the record, to be released by RCA, his company for a half-century, will come out sometime in the spring of 1976. And Rubinstein comes back to us here in New York for a recital on March 15 at Carnegie Hall. The date is already marked on many calendars; the seats will be worth their weight in gold.

For the magic of Rubinstein is not his incredible pianism but something far rarer; it is the emotional commitment that he brings to whatever he touches. Anyone in the business of listening to music night after night — which in New York means two or three pianists a week from October through May—knows that there are thousands of ways to play anything and that Rubinstein's Chopin, for instance, cannot be the rule by which everyone is measured. He, most of all, would not want that. What he gives us in whatever he plays is a reflection of his personality, his life and loves, his feelings about people and the world we live in, all expressed through the language of the piano. The standard of Rubinstein, which this listener for one, holds up to many young pianists, is not the way he plays anything but that when he plays it, one clearly hears the man in the music. The piano may be a percussive instrument, but it can

(Continued on page 35)

CLASSICAL RETAIL REPORT

DECEMBER 13, 1975
CLASSIC OF THE WEEK



KORNGOLD
DIE TOTE STADT
NEBLETT, KOLLO, LEINSDORF
RCA

BEST SELLERS OF THE WEEK

KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA
CARLOS BY REQUEST—Columbia
BEVERLY SILLS SINGS MUSIC OF
—Angel
WEBER: EURYANTHE—Norman,
Hunter, Gedda, Janowski—Angel

SAM GOODY/EAST COAST

19TH CENTURY AMERICAN BALLROOM
MUSIC—Nonesuch
BEETHOVEN: SYMPHONY NO. 5—
Kleiber—DG
CARLOS BY REQUEST—Columbia
HANDEL: CANTATAS, ARIAS—
Baker—Philips
KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA
MASSENET: LA NAVARRAISE—Horne,
Domingo, Milnes, Lewis—RCA
LEONTYNE PRICE AND PLACIDO
DOMINGO IN OPERA DUETS—RCA
RAVEL: DAPHNIS ET CHLOE—Boulez—
Columbia
SIBELIUS: SYMPHONIES NOS. 5, 7—
Davis—Philips
WEBER: EURYANTHE—Norman,
Hunter, Gedda, Janowski—Angel

KING KAROL/N.Y.

CARLOS BY REQUEST—Columbia
COPLAND CONDUCTS COPLAND—
Columbia
JASCHA HEIFETZ IN CONCERT—Columbia
LUCIANO PAVAROTTI IN FAVORITE
TENOR ARIAS—London
KORNGOLD: DIE TOTE STADT—Neblett,
Kollo, Leinsdorf—RCA
PUCCINI: MESSA DI GLORIA—Corboz—
RCA
BEVERLY SILLS SINGS MUSIC OF
VICTOR HERBERT—Angel
TIPPETT: A CHILD OF OUR TIME—
Davis—Philips
VERDI: UN BALLO IN MASCHERA—
Arroyo, Domingo, Cossotto, Muti—
Angel
WEBER: EURYANTHE—Norman, Hunter,
Gedda, Janowski—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: CANTATAS, VOL. XII—
Harnoncourt—Telefunken
CARLOS BY REQUEST—Columbia
CARTER: DOUBLE CONCERTO—
Weisberg—Nonesuch

A MEDIEVAL CHRISTMAS—Nonesuch
FASCINATING RHYTHM—Menuhin,
Grappelli—Angel

KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA

LISZT: CONCERTOS—Cziffir—
Connoisseur Society

MOZART: COSI FAN TUTTE—Janowitz,
Fassbaender, Prey, Boehm—DG

LEONTYNE PRICE AND PLACIDO
DOMINGO IN OPERA DUETS—RCA

BEVERLY SILLS SINGS MUSIC OF
VICTOR HERBERT—Angel

FRANKLIN MUSIC/ATLANTA

BEETHOVEN: COMPLETE SYMPHONIES—
Solti—London

BEETHOVEN: SYMPHONY NO. 5—
Kleiber—DG

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Bolling, Rampal—Columbia

DALLAPICCOLA: IL PRIGIONIERO—
Dorati—London

KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA

PUCCINI: MESSA DI GLORIA—Corboz—
RCA

ROSSINI: OVERTURES—Marriner—Philips

STRAVINSKY: FIREBIRD—Haitink—Philips

TIPPETT: CHILD OF OUR TIME—
Davis—Philips

WEBER: EURYANTHE—Norman, Hunter,
Gedda, Janowski—Angel

THE MUSHROOM/N. ORLEANS

BACH: BRANDENBURG CONCERTOS—
Collegium Aureum—RCA

BACH: COMPLETE FLUTE SONATAS—
Rampal—Odyssey

BEETHOVEN: SYMPHONY NO. 7—
Previn—Angel

BEETHOVEN: SYMPHONY NO. 9—
Karajan—DG

A MEDIEVAL CHRISTMAS—Nonesuch

NONESUCH CHRISTMAS ALBUM—
Nonesuch

HANDEL: MESSIAH—Davis—Philips

KORNGOLD: DIE TOTE STADT—Neblett,
Kollo, Leinsdorf—RCA

TCHAIKOVSKY: NUTCRACKER SUITE,
NOS. 1, 2—Previn—Angel

WORK: SONGS OF THE AMERICAN CIVIL
WAR—Morris, Bolcom—Nonesuch

TOWER RECORDS/SAN DIEGO

AFTER THE BALL—Morris, Bolcom—
Nonesuch

BRAHMS: COMPLETE SONATAS FOR
VIOLIN—Stern—Columbia

KORNGOLD: DIE TOTE STADT—
Neblett, Kollo, Leinsdorf—RCA

MAHLER: SYMPHONY NO. 5,
KINDERTOTENLIDER—Ludwig,
Karajan—DG

MASSENET: LA NAVARRAISE—Horne,
Domingo, Milnes, Lewis—RCA

LUCIANO PAVAROTTI SINGS FAVORITE
TENOR ARIAS—London

RAVEL: DAPHNIS ET CHLOE—Boulez—
Columbia

RAVEL: DAPHNIS ET CHLOE—Ozawa—DG

ROSSINI: IL BARBIERE DI SIVIGLIA—
Sills, Gedda, Milnes, Levine—Angel

BEVERLY SILLS SINGS MUSIC OF
VICTOR HERBERT—Angel

MASTERWORKS TWX... FROM COLUMBIA

THE BEST OF THE COMPLETE NINE
SYMPHONIES ON RECORD... AT
A VERY SALEABLE PRICE... WATCH
THE STACK MELT AWAY.



M7X 30281

7 RECORDS FOR THE PRICE OF 4!!



Rubinstein (Continued from page 34)

approach near-human expression; with Rubinstein it always does.

Last week, on the 40th floor of the ABC building on Sixth Avenue, ABC Leisure Magazines, the conglomerate that owns High Fidelity and Musical America, held a party to honor Rubinstein. He was named as "Musician of the Year" by Musical America and will appear on the front cover of the magazine's prestigious annual international directory. For anyone looking for a soloist, or trying to find out who manages or represents a singer or musician or searching for the address of a performing organization, the directory is essential. For years it has chosen a "Musician of the Year," and many people in the music business, including record executives from RCA, Deutsche Grammophon, Philips, ABC and Columbia were present to enjoy the ceremony.

When Warren Syer, president of ABC's Leisure Magazines, hailed Rubinstein, mentioning that the pianist made his Carnegie Hall debut in 1906, the pianist piped up "I was a big boy then." Leonard Marcus, editor of

High Fidelity, spoke and introduced Shirley Fleming, editor of Musical America. The two presented Rubinstein with the plaque designating the pianist as the magazine's Man of 1976.

Rubinstein carefully climbed on a small wooden podium, and said, "I feel like Beckmesser," referring to the tricky climb onto a similar platform by the parodied character in Wagner's *Die Meistersinger*. "I am touched to receive this award," the pianist said, "especially at my age when others are already buried. I have an especial feeling for Musical America. When I came to New York with the Philadelphia Orchestra in 1906, I was a boy of 19 and participated in life very strongly. I'm not sure what kind of pianist I was, but Henry Krehbiel, the leading music critic of the time, hated me. He was probably right, but I was very disappointed. At the same time I had a glowing notice, filled with enthusiasm and praise, from Musical America. I can't be thankful enough to a magazine that still honors me 70 years later." Pausing and smiling shyly, he went on, "I have been a de-

cent pianist for a number of years, but never before a 'man of the year.'"

Rubinstein just as carefully got down from the platform, and went around the room for an hour talking to everyone. His charm and gaiety in telling a story would do justice to a man a quarter-century younger, and no matter how many people inter-

rupted him in the middle of a sentence to shake hands or to get one of the many pictures taken (many there seemed consumed with desire to be photographed with him), he never misplaced a thought or forgot a punch line. A world phenomenon and a man whose good deeds and artistry honor all men everywhere.



Arthur Rubinstein is congratulated by executives of American Broadcasting Companies, Inc., upon receiving the 1976 Musician of the Year Award from Musical America magazine. Pictured from left are Warren Syer, president, ABC Leisure Magazines, which publishes Musical America; Elton Rule, president, ABC, Inc.; and Leonard Goldenson, chairman of the board, ABC, Inc.

Signing Session



When tenor Placido Domingo was in San Francisco for a singing engagement, RCA Records and Odyssey Record Store held an autographing party for the Red Seal singer. Hundreds of pieces of Domingo's RCA product were snatched up to be autographed by fans. Shown here from left are: Charlie Rice, RCA San Francisco regional manager; Glenn Smith, director, Red Seal product merchandising, New York; David Towne, Odyssey store manager; Domingo; Gordon Engler, classical promotion representative for Odyssey; Ernest Gilbert, director, Red Seal marketing, RCA, New York; and Kent Mitchell.

Vanguard Release (Continued from page 8)

by Vladimir Golschmann, "Lincoln Portrait" by Aaron Copland with Charlton Heston, speaker, and Maurice Abravanel conducting the Utah Symphony Orchestra, and "The Dawning of Music in Kentucky" featuring works by Anthony Philip Heinrich with Neely Bruce directing The American Music Group.

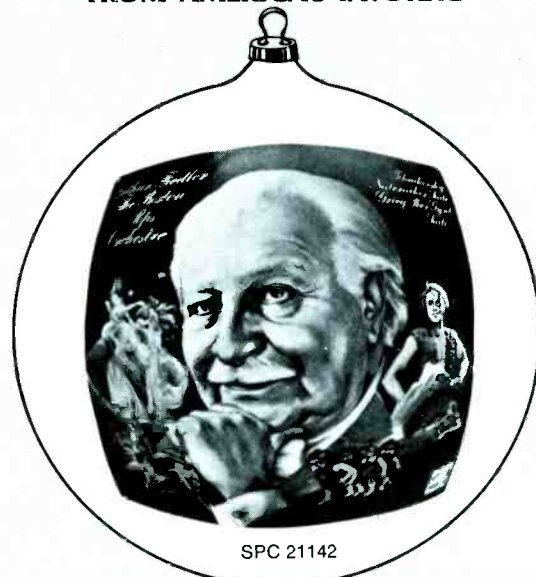
Nomad Series

Vanguard adds to its Nomad series with "Ragas of Meditation and Happiness." Vasant Rai, virtuoso sarodist, is joined by tabla

player Alla Rakha on this album.

Three new releases are added to Vanguard's series of discrete 4-channel open reel quadrasonic tapes. These are Stravinsky's "Petrouchka" as performed by the London Symphony Orchestra with Charles Mackerras, conductor, Handel's "Royal Fireworks Music" with Johannes Somary conducting the English Chamber Orchestra, and Mussorgsky's "Pictures At An Exhibition" with Charles Mackerras conducting the New Philharmonia Orchestra.

A SPECTACULAR HOLIDAY GIFT
FROM AMERICA'S FAVORITE



SPC 21142

ARTHUR FIEDLER
THE BOSTON POPS ORCHESTRA
TCHAIKOVSKY NUTCRACKER SUITE
GRIEG PEER GYNT SUITE

THE POPS ON TOUR

Dec 18, 19, 20 Symphony Hall - Boston
Dec 31 NATIONAL PBS TV-LIVE-NEW YEAR'S EVE CONCERT
Jan 9 Carnegie Hall - New York
Jan 10 St. John's U. - Jamaica, N.Y.

LONDON phase 4 stereo

SOUL TRUTH

By DEDE DABNEY



■ **PHILADELPHIA: Personal Pick:** "Thank You Baby (For Loving Me)" — Quickest Way Out (Philly Groove). Hailing from Detroit is a group made up of two guys and two gals. Superb in vocals and heavy in rhythm.

DEDE'S DITTIES TO WATCH: "Champagne And Caviar" — Elegant Taste (Magna Glide); "Everybody's Stealing" —

Ted Taylor (Alarm); "Spectrum" — Don Cornelius (Soul Train).

December 1st marked a first for Cherry Hill, New Jersey's Latin Casino when three major artists opened there. Margie Joseph, Major Harris and Blue Magic started the performance with "I Love Music," setting the stage for an evening filled with many creative ideas, and turning it into a toe tapping, hum-along experience.

Ms. Joseph's unique ability to handle vocals with much expertise was carried over into a tune with Major Harris. "I Got Over Love" was introduced, complete with background vocals, by Joy, (Harris' female vocal background singers). After a brief intermission, Blue Magic's voices came from beneath the fog and blue lightening, highlighting it with "Spell." The special effects effective were when "Chasing Rainbows" was sung. "Bad Luck" made the audience lose their composure, and after the "smoke bomb" cleared, Harris came back to taunt the females in the crowd with his hit "Love Won't Let Me Wait," along with Magic and Margie's "What's Come Over Me."

We hear that Jermaine Jackson will be coming out with some excellent material. His producer? Barry White.

In next week's column we will have an exclusive item in reference to one of Philadelphia's hottest newsmaker groups. No longer will you have to wonder. The truth will find its way!!!

O'Jays Go Gold

■ NEW YORK — Philadelphia International recording group the O'Jays' most recent album, "Family Reunion," has been certified gold by the RIAA.

EW&F Gets Gold

■ NEW YORK — Columbia recording group Earth, Wind & Fire's lp, "Gratitude," has been certified gold by the RIAA.

TEC Inks McNair

■ LOS ANGELES — Barbara McNair has been signed to an exclusive recording contract by Total Entertainment Concepts, a Philadelphia-based production company headed by Doug King. King will be producing Ms. McNair's first product under the terms of the new deal at Sigma Sound Studios in Philadelphia. Ms. McNair previously recorded for Motown, Signature and Coral.

Stephanie Mills: A Wiz of a Young Lady

By HOWARD NEWMAN

■ NEW YORK — Stephanie Mills, the 16 year old star of Broadway's musical smash, "The Wiz," has launched a recording career on Motown Records. Her first album, appropriately called "The First Time," is a collection of tunes from the pens of Burt Bacharach and Hal Davis. If this isn't a fool-proof indicator of musical quality, there is the added fact that "The First Time" is the first time the Bacharach-David team is back together on record after their recent breakup.



RW's Howard Newman, Stephanie Mills and her brother and manager, Joey Mills.

Top Talents

Stephanie is extremely pleased to be associated with these top-flight song writing talents. She told RW, "They were beautiful people to work with. Burt and Hal are really perfectionists." The meticulousness that went into this album suits Stephanie since she is used to working hard for what she wants. The young dynamo frankly admits, "I like the fast pace and all the activities. I'm

used to a 24 hour schedule, and wouldn't have it any other way."

Ms. Mills has been a performer since her appearance in the Broadway production of "Maggie Flynn" at the age of nine. After that she played in off-Broadway productions until her big break came and she landed the role of Dorothy in "The Wiz" at the ripe old age of 15. It was her charismatic performance in this Tony award winning musical that got

(Continued on page 39)

Gettin' Nasty in N.Y.



Island recording artist Betty Davis recently brought her show to The Bottom Line in New York where there was a special reception for her prior to her opening night performance. Ms. Davis, whose current Island lp is entitled "Nasty Gal," is shown above at the reception with, from left: Reggie Lavong, director, r&b product and promotion, Island Records; Sal Scaltra, Betty Davis' manager; and Charley Nuccio, president, Island Records, Inc.

R&B PICKS OF THE WEEK

SINGLE **EDWIN STARR, "ABYSSINIA JONES"** (ATV Music/Zonal Music, BMI). With spiritual, haunting feel, Starr has put together a story of non-belief. Along with the dynamic story line, the track should be commended for its rhythm settings. Starr's imagination, coupled with strong vocals, enhances the sound, destined to be a go-getter on the charts. Danceable beat will go over huge within the disco circuit. Granite G 532.



SLEEPER **BRICK, "MUSIC MATIC"** (Trolley Music, ASCAP). A new group destined to be big in popularity among the young set. Basically, this group should be worked instrumentally, with strong vocal overtones. "Music Matic" could easily be a new dance or just a new expression. Wild flavoring, handled with much finesse and expertise. Watch them carefully. Main Street RDA 119.



ALBUM **"RONNIE McNEIR."** A smooth and melodic premiere package from a young man whose future looks bright. McNeir took pen in hand and created all the cuts. His latest release, "Sagittarian Affair," is a perfect example of his talent. Other highlights are "I'm Your Lover," "Since I Don't Have Your Love," "You Are Everything" and "Spirit Of Love." Listen to the soft, soothing sound of Ronnie McNeir. Prodigal 10007.



NEW!

NEW!

Chi-lites Single

**“DEVIL’S
DOING HIS
WORK”**

BR 55525

BRUNSWICK

DAKAR

DECEMBER 13, 1975

1. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—Curton
CU 5005 (WB)
2. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
3. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
4. **KC & THE SUNSHINE BAND**
TK 603
5. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU
24S1 (Motown)
6. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
7. **MOVIN' ON**
COMMODORES—Motown M6 848S1
8. **WHO I AM**
DAVID RUFFIN—Motown M6 849S1
9. **SAVE ME**
SILVER CONVENTION—Midland Intl.
BKL1 1129 (RCA)
10. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
11. **GRATITUDE**
EARTH, WIND & FIRE—Columbia PG
33694
12. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
13. **YOU**
ARETHA FRANKLIN—Atlantic SD 18151
14. **HOUSE PARTY**
TEMPTATIONS—Gordy G6 973S1
(Motown)
15. **DRAMA V**
DRAMATICS—ABC ABCD 916
16. **INS'PARABLE**
NATALIE COLE—Capitol ST 11429
17. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
18. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
19. **YOU ARE SO BEAUTIFUL**
STYLISTICS—Avco AV 69010
20. **2ND ANNIVERSARY**
GLADYS KNIGHT & THE PIPS—Buddah
BDS 5639
21. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
22. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (Col)
23. **MAHOGANY** (Soundtrack)
Motown M6 858S1
24. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
25. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
26. **SUPERSOUND**
JIMMY CASTOR—Atlantic SD 18150
27. **FROM SOUTH AFRICA TO
SOUTH CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
28. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
29. **AIN'T NO 'BOUT-A-DOUBT-IT**
GRAHAM CENTRAL STATION—
Warner Bros. BS 2876
30. **HIGH ON YOU**
SLY STONE—Epic PE 33835
31. **SAFETY ZONE**
BOBBY WOMACK—United Artists
LA544 G
32. **SPINNERS LIVE**
SPINNERS LIVE—Atlantic SD 2910
33. **THIRTEEN BLUE MAGIC LANE**
BLUE MAGIC—Atco SD 36120
34. **SHAME ON THE WORLD**
MAIN INGREDIENT—RCA APL1 1003
35. **THE SALSOUL ORCHESTRA**
SALSOUL—SZS 5501
36. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
37. **CUT THE CAKE**
AVERAGE WHITE BAND—Atlantic SD
18140
38. **BARRY WHITE'S GREATEST HITS**
20th Century T 493
39. **HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)
40. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP
PZ 33844 (Col)

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ An exceptionally dull week for new releases (we kept ourselves satisfied with last week's records, especially **Dee Dee Sharp's**, which gets better all the time), so we have some space up front here for a much more diverting subject: the **MFSB** concert this past weekend at Madison Square Garden's Felt Forum. Philadelphia's magnificent Big Band, conducted by **Bobby Martin**, filled the stage—row upon row of strings (led by **Don Renaldo**), three tiers of brass (sparked by hulking sax man **Zach Zachery**) and, in the front line, guitarists **Norman Harris** and **Bobby Eli**. Hearing that luscious, full MFSB sound live—even in Felt Forum, which is hardly acoustic heaven—was merely great until they dipped into their classic "Love Is the Message" and the whole audience swooned in delight. They swept through the song, delivering one rush after the other until they reached the central break and Martin led the string section into a light classical diversion that had everyone tingling with anticipation, waiting for the break to be closed. When it was, with a sudden orchestral swoop, the back row of horns standing all at once, the Forum exploded in screams that lasted for a minute or two and I nearly fell backward in my seat, my greatest expectations having been met and surpassed. When "Love Is the Message" was finished, there was a long and loud standing ovation, the peak of the evening. The addition of young black dancers on several of the numbers that followed was an unnecessary distraction from the music but, happily, they cleared the stage for a strong medley that ran from "Bad Luck" to "For the Love of Money" to "Backstabbers" to "When Will I See You Again" to "I Love Music" that was superb. The medley was repeated as an encore while nervous promoters stood at the side of the stage pointing to their watches and being very uncool. The band ignored them and the audience loved them for it. Why doesn't someone put MFSB into Carnegie Hall or Philharmonic Hall where they belong? And maybe even throw the O'Jays in to make it really irresistible? Philadelphia, I love you.

CORRECTION: Last week's Disco File Top 20 listed the **Salsoul** (Continued on page 39)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BOOMBAMAKAOO/NEW YORK

DJ: Jorge Wheeler

- AFRICAN SYMPHONY**—Henry Mancini—
RCA (disco version)
- CHICAGO BUS STOP/TANGERINE/
YOU'RE JUST THE RIGHT SIZE**—Salsoul
Orchestra—Salsoul (lp cuts)
- ELUSIVE**—Babe Ruth—Capitol (lp cut)
- I LOVE MUSIC**—O'Jays—Phila. Intl.
- INSIDE AMERICA**—Juggy Murray Jones—
Jupiter
- JOYCE**—Papa John Creach—Buddah
(disco version)
- LADY BUMP/THE LADY BUMPS ON**—
Penny McLean—Atco
- LET'S GROOVE**—Archie Bell & the Drells—
TSOP (lp cut)
- MONDO DISCO**—El Coco—AVI (lp cut)
- PAPAYA**—Urszula Dudziak—Arista

HIPPOTAMUS/NEW YORK

DJ: Rich Pampinella

- BABY FACE**—Wing & A Prayer Fife &
Drum Corps—Wing & A Prayer
(disco version)
- CHICAGO BUS STOP/TANGERINE/
YOU'RE JUST THE RIGHT SIZE**—
Salsoul Orchestra—Salsoul (lp cuts)
- ERUCU**—"Mahogany" Soundtrack—
Motown (lp cut)
- I AM SOMEBODY**—Jimmy James & the
Vagabonds—Pye (disco version)
- I LOVE MUSIC**—O'Jays—Phila. Intl.
- LADY BUMP/THE LADY BUMPS ON**—
Penny McLean—Atco (disco version)
- LOVE TO LOVE YOU BABY**—
Donna Summer—Oasis (lp cut)
- (NOBODY LOVES ME) LIKE YOU DO DO**—
Jeanne Burton—Cotton
- SUNNY**—Yambu—Montuno Gringo
- THAT OLD BLACK MAGIC**—Softones—
Avco

1270/BOSTON

DJ: Jimmy Stuard

- BABY FACE**—Wing & A Prayer Fife &
Drum Corps—Wing & A Prayer
(disco version)
- CASANOVA BROWN/HOW HIGH THE
MOON**—Gloria Gaynor—MGM
(lp cuts)
- I LOVE MUSIC**—O'Jays—Phila. Intl.
- LADY BUMP/THE LADY BUMPS ON**—
Penny McLean—Atco (disco version)
- LOVE TO LOVE YOU BABY**—
Donna Summer—Oasis (lp cut)
- MIGHTY HIGH**—Mighty Clouds of Joy—
ABC (lp cut)
- NOWHERE**—Hokis Pokis—Shield
- SUNNY**—Yambu—Montuno Gringo
- TANGERINE/SALSOUL RAINBOW**—
Salsoul Orchestra—Salsoul (lp cuts)
- THAT OLD BLACK MAGIC**—Softones—
Avco

OMEGA/NEW YORK

DJ: Robert Aquino

- CARAVAN/WATSUI STRUT**—Deodato—
MCA (lp cut)
- CHICANO**—Black Blood—Mainstream
- EVERY BEAT OF MY HEART**—Crown
Heights Affair—Delite (lp cut)
- I LOVE MUSIC**—O'Jays—Phila. Intl.
- JUMP FOR JOY/I COULD HAVE DANCED
ALL NIGHT**—Biddu Orchestra—Epic
- LADY BUMP/THE LADY BUMPS ON**—
Penny McLean—Atco (disco version)
- LOVE TO LOVE YOU BABY**—
Donna Summer—Oasis (lp cut)
- MIGHTY HIGH**—Mighty Clouds of Joy—
ABC (lp cut)
- THAT OLD BLACK MAGIC**—Softones—
Avco
- YOU'RE JUST THE RIGHT SIZE/SALSOUL
RAINBOW/TALE OF THREE CITIES**—
Salsoul Orchestra—Salsoul (lp cuts)

DECEMBER 13, 1975

1. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU
24S1 (Motown)
2. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
3. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
4. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
5. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
6. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
7. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
8. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
9. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
10. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G
(UA)
11. **FROM SOUTH AFRICA TO
SOUTH CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
12. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
13. **FIRST CUCKOO**
DEODATO—MCA 491
14. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
15. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1 1210
16. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
17. **BACKHAND**
KEITH JARRETT—Impulse ASD 9305
(ABC)
18. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTSJ
6022
19. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
20. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah BDS 5643
21. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
22. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
23. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
24. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU
20S1 (Motown)
25. **BAD BENSON**
GEORGE BENSON—CTI 6045S1 (Motown)
26. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note BN
LA550 G (UA)
27. **ENCORE**
THE CHUCK MANGIONE CONCERTS—
Mercury SRM 1 1050
28. **WATERBED**
HERBIE MANN—Atlantic SD 1676
29. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
30. **I BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—
Columbia PC 33836
31. **SPANISH BLUE**
RON CARTER—CTI 6051S1 (Motown)
32. **CLAUDE BOLLING: SUITE FOR FLUTE &
JAZZ PIANO**
RAMPAL—Columbia M 33233
33. **BAD LUCK IS ALL I HAVE**
EDDIE HARRIS—Atlantic SD 1675
34. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545
35. **VENUSIAN SUMMER**
LENNY WHITE—Nemperor NE 435
(Atlantic)
36. **TRIDENT**
MCCOY TYNER—Milestone M 9063
(Fantasy)
37. **ANYTHING GOES**
RON CARTER—Kudu 25S1 (Motown)
38. **SONG FOR MY LADY**
JON LUCIEN—Columbia PC 33544
39. **TAKING OFF**
DAVID SANBORN—Warner Bros. 2873
40. **JIM HALL LIVE**
Horizon SP 705 (A&M)

Eric Carmen Is Comin' On Strong

By ROBERTA SKOPP

■ NEW YORK — While in the midst of a current tour with the Beach Boys and excited about the reaction to his first Arista album and single ("Eric Carmen" and "All By Myself," respectively), former Raspberry leader Eric Carmen is quite comfortable with the new set-up. In comparing the former band arrangement to what now exists, Carmen said, "Basically, what happened with the Raspberries was the age-old story of four rock & roll musicians maturing together to a point where they no longer had anything in common musically. It's very, very involved but socio-economic backgrounds had an enormous effect on our ability to play in the same band." Carmen feels that different lifestyles and attitudes led to the various band members not being able to relate on a personal level, which eventually led to non-communication on a musical level.

Plans for the new set-up were in the works prior to the official Raspberries break-up date, which was April 20, 1975. "It had been going on for about six to eight months before the actual last date," Carmen explained, "because we just really wanted to get started with this new thing. I took a week off and then spent about a month writing and six weeks rehearsing." The band had been playing together prior to joining forces with Carmen and former Raspberry drummer Michael McBride. According to Carmen, "We sort of injected ourselves in the band."

Together with producer Jimmy Ienner, Carmen's albums have always (both with the Raspberries and now with the new band) crossed musical barriers by bridging pop and progressive energies. The studio sound has proven immaculate, expanding the growth of simultaneously commercial and aesthetic musical elements so no one knew where pop ends and progressive begins. It has been the kind of sound that forces redefinition of musical terms and clearly makes the musical market healthier by the mere presence of its being. That studio sound, however, has been difficult to capture live. Carmen now feels that his new band can bring that sound across live. "Including myself, there's now seven people onstage. We've got two drummers, three keyboard players, and lots of voices," Carmen happily explained. "The problem with the Raspberries was that the group was plagued with so many ego trips, inner tensions—whatever—that it became very difficult for the group to perform live and it remained



Eric Carmen

that way for a long, long time—almost from the very beginning.

"It was difficult for us to consistently be good onstage. One fellow would prefer to stand at the side of the stage and look the other way as if he weren't there; another guy in the group would be doing everything he possibly could do to prove to the audience that he was actually the lead singer and most important guy in the group. And, another problem that developed was that I see myself mostly as a writer and arranger and those things just couldn't be translated live." When Carmen finished "Overnight Sensation" in the studio there were 33 tracks involved. As he described, it became increasingly difficult to perform the songs that he was writing with only four people onstage.

"I had really gotten to the point where necessity forced me to get a bigger group, as well. I needed a group that was keyboard oriented, with maybe two drummers and a lot of good singers. That was really the major difference between this group and the Raspberries — and this group can play," Carmen expounded.

His writing has always proven aesthetically pleasing as well as commercially appealing, with this recent album in particular possessing lots of single possibilities. When questioned as to whether he had indeed done so in a conscious manner, Carmen replied, "No, I just figure that I write reasonably commercially. I don't do it on purpose, that's just the way I write. I've written the kind of songs I always like to hear on the radio and if they come out being commercial, well, that's fine, but I really did not, this time, gear the album towards a lot of singles—it just happened. We went into the studio to do an album and have it come out the best possible way."

He and producer Jimmy Ienner have retained an extraordinarily close relationship through the course of their overlapping careers. "Aside from being my producer," Carmen said, "he's

one of my best friends in the world, and a great guy. And the relationship that we have artistically is just that he's the producer and I'm the writer/arranger, but occasionally my writing and arranging lapses into producing and his producing lapses into writing or arranging. So it's turned into a great give-and-take relationship. There are no egos involved and it's a relationship that's based on complete trust. I know that he won't do anything just for the sake of putting himself on the record—he wants to get the most out of the song. So, prefaced with that thought, I can do just about anything I want, or let him do anything he wants. I never have to worry 'Why is he doing this?' or 'Is he going to ruin my record?' or whatever. It really works out rather nicely."

Right now Carmen's happy that the tour is going so well. And, he's in the process of collecting new ideas for the next album. Nothing definite yet though. According to Carmen, "I usually just get my ideas together while I'm on the road. It's very difficult to write while touring. I just take down ideas when they come to me. And when I go back home, I'll sit down with my piano and spend about a month and write it all. At the moment I think we're planning to go back into the studio in the spring." As far as the direction he'll be heading in when he returns to recording, Carmen said, "I don't know right now; nothing is developed enough. I never really know the direction of the album until I hear it completely finished. Somebody sends me a test pressing and I say, 'Oh gee, I think that's where I'm going.'"

Harvey Bash



Midway on their 12-city U.S. tour, Atlantic recording group the Sensational Alex Harvey Band sold-out four weekend shows at the Roxy in Los Angeles, attended by such notables as Bad Company, Manhattan Transfer, ABBA, the Rory Gallagher band, the Frankie Miller band, Allan Clarke, Spencer Davis, Henry McCullough, Skyband and Detective, as well as a full contingent of Atlantic Records west coast staffers. On Monday following, SAHB taped a segment of Don Kirshner's Rock Concert at the Santa Monica Civic Auditorium, airdates to be announced. Shown upstairs in the Roxy dressing room on opening night are, from left: Mountain Management president Bill Fehilly, Alex Harvey, and Atlantic's west coast general manager Bob Greenberg.

Edwin Starr Promo Set by Granite

■ LOS ANGELES — Sol Greenberg, national marketing director, Granite Records, has announced an extensive marketing/promotional campaign in conjunction with Edwin Starr's recently-released lp, "Free To Be Myself." The label has rush-released an edited version of the album cut, "Abyssinia Jones," as the new single.

Greenberg has set radio T-shirt giveaways throughout the country and has ordered in-store displays, window streamers and tagged radio spots on the retail level.

Peebles Power



London artist Ann Peebles brought her act to New York's Bottom Line recently. Opening for the Persuasions, Ms. Peebles played to SRO opening night crowds. The second evening, London Records gave a celebrity-attended reception. Pictured at the reception (from left) are: RW's Howard Newman, Ann Peebles and Barbara Pepe, director of publicity for London.

ASF Reschedules Television Taping

■ LOS ANGELES — Tad Danz, vice president, general manager of the American Song Festival, has announced that the taping of the ASF television show has been postponed from December 16 to mid-January, 1976. All prize money will be awarded before Christmas as planned, with the exception of the Grand Prize. The ASF has asked the twelve semi-finalists for a delay waiver of the \$25,000.00 cash prize and the piano, so that the Festival can maintain an atmosphere of suspense for the winning song during the rescheduled television taping.

Mills Named Consultant For 'Hamlet' Score

■ NEW YORK—Stanley Mills has been engaged by Belwin-Mills Publishing Corp. as an independent consultant for special promotion in connection with the Belwin-Mills publishing activities for the forthcoming Broadway musical "Rockabye Hamlet." The show, written by Cliff Jones and staged by Gower Champion, will be produced by Lester Osterman for a February 1976 opening.

Dialogue (Continued from page 14)

jure up.

Leber: We had a substantial amount of income at that point from "Superstar," and we hired our own promotion men. We hired two guys—Noel Love and Howard Rosen—and we put them on full-time working Aerosmith's records, and it worked. We got some initial reaction and great airplay. And all of a sudden from selling 17,000 albums it became an incredibly hot FM album—it got some AM play too—and Aerosmith started to happen from there. Then we started to get tremendous play in the midwest, and Detroit actually has become our biggest market.

RW: What's your game plan with Aerosmith?

Leber: We intend to do some major outdoor dates next year—30 outdoor dates which we are planning right now. We will probably be the first act to headline the Pontiac Stadium in Detroit, Michigan, which will be set up for 90,000 seats. We intend to pick out very carefully other outdoor locations that we're planning right now for the summer of '76. We intend to break in Europe.

RW: Are you familiar with breaking acts in Europe?

Leber: We've been through Europe many times because we manage Focus, which is a very big European attraction.

RW: Are you their American management?

Leber: Yes. As a matter of fact we had tremendous success with the New York Dolls in Europe.

Krebs: Aerosmith should be a tremendous success outside of the U. S. and Canada for one reason: Aerosmith is the American Queen, and Queen is gigantic. And so there is no reason, if handled correctly, that Aerosmith cannot be as big overseas as Queen is. Where Queen lags behind us is right here and that's only because of unfortunate luck on two or three tours hurt by cancellations. This group can, if they hold themselves together, be around a long time. Any group that happens the way they happen has that longevity and the trick is to guide their careers in such a way that you can maintain that type of mystique like Zeppelin and The Who, who tour in this country once a year, and do one album a year—because I don't believe any act that's non-singles oriented should have more than one album a year. I think each album should be a masterpiece as opposed to having two semi-masterpieces, if there is such a word. And do 40 dates a year, big dates, and that's it. The Who has done eight albums in 10 years. Aerosmith's done three in three.

People in this business tend to formulize things. The record companies look and say, "Hey, we're selling a million units of this album; if we had two albums this year maybe we would sell 800,000 of each." But if they analyze the group and realize how long it took a particular group to record, they would find that it would be self-defeating, because one of the essences of Aerosmith selling albums is the amount of time they are on the road. They take a long time to record and if they did two albums a year they would be off the road five months and I don't think either of the two that would come out in a year would be anywhere as good as the one that they would be able to come up with.

Leber: That's the essence of the touring business too. Each Stones tour makes a tremendous impact because they tour every other year. And, specifically, you can go through their history and they have made sure that they don't overexpose themselves in the United States. And the kids always look forward to the Stones tour. And that's what you really have to create in terms of the record demand and live appearances.

RW: You can't just inundate the public with an act.

Leber: Eventually they become sour. Overexposure is a thing that's killed a lot of acts on television. The dangerous part of any group's career is overexposure. David picked up on that immediately and we held a policy here of no television. Aerosmith has only been on television once on a major network show.

RW: What was it?

Kreb: The Midnight Special. We did it at the beginning of their career, and in essence, a group only needs television if they are brand new.

Do you want to know why the Dolls didn't happen? The Dolls didn't happen because the electricity that they were able to generate when we only had 200 seats, they were unable to generate in a hall that had 5000 seats—besides the fact that they got no radio play. Those were the two main reasons.

RW: Your roster is very diverse. You've got Aerosmith, you've got Focus, and Nugent and Bobby Womack. Do you have to change your head around when you're on one thing and then switch to another?

(Continued on page 47)

E/A Queen Promo

■ LOS ANGELES — "A Night at the Opera," the fourth Elektra album by Queen, is scheduled for national release during the second week of December. The album is slated for extensive sales, merchandising and advertising support; its release follows the recent RIAA gold certification of the last Queen album, "Sheer Heart Attack."

The album's four-color cover graphics are being utilized as the focal point for all in-store merchandising aids, which will include a special poster and arrow, both in full-color. Sales and merchandising campaigns will also be aimed at cross-merchandising for the entire Queen catalogue.

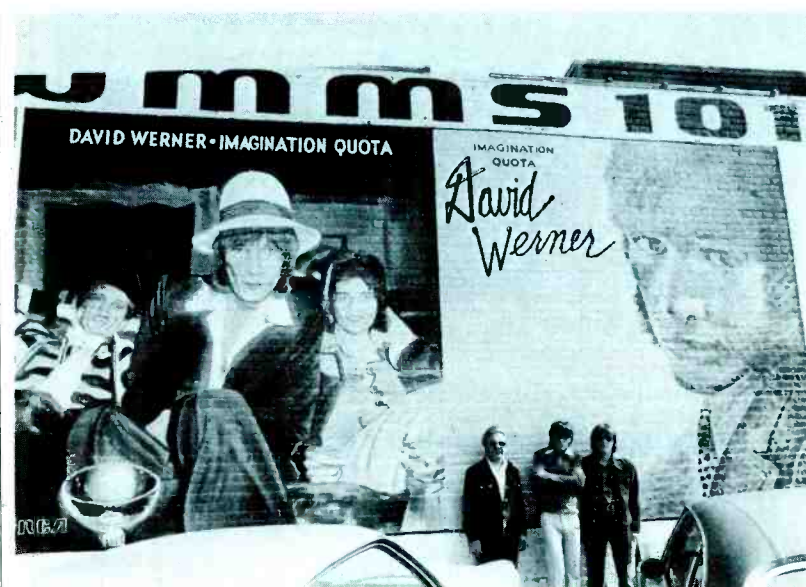
Radio advertising will commence with heavy FM format concentration. Extensive print advertising is also being set to support the album. Recently signing with John Reid for management, Queen is currently touring Europe, with U.S. tour plans to be announced shortly.

WFO Inks Ervin

■ LOS ANGELES — Wes Farrell Music Group president Steve Bedell has announced the signing of Dee Ervin to an exclusive writer - producer - artist contract. Ervin's first project under the contract will be his own album. Work on the lp will begin immediately and Bedell anticipates a January release.

Ervin, who previously was a producer for ABC Dunhill and GRC, has written tunes for Ray Charles, Isaac Hayes, Esther Phillips, Bobby Womack and Nancy Wilson, among others. He has also produced lps for a number of artists.

Werner Wall



Kicking off David Werner's new RCA Records album, "Imagination Quota," in a big way, RCA's Cleveland branch painted this mammoth wall on the side of the Music Grotto store in Cleveland. Standing underneath admiring the work are (from left) Dom Violini, RCA's Cleveland branch manager; Werner; and Hank Zaremski, RCA's Cleveland promotion manager.

Who In The World:

Nazareth Breaks Out

■ LOS ANGELES—A&M Records group Nazareth's single, "Love Hurts," bulleted at 60 on this week's Singles Chart, has been a slow builder since its initial release on May 1, 1975. Beaumont, Texas station KYC was the first to add the record in early June, KILT in Houston following suit later in the month. Further action was stifled by the fact that this was an ARB rating period and other stations were reluctant to add more than was absolutely necessary.

After ARB

Following the rating period, however, the record began spreading beyond the Texas market, similar to the pattern characteristic of the Private Stock Frankie Valli release, "My Eyes Adored You." Additions this week for "Love Hurts," as noted in AM action, include such major stations as CKLW, WFIL, KJR and WTX. Big jumps were scored for the single this week at KILT, WIBG, WCOL, WBBQ, KLIF, and WAKY.

"Love Hurts" was drawn from the Nazareth album "Hair of the Dog."

Consumer Catalogue Distributed by RCA

■ NEW YORK — RCA Records has begun distribution of a new consumer-oriented vocal catalogue to give added strength to its pre-Christmas campaign on classical vocal product.

■ List price for the new Horizon jazz series, distributed by A&M Records, is 5.98.

Record World en España

By FERNANDO MORENO

■ Si pudiera orlar esta crónica de luto, lo haría en memoria de un compañero de radio, muerto en accidente de tren cuando marchaba a desempeñar sus funciones profesionales. Me refiero a **Pedro Ortuño**, Director de Radio Popular de Puertollano. Con Pedro se va uno de los grandes valores que teníamos en España, gran amigo de todos. Dejará un espacio muy difícil de llenar.

Se marchó **Nelson Ned**, dejando un nuevo long playing grabado en España, y trabajando muy bien el número "Feliz Cumpleaños, querida" . . . **Lolita**, la hija de **Lola Flores** será un éxito con la canción "Amor, Amor" . . . **Cuerpos y Almas** tienen una bonita canción titulada "A un Toro." Este duo es del elenco CBS . . . **Las Grecas** (CBS) con una adaptación de Leonor titulada "Soy la que sufre por tu Amor" . . . Noticia gorda para un Español. Se rumora que la banda sonora de la película "Asesinato en Saravejo" que interpreta **Florinda Bolkan**, será hecha por **Juan Carlos**

Calderón. ¡Felicitaciones! . . . Otro rumor que toma viso de autenticidad es que **Betty Missiego** será la invitada de **Julio Iglesias** en el Show que presentará dicho cantante en el Olympia de Paris, los días 19, 20, 21 y 22 del próximo mes de Marzo . . . **Juan Pardo** sufre un accidente de auto y le tienen que poner bastantes puntos de sutura en la cara. Menos mal que la cirugía plástica hace hoy milagros. Al mismo tiempo, **Emy**, su señora, da a luz una bonita niña, segunda en el matrimonio. ¡Enhorabuena señores de Pardo!

Se estrena en Madrid la Opera Rock "Jesucristo Superstar" con **Camilo Sesto** como Jesús y **Teddy Bautista** como Judas. Teddy pasa por el dolor de haber perdido a su novia Marian. Que el señor la acoja en el Cielo . . . "Abrázame" y "Quiero" (una adaptación de Romance Anónimo) de **Julio Iglesias**, muy bueno en Columbia . . . Salió el single de **Los Chorbos** con "Tendrás una nueva Ilusión"

(Continued on page 44)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Acaba de lanzar la RCA Española una nueva grabación larga duración de **Alberto Bourbon** que demuestra ampliamente se están llevando a cabo cambios profundos en las producciones del momento. Bourbon es un compositor poético, de una muy profunda y simple espontaneidad. Dice y canta desde su sinceridad. "Cuando Seamos Viejos," "A Otro amigo que se Casa," "Espérame en la Vida," "Estoy aquí" y "Está Amaneciendo" merecen tratamiento muy especial de parte de

todas las empresas licenciadas de RCA. Los arreglos de **M. Ramos**, **C. Gentili** y **J. Gluck** respaldan esta gran producción de **L.A. Moreno**, dirigida por **M. Von Schrebler**. Hicieron una amplia demostración de conocimiento del sonido actual **Alija, Raso, Molina** y **Martos**. Mi más profunda felicitación por esta obra. Destaco a "Cuando Seamos Viejos" como tema de grandes posibilidades internacionales . . . Otra grabación que se las trae, pero en otra línea, lo es "Remanso" de **Rodrigo Troconis** que Suramericana del Disco acaba de lanzar en Venezuela. Con arreglos y dirección del en extremo talentoso **Rodrigo Troconis**, en producción voces que a veces siente uno flotar en el aire y no emanando del disco, esta grabación es precisamente un remanso musical, en tiempos en que no todo lo hermoso y bello se graba. El tema del título es impresionantemente bello. Le siguen "Sabana," (Aquí es donde la voz de Otilia se enhebra con el viento) (S. Díaz) "Mis Caminos" (R. Landaeta) y "Siempre Tú." (E. Serrano)

TR Records acaba de lanzar un sencillo con la **Orquesta Cimarrón** interpretando "Mentira," que en producción de **Marty Sheller**, pudiera dar fuerte en el mercado. Las partes vocales las brinda **Rafael de Jesus** . . . ¡Muy bueno! . . . Audiorama Records de Nueva York (Rafael Díaz Gutiérrez) acaba de tomar los derechos para lanzar el catálogo Fonica de Guatemala en Estados Unidos. La firma del contrato la realizó **Roberto Mendizabal**. Al mismo tiempo, Audiorama anuncia el lanzamiento de su larga duración de **Ralphy Santi y su Orquesta**. El título del elepe es "Salsa y Algo más . . . Sabor" . . . **Los Pasteles Verdes**, el afamado grupo de Chimbote, Perú, acaba de salir al mercado con su tercer long playing. El número que está acaparando ventas es "Vale la Pena Llorar" . . . Se vistió de gala Panamerican Records de Chicago para recibir a **Antonio Aguilar** y **Flor Silvestre**, en ocasión de las triunfales actuaciones de éstos en el área . . . Mi más cordial saludo a **Chaplin O' Grady**, International Liaison de RCA de España. Esta empresa acaba de lanzar al mercado nuevas grabaciones de **Rocio Jurado**, **Valen, J.E. Mochi** y **Alberto Bourbon**.

Regresaron del Oriente los dinámicos **Louis Couttelenc** y **Memo Infante** de RCA de Mexico . . . Muy buena la producción salsera del sello Melón **José "Pijuan" Piñero**. Mis saludos al cordial amigo que nos ha hecho llegar su catalogo completo, sino en extremo numeroso, en realidad muy bueno . . . Para los interesados en establecer contacto con Pijuan, su dirección es Apartado 3166, Carolina, Puerto Rico 00630 . . . **Julio Iglesias** tiene amplia jira que le llevará después de sus presentaciones en Ecuador hasta el 6 de Diciembre, a Panamá los días 7 y 8, San José de Costa Rica el 9, Honduras el 10, San Salvador el 11, Nicaragua del 12 al 14, del 15 al 21 permanecerá en Colombia, para resumir sus presentaciones en Enero en Tahiti y la Isla de Pascua, donde grabará el 6° Programa Especial de RTVE, en Febrero estará en Holanda y Alemania, Bélgica y Francia en Marzo, donde actuará en el Olympia de Paris y en la Gala de UNICEF, en Abril actuará en Rumanía y Rusia; en Mayo se presentará en Venezuela, Los Angeles, San Francisco y Nueva York, para debutar del 29 al 30 en Miami. España ocupará los meses de Junio y Julio en la cadena de presentaciones del muy popular cantante español . . . Orfeon lanzó en México a **Oscar Delugo** en "Ya no tengo Penas" (D. Ramos) y "Tengo el Vicio" (Ch. Novarro). Ojala el amigo Rota siga en enérgicos planes promocionales para poder ocuparse de este talento. Ah! y hablando de Orfeón, me llegan noticias relacionadas con la

(Continued on page 44)



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LATIN AMERICAN HIT PARADE

Albums

Brazil

By OLAVO A. BIANCO

1. **CLARIDADE**
CLARA NUNES—Odeon
2. **MARAVILHA DE CENARIO**
MARTINHO DA VILA—RCA
3. **DE UM CHEGA NA TRISTEZA**
ODAIR JOSE—Polydor/Philips
4. **BRASIL "SOM 75"**
BENITO E SEUS CONVIDADOS—
Copacabana
5. **CHICO & BETHANIA "AO VIVO"**
BETHANIA & CHICO—Philips
6. **VIAGEM ENCANTADA**
JORGINHO DO IMPERIO—
Polydor/Philips
7. **BRAVO "INTERNACIONAL"**
CLASICOS
TRILHA DE NOVELA—Som Livre
8. **SAUSADE NAO TEM IDADE**
DIVERSOS—Som Livre
9. **SUCESOS DE OURO VOL. 8**
DIVERSOS—Polydor/Philips
10. **SAUDADE DE MINHA TERRA**
SERGIO REIS—RCA

Spain

By FERNANDO MORENO

1. **JESUCRISTO SUPERSTAR**
BANDA SONORA—Movieplay
2. **VIAJE A ITACA**
LUIS LLACH—Movieplay
3. **TOMMY**
BANDA SONORA—Polydor
4. **BASEMENT TAPES**
BOB DYLAN—CBS
5. **NEVER CAN SAY GOODBYE**
GLORIA GAYNOR—Polydor
6. **A MEXICO**
JULIO IGLESIAS—Columbia
7. **UNIVERSAL LOVE**
MFSB—CBS
8. **POETAS ANDALUCES DE AHORA**
AGUAVIVA—Ariola
9. **DESDE QUE NOS HEMOS SEPARADO**
MORRIS ALBERT—Columbia
10. **TRANSPARENCIAS**
MARI TRINI—Hispavox

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Aumento hasta en un 50 por ciento, para los compositores mexicanos en las grabaciones profesionales. El acuerdo, fué aceptado por la AMPROFON—Asociación Mexicana de Productores Fonográficos—, y firmado por su Presidente el ingeniero Heinz Klincwort.

Este beneficio, tiene carácter retroactivo y se le considera, con vigencia desde los primeros días de Enero del presente año.

Dentro de la escala de aumentos, se acordó otorgar del 26 a 43 centavos por cara, en los discos de 45 rpm; en cuanto al extended play, se consideró el 40 por ciento; para finalizar, con un 50 por ciento de aumento, en los élepes y las producciones llamadas mini-élepes.

Esta nueva tarifa, también favorece a los compositores extranjeros, que están representados en México por alguna de las tantas casas editoras . . . **El Grupo Yndio** (Polydor) y **Dave Maclean** (RCA), comparten el primer lugar de popularidad con "Por qué nos dijimos adiós" . . . ¡Que bien ha sido manejado **Rigo Tovar** y su grupo **Costa Azul** (Mélody), durante la temporada 74-75! Sus éxitos disqueros, no han perdido en ningún momento la continuidad; y para cerrar exitosamente el año, su actual hit "Te tendré que olvidar," está siendo cubierto con otra buena producción que comienza a aparecer; se titula "Recordando mi cariño" y ostenta el mismo corte musical de sus anteriores hitazos.

Violentamente y abarcando las plazas más importantes del interior del país, el **Conjunto Africa** (Peerless), dá la gran sorpresa con el tema "Las piernas de Malena," trópical yailable número, que

amenaza con ser el hit de fin de año . . . RCA lanzó el primer élepe, de la revelación ranchera **Lucía Mendez**, que contiene su éxito "Siempre estoy pensando en tí" . . . Otro juvenil intérprete que destaca, es **Octavio** (Musart), quien se luce con el difundido tema "Vestido mojado" . . . Muy buena producción de **Waldo** (Cisne RAFF), que acaba de aparecer con el sencillo "Cantarás conmigo," que viene acompañado del número "Cuando el destino."

Ricardo Ceratto (EMI Cápitol), triunfador con "Que mas dá," surge con nuevas grabaciones "Me estoy acostumbrando a tí" y "Así es la vida" . . . Como resultado, de una intensa labor promocional, **Los Freddy's** (Peerless) lograron treparse con "Reflexión," al tercer lugar de ventas, en el sello que dirige con mucho tacto comercial, el amigo **Alejandro Zaldivar** . . . Con la intención, de darle mayor impulso a los departamentos de publicidad y promoción, Cisne RAFF acaba de modificar la ubicación de sus ejecutivos. ¡Éxitos **Raúl Ficachi!** . . . Gran expectativa en México, por los resultados que obtengan en el mercado norteamericano, las grabaciones en inglés y español del tema "Los hombres no deben llorar" ("Love me Like a Stranger"), que lanzaron los prestigiosos **The Lettermen**.

Con la fuerza de hit nacional, comenzó a sentirse el "Mentira Mentira" de la revelación juvenil **Rosalba** (Mélody) . . . En plena labor profesional, **Louis Couttolenc** Presidente de RCA México y **Guillermo Infante** Director de Desarrollo de Mercado de RCA para América Latina, quienes realizan una extensa gira internacional, que concluye en Japón.

Singles

Los Angeles

By KALI

1. **LA PRIMERA CARICIA**
VICENTE FERNANDEZ—Caytronics
2. **AMOR DE FLACOS**
LUIS AGUILE—Parnaso
3. **MI VIDA ES COMO UN CARROUSEL**
ANGELES NEGROS—International
4. **POR TU AMOR**
LOS MARIANOS—Latin
5. **NO TRATES DE DARME CELOS**
GENARO ROSALES—Cronos
6. **DIME**
MORRIS ALBERT—Audio Latino
7. **EL EMPUJONCITO**
CONJ. TROPICAL CARIBE—Rovi
8. **AGUANTA CORAZON AGUANTA**
LOS MUECAS—CBS
9. **CAROLINA**
CESAR COSTA—Musart
10. **TIGRE RASURADO**
PERLA NEGRA—Gas

Brazil

By OLAVO A. BIANCO

1. **I DON'T LIKE TO SLEEP ALONE**
PAUL ANKA—United/Copacabana
2. **I'M DOWN**
THE HOLLIES—Polydor/Philips
3. **RAIN AND MEMORIES**
PAUL DENVER—Young/Fermata
4. **O TELEFONE CHORA**
MARCIO JOSE—RCA
5. **FLYING (TURNING ROUND)**
CHRIS DE BURG—A&M/Odeon
6. **VOU TE BUSCAR MARIA**
JULIO CEZAR—RGE/Fermata
7. **SEVERINA XIQUE XIQUE**
GENIVAL LACERCA—Som/Copacabana
8. **SOON**
YES—Atlantic/Continental
9. **TANGO PRA TEREZA**
ANGELA MARIA—Copacabana
10. **EU PRECISO DE VOCE**
DANIEL—Polydor/Philips

Phoenix

By KPHX

1. **DOS COSAS**
LOS TERRICOLAS—Discolando
2. **DIME**
MORRIS ALBERT—Audio Latino
3. **ME ESTA GUSTANDO**
ROSENDA BERNAL—Latin Int.
4. **TE QUIERO AMOR**
JUANELLO—Caytronics
5. **ME HACES FALTA**
ALBERTO VAZQUEZ—Gas
6. **NUNCA CONTIGO**
EDDIE PALMIERI—Coco Records
7. **A LA EDAD DE 14 AÑOS**
VALENTINA LEYVA—Caytronics
8. **SECRET LOVE**
FREDDY FENDER—ABC Dot
9. **MI COMPADRE**
CONJ. TROPICAL CARIBE—Rovi
10. **UN PARAISO ERA CUBA**
ORQ. LA CONQUISTA—Miami

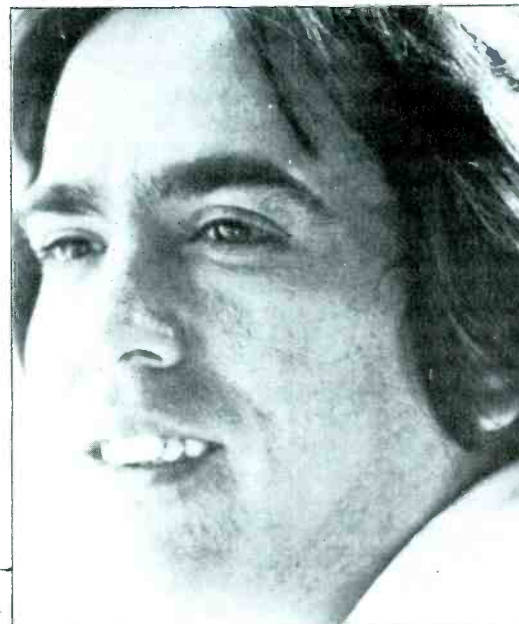
New York

By EMILIO GARCIA

1. **LA PICAZON**
LOS MELODICOS—Discolando
2. **DIME/FEELINGS**
MORRIS ALBERT—Audio Latino
3. **LA MURTE DE MI HERMANO**
ELADEO ROMERO SNATOS—Almendra
4. **POR CULPA DE LA MELENA**
DANIEL SANTOS—West Side Latino
5. **ABRASAME**
JULIO IGLESIAS—Alhambra
6. **UNA CARTA**
LOS TERRICULAS—Discolor
7. **SE ME OLVIDO OTRA VEZ**
YOLANDO DEL RIO—Arcano
JUAN GABRIEL—Arcano
8. **NO PUEDO VIVER**
CAUNEDO—Gema
9. **QUE SEPA QUIEN LO SEPA**
RAUL MARRERO—Mericana
10. **LLEVAME CONTIGO**
VICTOR IRIZARRI—Teca

¡qué bonito canta!

PATRIZIO



Polydor

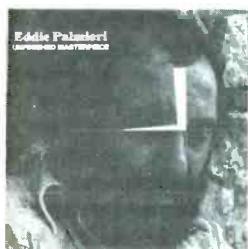
MIAMI RECORDS

en su más reciente LP
"NUNCA TE OLVIDARE"
que contiene además

• TOTAL PARA QUE •

• TE REGALO MI AUSENCIA •

distribuido en México por polydor
en USA por MIAMIrecords



UNFINISHED MASTERPIECE

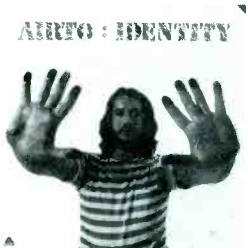
EDDIE PALMIERI—Coco CLP 120

Eddie está en el tope de creatividad! Con Lalo Rodríguez en las partes vocales, bellos arreglos y gran labor de músicos, se destacan por comerciales "Un Puesto Vacante," "Kinkamache," "Oyelo que te Conviene" y "Cobarde." Genial la labor en "Resemblance" y hermosamente lograda en "Random Thoughts." Una verdadera obra de arte en "salsoul."

■ Eddie is at the peak of creativeness! Very commercial, with Lalo Rodríguez taking care of the vocals on "Un Puesto Vacante," "Kinkamache," "Oyelo que te conviene" and "Cobarde." A genius' touch in "Resemblance" and beautifully sentimental in "Random Thoughts." A real masterpiece in "salsoul." Finished or unfinished, it is marvelous!

AIRTO: IDENTITY

Arista AL 4068

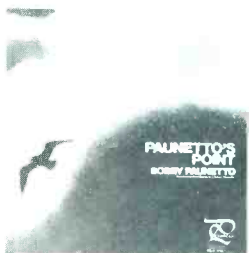


Airto Moreira, talentoso músico brasileño en una amplia demostración de música totalmente liberada a su propia creación. Hermosos arreglos! Aplica a minorías que sepan disfrutar un poco más allá de lo comercial. "The Magicians" (Gismont-Carneiro-Moreira), "Flora On My Mind" (A. Moreira), "Identity" (Moreira) y "Encounter" (Gismonti-Carneiro). Producida por Herbie Hancock en Los Angeles.

■ Airto Moreira, very talented Brazilian musician, in a demonstration of how music can totally liberate itself beyond its own creation. Beautiful arrangements! For those who love to enjoy a bit more than commercial creations. "Tales from Home" (Gismonti-Tapajos-Moreira), "Wake Up Song" (Novelli-Gismonti), "Mae Cambina" (H. Pascoal) and "Flora On My Mind" (A. Moreira).

PAUNETTO'S POINT

BOBBY PAUNETTO—Pathfinder PLP 1775



En producción de Fred Weinberg y Robert Paunetto, esta larga duración va más allá de lo simplemente comercial. ¡Hermosa creatividad! Salsoul en su máximo exponente. Brillante labor musical. "Heavy on Dee Bacon" (Bobby Paunetto), "In Time's Time" (Bobby Paunetto), "A Hybrid Situation" y "Fenway Funk" (Ed Byrne). Felicitaciones a todos los músicos involucrados.

■ Produced by Fred Weinberg and Robert Paunetto, this package goes beyond the commercial standpoint. Great force of musical beauty! Salsoul at its very best! Congratulations to all involved. "Paunetto's Point," "Brother," "Will," "Osiris" and "Sognord."



LA SUPERTRULLA

MELON ALL STARS—Melon LPE 0016

Con José "Pijuan" Piñero lidereando esta grabación, "La Supertrulla" está vendiendo fuerte en Puerto Rico. Pijuan y su Sexteto, Harry Fraticelli, Orq. Nater, Chico Rivera, Julio y Casapón, Pabellón y Orq. Innovación. Muy movida grabación que significará ventas en navidades.

■ José "Pijuan" Piñero leads this whole package, in which "La Supertrulla" is selling big in Puerto Rico. Also included are great elements such as Chico Rivera, Orq. Nater, Puerto Rican Power and Pijuan and his Sextet. Will sell nicely for Christmas. "Navidades en Quizqueya," "Cantando Aguinaldo," "Otra Navidad sin Tí and "Contigo en Navidad."

Nuestro Rincon (Continued from page 42)

reunión realizada entre **Rogelio Azcarraga**, **Oswaldo Venzor** y el recién estrenado gerente de la sucursal Orfeón en Nueva York, **Sammy Vargas**. Según parece, aquello acabó en un "desmadre meeting" . . . Y es que Orfeón cambia de dirección tan frecuentemente, que a veces dudo sepan donde están parados . . . ¡Y esto es todo . . . por ahora!

RCA released in Spain a new album by **Alberto Bourbon** that could easily make it big internationally. Bourbon is a very deep and talented composer who performs differently. His heavy voice dramatically projects the message without losing sincerity. "Cuando Seamos Viejos" could make it very strong. Also superb in the album are "Estoy Aquí," "Está Amaneciendo," "A Otro amigo que se casa" and "Esperame en la vida." Arrangements were by **M. Ramos**, **C. Gentili** and **J. Gluck**, produced by **L.A. Moreno**, and directed by **Von Xhrebler**. Sound engineers achieved a great goal. They were **Alija**, **Raso**, **Molina** and **Martos**. Our congratulations and best wishes with this new production **Galtés!** . . . Another out-of-the-usual pattern recording was released by Suramericana del Disco, titled "Remanso" by **Rodrigo Troconis**, produced by **Antonio Plaza Perez** and having **Otilia Rodriguez** as a special performer. Her voice gives a certain feel to the whole recording, forcing you to relax and enjoy it. Some of the tunes that really moved me were "Remanso," "Sabana," "Mis Caminos" and "Siempre Tú."

T.R. Records released a single by **Orquesta Cimarron** in which they offer as side "A" the theme "Mentira," produced by **Marty Sheller** and with **Rafael de Jesus** taking care of the vocals. Side "B" is "Mi Montuno" (R. Dafis), arranged by **Ron Davis**. Arrangements on "Mentira" are by **Pupi Lagarreta** . . . Audiorama Records obtained the rights to release the Fonica catalogue from Guatemala in the States. **Rafael Diaz Gutierrez** and **Roberto Mendizabal** signed the contracts. Audiorama is also releasing an album by **Ralphy Santi and his Orchestra** titled "Salsa y algo Más . . . Sabor!" . . . **Los Pasteles Verdes**, musical group from Peru that made it big in Latin America several months ago with "Recuerdo de una Noche," is now making it in Peru with "Vale la Pena Llorar," included in their third album, just released in Lima . . . Pan American Records from Chicago was very pleased with the performances of **Antonio Aguilar** and **Flor Silvestre** in their area . . . My regards to **Chaplin O'Grady**, international liaison for RCA, Spain. The label just released new albums by **Rocio Jurado**, **Valen** and **J.E. Mochi**.

Louis Couttelenc and **Memo Infante**, from RCA Mexico, just returned from Japan . . . **José "Pijuan" Piñero** has his own label, Melon, which has already released several "salsa" albums in Puerto Rico. Not such an extensive catalogue, but a good one. **Pijuan** can be contacted at P.O. Box 3166, Carolina, Puerto Rico 00630 . . . **Julio Iglesias** has to cover a very extensive tour from now to July 1976. He is actually performing in Ecuador and will perform in Panama on the 7th and 8th of this month. From there he will perform on the 9th in San José, Costa Rica, on the 10th in Honduras, El Salvador on the 11th, from the 12th to the 14th in Nicaragua and from the 15th to the 21st, he will perform in Colombia. In early January he will fly for performances in Tahiti and Pascua Island, where he will tape the 6th Program of RTVE. He will tour Holland and Germany in February, Belgium and France in March, where he will debut at the Olympia in Paris and a Gala at UNICEF. In April he will be in Rumania and Russia. In May, he will subsequently debut in Venezuela, Los Angeles, San Francisco and New York. His performances in Miami will take place on the 29th and the 30th. Then he goes to Spain for two whole months: June and July . . . Orfeon released a single by **Oscar Delugo** containing "Ya no Tengo Penas" b/w "Tengo el Vicio." **Hope Veco Rota** will get actively involved with the promotion of this superb singer.

En España (Continued from page 42)

en CBS . . . Muy bueno "El Solitario" de **Nubes Grises** en Ariola.

"Tornero" de **I Santo-California**, salio al mercado también en Ariola . . . En relación a long playings, muy buenos los "Grandes éxito de los Chi-Lites" en Discos Zafiro, "Los Discos de Oro" de **Jackie Wilson** y **Tyrone Davis**, como así mismo un L.P. de Ariola titulado "Minorisa" del grupo **Fusión** . . . Excelente la labor de **Raúl Matas** al frente de

Hixpavox . . . Acaba de regresar de Suiza la cantante **Donna Hightower**, donde una vez más ha actuado con éxito en Hazyland . . . Y dentro de muy poco, la "Selección De Valores de España" . . . Sigue triunfando la canción "España Cuanto te Quiero" de **Tony Genil**.

Se luce **Rafael Revert** en el desempeño de sus labores profesionales en radio, a través de su programa "Los 40 principales."

AVI To Purchase Assets of GRC

(Continued from page 3)

cluded, also, are the five music publishing catalogues comprising copyrights of Sam Dees, Sammy Johns and others.

Although AVI does have its own record and music publishing companies, it was emphasized that the GRC record label would continue and be distributed in the U.S. and internationally.

Harris stated that AVI would honor all current GRC foreign record licensing and publishing agreements as well as the pacts currently being negotiated. Bobby Weiss and One World of Music agency continues as the foreign label and international liaison for the GRC record and music publishing companies. GRC product is currently being distributed in Australia, New Zealand, Japan and the Philippines. Negotiations are currently under way for England, Scandinavia, Holland, France, Germany, Switzerland, Austria, Italy, South Africa, Brazil and others.

According to Heller, AVI will begin scheduling new GRC releases at once and will be meeting with Fields, GRC artists and managers in the coming weeks. AVI's sales and promo staffs are also slated for meetings with GRC's record and tape distributors.

American Variety International, Inc. is in the business of the design and construction of technical audio facilities and equipment, personal management, music publishing, record production, recordings for motion pictures and television, and is the owner and operator of sound recording studios.

Harris noted that certain operations of GRC will be shifted to AVI's home office in Hollywood, while various sales, promotion and advertising activities will continue from Atlanta. Harris also stated that a number of recordings will probably continue to originate at The Sound Pit, GRC's existing Atlanta studio. Others may be recorded in Hollywood at AVI's own studios, Producers Workshop 1 & 11.

Heller mentioned that AVI's existing plans for an eastern office in New York, scheduled for the early part of 1976, may now be shifted to Atlanta with the acquisition of GRC.

American Gold

■ LOS ANGELES—America's most recent Warner Bros. album, "History—America's Greatest Hits," has been certified gold by RIAA. "History" is the group's fifth album to achieve gold status.

Thanksgiving Sales Week

(Continued from page 3)

end and the sales even carried over to Monday and Tuesday. I won't go so far as to say the Christmas season will make the whole year, but it sure looks rosy so far."

Harlan Heidelmayer of Sound Unlimited/One Octave Higher in the Chicago area said that Monday's figures indicated the company enjoyed its biggest weekend in history following Thanksgiving, with sales up by approximately 25 percent over last year, with some figures still to come in. The "Greatest Hits" packages, particularly America and Seals and Crofts, spurred the activity, and sales on the new Earth, Wind and Fire album ("Gratitude") were also up considerably.

At Record Revolution in Cleveland, owner Peter Schliwen, an ex-motorcycle/drag racer, said Thanksgiving weekend sales were excellent, but about even with last year's (in 1974, Schliwen reported that his sales doubled over the weekend following Thanksgiving). "I moved the tried and true products, the hits. All the 'Greatest Hits' packages went big, including Chicago's, and I hardly ever sell any Chicago albums. This is really MOR product for this market and I sold more of it than I ever had before, because there were more people out shopping who don't usually buy records; these were safe products for them." Schliwen added that during the week he ran five separate spots on WMMS and M105 radio, and, last Friday, placed a full page ad in the Cleveland Plain Dealer.

Camelot's Joe Bressi said that sales reports from last weekend indicate that the Christmas season this year is going to be a good one. "We're pretty thrilled with the prospects for the Christmas season right now," said Bressi, "and early indications are that sales are still up this week. Consumers are just out there earlier this year, and they're spending their money."

Bressi said that when final figures come in for the weekend, sales would be up by 20 or 25 percent over last year in the Stark Records chain (racked by Camelot). "We didn't do a great deal of advertising this year; we just went with the traffic that was already there. Our biggest sales were in 'Greatest Hits' packages, and the expensive tape-carrying cases—selling for over \$10—were our biggest accessory item."

Up 6% at Goody's

George Levy of Sam Goody said that on a comparable basis sales were up six percent over last year. "All products were selling," Levy said. "It was very similar to last year. Almost identical. We had a sale going all week—25 percent off all records and tapes — and that helped. Our audio and component sales were also good, but not extraordinary."

Bill Blankenship, vice president and buyer for the four For The Record stores in the Baltimore area (primarily a black market), said it was his feeling that the Christmas season would be a good one due to the amount of new black product on the market. Last weekend, sales were up

about five percent over last year's at For The Record, with the new Earth, Wind and Fire album becoming the chain's best selling record of the year for a one week period. The only surprise of the weekend, Blankenship noted, was the new David Ruffin album ("Who I Am," on Motown) which entered the chain's top 30 at 25 as a result of its strong showing during the week. Blankenship added that the figures for last weekend would be more impressive, but construction work going on in front of two stores (one of which is being enclosed in a mall) kept sales down at those locations.

'Oh Sandy...!



Writer/producer Sandy Linzer recently stopped by the Record World offices with a copy of Arista recording artist Jefferson Lee's "Maybe I Should Marry Jamie," a song written and produced by Linzer. Linzer, noted for the hits he's written for Tony Orlando and Dawn ("Morning Beautiful"), and the Four Seasons ("Dawn," "Workin' My Way Back To You," "Let's Hang On," among others) recently signed a worldwide co-publishing agreement between his Featherbed Music, Inc. (BMI) and Chappell Music Company. Shown above with Linzer and the Jefferson Lee single are (left) RW's Mitch Kanner and (right) David McGee.

Playboy Plans Promo For H, J F & R

■ LOS ANGELES — Playboy Records act Hamilton, Joe Frank and Reynolds will embark on a five-city promotion tour of its newly-released album, "Fallin' In Love," it was announced by Tom Takayoshi, executive vice president of the label.

According to Takayoshi, Playboy Records has scheduled five-major markets to preview the new album and for media, key disc jockeys and retailers to meet the group. The appearances will take place at recording studios in Los Angeles, December 8; Miami, December 10; New York, December 11; Atlanta, December 15 and Chicago, December 16.

The group will also tape guest appearances on "The Mike Douglas Show" from Miami on December 10 with Jackie Gleason as co-host, and "Dinah!" which the group taped December 3. Hamilton, Joe Frank and Reynolds' current single from the new album is "Winners and Losers."

RCA Signs Blanche Carter



Blanche Carter, formerly a high school English teacher, has signed an RCA Records pact and is making her debut as a singer with her first single, "My Man," and an album to follow. Pictured at the contract signing are, from left: Mike Berniker, RCA Records division vice president, popular a&R; Myron Roth, division vice president, business & talent affairs; and Ms. Carter's manager, Henri Belolo, president of Can't Stop Productions, Inc.

GERMANY

By PAUL SIEGEL



■ BERLIN—A long distance telephone call from **Sjong Stokkink**, public relations chief of Holland's Negram record company, informed us that their artists the **George Baker Selection** have an advance sale of 75,000 for an album called "A Song For You." This undoubtedly pleases **Theo Ross**, international head of Negram. Negram's German licensee is WEA. **Sigi Loch**, WEA German executive, was pleased to hear the good news. WEA has a gold record with The George Baker Selection's "Paloma Blanca." That record is shooting up the charts in the USA as well.

CBS artist **Costa Cordalis** has a strong single with "Shangri-La" by Zimmermann and Niessen on April Music . . . Italy has a top ten hit with "I Santo California" by **Tornero** on Ariola Records. It's written by **Polizzy, Natili, Ramoino**; published by Sugar Music . . . Another Italian song, "C'E' Un Cafe" music by **Sergio Censi** will be a big hit with its English title, "In A Small Discotheque" shortly to be recorded by EMI-Electrola duo, **Adam and Eve**.

Phonogram has a real party album called "Remmi Demmi" . . . RCA is doing great with "**Jim Reeves** Forever." . . . Hansa has a strong seller in **Juliane Werding's** "Wenn Du Densk Du Densk" ("When You Think You Think") . . . The classic pick is Mozart's "Eine Lleine Nachtmusik" on BASF records.

Congratulations to **Peter Alexander** for a very entertaining television show where he featured America's **Sesame Street Stars** . . . Musicland Studio of Munich is happy with the success of **Donna Summer's** "Love To Love You Baby" on Oasis Records Stateside. Musicland manager **George Naschke** is enthusiastic about his artist **Giorgio Moroder** and lyricist **Pete Biloti** . . . **Danny Rhoder** hit number two in the Irish Music Festival with "Aber Die Kugel Rollt Weiter" ("But The Ball Is Rolling Further"), produced by **Dieter Liffers** . . . The 1976 Eurovision song contest will be held in the Congresscentere at the Hague, Holland . . . On January 15, 1976 Germany will celebrate the centennial of the late **Konrad Adenauer's** birthday. Director **Kurt Richter** of Telefunken-Decca is releasing an album for the occasion called "Konrad Adenauer, Siene Lieder." It's produced by **Friedel Berlipp** . . . **Ernst Grisseman** will be the portrait of the month in trade magazine Musik-Infomationen.

Libra Makes L.A. Debut



Italy's **Libra**, recently arriving in the U.S. for a major national tour backing the release of their first Motown album ("Libra"), pose backstage following their debut at the Starwood. Pictured (from left, seated): **Jules Huppert**, **Ralph Kent Cooke** of Brentana Ltd., the group's management firm; producer **Danny Bisquet**; standing (from left): **Federico D'Andrea**, **Dino Cappra**, **Sandro Centofanti**, **Walter Marino** and **Nicola de Staso**.

ENGLAND

By RON McCREIGHT

■ LONDON—**David Bowie** announced his plans to return to the stage during a satellite TV interview from L.A. transmitted by London Weekend Television on the Russell Harty Show last Friday (28). Bowie embarks on a world tour on February 1st, commencing in Canada followed by the U.S., Europe, Scandinavia and climaxing in London, where he will play a week of concerts at the Empire Pool, Wembley, May 3-8.

A new London rock venue has been opened by promoter **Mel Bush**, who has taken over the New Victoria Theatre, already being used increasingly by various promoters for concerts. The New Vic will fill the gap left by The Rainbow's closure earlier this year, although negotiations are under way to re-open the North London theatre in the near future.

The successful re-release of the **Small Faces'** "Itchycoo Park" (Immediate) has led to speculation that **Steve Marriott** and **Ronnie Lane** will reunite with existing Faces members **Ian MacLagen** and **Kenny Jones**, leaving **Rod Stewart** to further pursue his thriving solo career with **Ron Wood**, who in his spare time could continue to play with **The Stones**. Meanwhile, the Faces are expected to extend their current world tour into the U.K. next spring with Warner Brothers already confirming plans to issue a "Best Of The Faces" compilation album in January and Steve Marriott recently returned to the British concert platform with a sell-out show at the Round House.

Bronze Records launches its "Best Of **Uriah Heep**" album with an extensive marketing campaign commencing with the band's 16 date British tour, including two shows at the Hammersmith Odeon on the 13th and 14th when journalists and radio personalities are being flown in from all over Europe.

Magnet Records recently staged an international convention at the Portman Hotel which was attended by all their overseas licencees including Epic's VP of a&r **Steve Popovich** and a&r talent acquisition manager **Tom Werman**. The guests, who also included a strong representation from Ariola headed by **Nobby Varenholz**, attended Magnet artist **Peter Shelley's** debut concert at the Royal Festival Hall as well as a lunch hosted by **Michael Levy** at which several international press representatives were also in attendance.

The Christmas singles continue to flow but time is tight for such specialized material as **Lynsey De Paul & Barry Blue's** "Happy Christmas To You From Me" (Jet), the **Goodies'** "Make A Daft Noise For Christmas" (Bradleys), **John Denver's** "Please Daddy (Don't Get Drunk This Christmas)" (RCA) and **Judge Dread's** "Come Outside"/"Christmas In Dreadland" (Creole) to register before the seasonal break is upon us. Strong album product is also forthcoming with new releases by **Cat Stevens** ("Numbers"—Island) and **Queen** ("A Night At The Opera"—EMI).

Steinberg Address *(Continued from page 3)*

Polydor International's legal department; Jacques Kerner, managing director, Polydor S.A. (France); Richard Busch, managing director, Deutsche Gramophon Gesellschaft MBH (Hamburg); Fred Haayen, managing director, Polydor International, London; and Mike Hales, IMC, Hamburg.

Personnel Changes

Steinberg brought the committee members up to date on key personnel changes in the American operation. He stressed the importance of the label's reorganization of its promotion

department, which recently became the responsibility of Arnie Geller. He also discussed the company's new objectives for budget construction.

Marketing

In the area of marketing, Steinberg outlined plans to develop a regional staff structure designed to implement the company's total sales programs with Phonodisc and to coordinate totally all advertising and merchandising programs. He announced that the first of three regional marketing managers would be named shortly.

10cc at the Civic



Phonogram/Mercury recently threw a party at the Speakeasy in Hollywood to celebrate 10cc's Santa Monica Civic concert. Shown from left: Ric Dixon, manager of 10cc; Denny Rosencrantz, Phonogram west coast a&r; Barb Wyatt, Phonogram; Susanella Rogers, Phonogram west coast publicity director; 10cc members Lol Creme, Graham Gouldman, Kevin Godley.

Sanjek To Teach Music Course

■ NASHVILLE — The history of commercial music and its relation to the music industry will be offered during the Spring semester as part of Nashville's Belmont College four-year program leading to a degree in Business Administration in Music Business. Robert E. Mulloy, director of the program, announced that Russ Sanjek, BMI vice president for public relations, will teach the course in a series of 24 two-hour lectures starting in January, 1976, on business visits.

The story of the music that was popular in America will cover some 400 years beginning with the presence off California of an English fleet under Francis Drake and lead to the present. All aspects of the development of popular entertainment, including the theater, circus, musical comedy, phonograph recordings, motion pictures, radio and television broadcasting and the creation and use of music will be dealt with. The Carl Haverlin/BMI Archives of American Music will be used in connection with the classes,

Russian Tour Set For Steeleye Span

■ LOS ANGELES—Chrysalis Records' Steeleye Span has been set for a concert tour of Russia in June, it was announced by manager Tony Secunda. Secunda will be a guest of the Soviet government within the next six weeks to finalize the exact dates.

To coincide with the tour, Secunda is also hoping to release the group's current Chrysalis label album, "All Around My Hat," in Russia. The lp was recently released in America.



Russ Sanjek

making available for study and performance printed sheet music and manuscripts from the collection which includes over 6,000 items.

BS&T To Record 'Big Brothers' Spot

■ LOS ANGELES — Blood, Sweat & Tears, featuring David Clayton-Thomas, has been set by the Big Brothers of Greater Los Angeles to record the song "Richard" for use in public service announcements. Clayton-Thomas will narrate a tag endorsing the National Big Brothers movement on 30 and 60 second spots, slated for distribution to 71 cities across the United States.

"Richard" was penned by writers Harry Shannon and Tom Bahler, who, according to ATV Music Corp. president Sam Trust, have contributed it for use in the spots, which will focus on recruiting volunteer men to become Big Brothers to fatherless boys.

Dialogue (Continued from page 41)

Krebs: There are five rock and roll acts on that roster. And when there is a miscellaneous assortment it is a problem to work together because if you say in the same breath Focus and Bobby Womack . . .

Leber: The music business overall is still working basically record companies. Yeah, we have to switch sometimes in terms of our heads, in terms of FM versus an AM record but they're all intertwined in what we all work off of radio stations and record companies and agents. And the agency that we came from handled different types of talent constantly. So if you were an agent, and the thing that David and I were taught was that the public really makes its choice. If you develop acts that perform well—now we feel that every act on our roster is a great performing talent—whether it's Focus or Womack or Aerosmith or any of the others that we handle—the reason why we still handle "Jesus Christ Superstar," which we now produce; it's probably the show that's been seen by more people than any other presentation in terms of Broadway and concert tours. It's a great piece of music.

RW: Do you think because you came from the agency side of things, that helps you in dealing with an agency?

Leber: Absolutely. We know the feeling of being in an agency and being inundated and handling 100 acts. And the problems that they have to deal with are the same problems that the record companies have to deal with.

RW: What do you think it is about you, as individuals, that drew you towards management?

Leber: The fact that there is a big pay-off and a great reward for what you do. You get to become involved with the record company, with the publishing; it's an international process and we make every decision. So you're either right or wrong.

RW: Is this a question of more control?

Leber: Definitely. And in the agency business the problem is that you put in a great deal of effort in developing and building an act, and some manager comes along and tells you, "Well, I don't like what you did here, I don't like this," and you know you're making the right decision, you know you're making the right recommendation—and this young guy who walks into the room who really doesn't know his ass from his elbow about the business tells you that you're wrong, after you have had 10 previous experiences where we know he's making mistakes and we try to show him where he's making the mistake—and many times they don't listen.

RW: Generally speaking, a lot of your acts are hard-rock acts. Is that from personal taste?

Krebs: First of all, based in New York it would be wise to specialize in east coast music. If you accept the fact that non-singles oriented acts are not meant to happen in every part of the country at the same time, you come up with a very simple thing. If you consider your territory in New York to be from Detroit east and Washington, D.C., north, you will find that there are only three basic types of music: singer songwriters, r&b, and rock & roll. Now I love the Eagles, but there are no groups that sound like that in the east. There is no CSN&Y in New York or in Baltimore. Ted Nugent is in Detroit, Mahogany Rush is in Montreal, Artful Dodger is in Washington, Aerosmith is in Boston. And we're here. And there is an inter-relationship between them all—they are rock & roll, and they all can deliver live, and they're all based in the east.

RW: Do you want to talk about the Pilot label, how and why you formed it and when the first product is coming out?

Leber: We're absolutely thrilled with our relationship with Columbia—we feel we have a very strong feeling toward almost everyone over there. And we felt that there was room within the Columbia organization for rock oriented label.

RW: So you're going to be a CBS Custom Label?

Leber: No. We're a CBS mini-label. We will be distributed by Columbia Records and not distributed by CBS Custom. And we are developing basically, on that label rock-oriented product. Columbia does not have a heavy rock & roll roster and we feel that we can be their eyes and ears in the rock & roll area. Not totally, but certainly a very good outlet for them for rock.

RW: The people that you'll have on the label will be people that you manage as well?

Leber: Sometimes, but not necessarily.

RW: Do you think there will be any conflict of interest?

Leber: No, I think we can be very helpful to an outside manager.

Krebs: There are only a certain number of acts that you can physically manage. Agencies and record companies commit far less than managers on a time level. Managers are working with an act every day. The manager has the continuing interest. He's got to keep all the balls up in the air. The managers are more like piloting—that's why it's called Pilot—the manager is the pilot of the plane. ☺

Denver TV Special

(Continued from page 4)

partments. The idea, Maher said was devised by RCA's regional managers, Pug Pagliari, Larry Gallagher and Charlie Hall.

The TV special was filmed primarily outdoors at high altitudes in the Rockies to take advantage of snow. Many interior shots were filmed in a specially built plastic bubble set high up so that the mountains would be visible outside. The inside is decorated to simulate spring and the audience for the show sat in a spring setting and looked out at the snow. The show has Valerie Harper and Olivia Newton-John as Denver's special guest stars, and during the show, he will sing many of the songs from his Christmas album.

Roxy (Continued from page 13)

tial" on their first performances; adding two back-up singers to the group (Jackie Sullivan and Doreen Chanter) and visually enhancing their show with the addition of lighting and slide techniques. For the most part, it worked. Unfortunately, the addition of the singers seemed to distract from what is usually an intoxicating performance. The lighting, while definitely a step forward, lacks definition and imagination — especially in view of the group's artistic roots.

Also different from recent appearances were splendidorous Jobson, Manzanera and Mackay solo portions. "For Your Pleasure" segued into one of Jobson's flamboyant violin solos which in turn gave way to the title track from

Manzanera's "Diamond Head" album. The Davy Crockett-coifed Mackay picked up on the momentum of the guitarist's instrumental theme as he duck-walked across the stage in true Roxy & roll fashion with his own honking "Wild Weekend." By the time Ferry reappeared onstage, the audience was revved and ready for the irresistible surge of "A Real Good Time" followed by Ferry steering them into his own solo spot, "The In Crowd."

The basic concepts upon which Roxy is founded surfaced during one of the most exciting climaxes to a rock and roll concert as the group hurdled through "Virginia Plain," an abridged "Remake Remodel," and a medley of "Do the Strand" and "Editions of You."

Ferry again took the spotlight for a dazzling encore of "A Hard Rain's Gonna Fall," complete with a veritable hard rain falling.

Rehearsed to the point of being sharp and precise without sounding habitual about their material Roxy infuse their personalities and tastes into their music while presenting a collective front which is all their own.

**Roberta Skopp
& Barry Taylor**

Pirate Sentenced

■ CENTERVILLE, MD. — Leo George Schultz, 28, was sentenced to a two-year suspended prison term and placed on probation for the duration of his sentence after pleading guilty in Maryland District Court here to violating the state's anti-piracy statute.

The charges against Schultz rose from the discovery by Maryland State Police of several hundred tape masters, a large quantity of labels, several thousand empty tape cartridges and other equipment used in the manufacture of 8-track tapes at a storefront location on Highway 50 in Steventown, Md. He was charged with knowingly and unlawfully transferring sounds without the consent of the owner of the master recordings, possession of the unlawful tapes for the purpose of sale, and possession of sound recordings that did not contain the name and address of the transferer of the sounds on the outside of the package, all violations of the Maryland anti-piracy statute.

Breaking 'em Up at 4 a.m.



Neil Sedaka, celebrating his two gold records and SRO engagement as Los Angeles' Troubadour, was welcomed to the west coast last week by a gala soiree at friend Allan Carr's hilltop home. More than 400 music, movie and modeling people attended the event that was highlighted by Sedaka singing his hit tunes at 4 a.m. with Howie Greenfield (his co-writer), Leslie Uggams, Dionne Warwick and Joanie Sommers acting as the chorus. With Sedaka, from left: Frank H. Lieberman, Joanie Sommers, Wes Farrell, Leslie Uggams, Marc Sedaka. Sitting next to Neil is Howie Greenfield; Hugh O'Brien, Hugh Hefner, Leba Sedaka and Neil.

The Coast (Continued from page 8)

record burning which thus far claims to've destroyed some \$2200 worth of vile vinyl by such indecent performers as **Elton John**, **Captain & Tennille** and the **Bay City Rollers**. Rev. Charles Boykin was moved to righteous frenzy when he read a statistic that showed "of 1000 girls who became pregnant out of wedlock, 984 committed fornication while rock music was being played." Typically, he couldn't remember just where he read that astounding "fact" (could it've been in "True Confessions," Charlie?) . . . Based on **Fleetwood Mac's** amazing popularity explosion (a hit single in "Over My Head" that just keeps on growing, and two albums set to go gold at any minute) perhaps a reassessment of their support billing with **Dave Mason** at the Forum on December 19th would be in order.

WHO ELSE BUT: That **Keith Moon** was busted in Scotland during **The Who's** European tour (for winning two out of three falls with an airline computer) and wound up in a Scottish jail cell looks like just another chapter in the Moon Book Of Disasters, but the story don't end there. Moon, it turns out, so dazzled his jailors that they wound up giving him better treatment than The Who probably got at their deluxe hotel. Doobles, his personal butler, was given complete access to the prisoner and, in short order, had supplied Moon with his favorite velvet smoking jacket and slippers, Havana cigars and a full lobster and Dom Perignon champagne dinner. To take this ludicrous situation to the very limit of tastelessness, Moon consumed his feast on a special table covered with an elegant white tablecloth in full view of the other prisoners, who had to sit there and suffer through the usual prison sloop. And, from what we hear, Moon didn't even offer to share his repast with any of his brotherhood-of-the-slams pals. How rude!

Capitol To Release 'King' Sountrack

■ HOLLYWOOD, CAL. — The original soundtrack recording from the motion picture "The Man Who Would Be King" will be released this month by Capitol Records, it was announced by Don Zimmermann, CRI senior marketing vice president. The film, which stars Sean Connery, Michael Caine and Christopher Plummer, will open its first run engagements in December.

Maurice Jarre

The soundtrack was written by Maurice Jarre, known for his "Lawrence of Arabia" and "Dr. Zhivago" musical scores. Produced by Carl Prager at Anvil Studios in Denham, England, using the National Philharmonic Orchestra, the soundtrack contains a blend of Indian instruments used with full orchestration.

Timmy Honored By Alma Mater



TK recording artist Timmy Thomas was recently honored by Lane College, his Alma Mater, with a weekend of special events including a concert by Thomas and an honorary luncheon. Pictured with Timmy and his Lane College awards and citations is TK's public relations director Janet Oseroff.

Mason, Frampton Restore Faith In Rock

■ NEW YORK—Some of rock's greatest moments have taken place at Madison Sq. Garden; Cream's farewell performance, Mick Jagger's 30th birthday celebration, the Bangla Desh concert, a week of The Who, Janis Joplin joining Tina Turner singing "A Land Of 1,000 Dances," and Little Richard's flat refusal to take the stage before Grand Funk Railroad, claiming that, "the King takes second billing to no one." Some groups have also suffered the slowest of deaths there; Sly Stone had at least one of those nights, Eric Burden and War gave a concert and practically nobody came and Jimi Hendrix once surrendered the stage after an uneasy five minutes at a Peace Concert.

Sine Qua Non For Stardom

Still, no group has ever really made it without doing at least one show there. Headlining a concert at Madison Sq. Garden means prestige and respect, which is exactly what Peter Frampton and Dave Mason earned recently (21) when they came close to filling the hall with a unique co-starring bill.

For both Mason and Frampton, the Garden date seemed to be the fruition of years spent on the road playing for what has developed into a large fanatical following. For some reason, this has never translated into record sales and Mason and Frampton remain two of the most popular "underrateds." It was their night to shine at the Garden though, and both captivated and conquered the audience with personality and musical styles that are similar yet unique.

Frampton's (A&M) first visit to the Garden since his departure from Humble Pie showed a confident, mature musician whose instrumental prowess is about as technically accomplished as one can get. His playing is fluent, consistent and rarely repetitious while his persona adds the electric pulse with a trio of John Siomos on drums; Stanley Sheldon, bass; and Bob Mayo, keyboards forming an interlocking network of sound behind him.

Rich, Full Sound

The group has a rich full sound while pumping out rockers like "Something's Happening" or "Nowhere's Too Far (For My Baby)," yet he is also in complete control evoking a moodier atmosphere around some of his slower songs like "Lines On My Face." The acoustic segment, while short, is not lacking. "Baby I Love Your Way" and "All I Want To Be (Is By Your Side)" are a couple of Frampton's most absorbing compositions.

The repertoire has changed very little over the past year. The material, perhaps played sharper by the group and sung with greater passion by Frampton is a statement from a consummate musician whose forthcoming live album will hopefully convey the regenerative aspects of his performance.

Dave Mason, who had the stage lined with palms and draped by a balmy island setting to remind you that his latest Columbia lp is titled "Split Coconut," also put on a dazzling musical display. His group of Gerald Johnson on bass; Jim Krueger on guitar; Rick Jaeger, drums; and Jay Wynders on keyboards works awesomely as a well-oiled machine that seems incapable of producing a bad note. Like Frampton's band, there is total synchronization among the players with each man's style complementing the other and in turn, the leader. Unlike Frampton though, Mason appears to be totally oblivious to the audience as he closes his eyes, cocks his head back and proceeds to weave a tapestry of sound from his Firebird guitar. His arrogant, albeit inspired and elegantly economic touch transformed improvisations during songs like "Look At Me, Look At You," and "All Along

the Watchtower" into memorable listening experiences.

Mason's last few albums have been somewhat inconsistent while he has continued to produce a considerable amount of great material. Songs like "Every Woman," "Just A Song," and "Show Me Some Affection" benefit greatly by their live performance. Each a tasteful synthesis of harmony and melody, they are further instilled with guts and ebullience provided by his band and especially the demonic left handed bass work of Johnson.

Sliding into "Only You Know and I Know," a re-vamped "Feelin' Alright" and the encore of "Bring It On Home To Me," Mason conveyed a rare sincerity and craftsmanship to his presentation that was enough to restore one's faith in rock music.

Barry Taylor

CLUB REVIEW

Lucy Simon: A Promising Return

■ NEW YORK—After a five year absence, Lucy Simon (RCA) made her return to the New York performing scene last week (28) with an entertaining set at Paul Colby's The Other End.

McManus & Shakow Bow Prod. Firm

■ NEW YORK — Kevin T. McManus and Alexander Shakow have announced the formation of McManus - Shakow Productions, an indie disc production firm.

Headquartered in New York and Spartanburg, South Carolina, their initial singles disc entries are Cider Dream Band, Filipino country-rock artist Raul Aranas, 13 year old Harlan Bebell, country artist Keith Franklin and songstress Linda Bruce, all being produced by McManus-Shakow in Nashville.

A Boy for Bleiweiss

■ NEW YORK — Rick Bleiweiss, national promotion manager for PIP Records, a division of Pickwick International, and his wife Helene are the happy parents of a son, Benjamin, who weighs in at 7 pounds, 4 1/2 ounces. Bleiweiss is also co-producer of the Gary Toms Empire.

Cementing Stardom



While United Artists Dr. John was appearing at Atlanta's Electric Ballroom, he visited Atlanta's Peaches Records and put his footprints into cement in front of the store. Shown smiling for the camera as Dr. John surveys his prints are (from left) Cat Simon, WQXI-FM; J. J. Jackson WQXI-AM; UA's Bob Wilder; Dr. John; and UA's John Parker. The good doctor's currently represented by his debut UA album "Hollywood Be Thy Name."

The last time she played that room it was called The Bitter End and Lucy was one half of the Simon Sisters, the other half being Carly Simon. Ms. Simon made several humorous references to this fact during the course of the evening and one of the strong points of her performance was the banter she used to lead into her songs.

Lucy's singing voice can sound like Carly's gruff, sexy stylings, as it did on her self-penned "Silence Is Salvation." However, Ms. Simon's vocals are usually more in the Judy Collins sweet-toned range of folk singing, as in her versions of her own "Sally Go 'Round The Sun," "From Time To Time To Time" and "My Father Died." The last song is definitely very sentimental, but Ms. Simon's reading avoids being maudlin. She also delivered interesting renditions of Peter Allen's "Harbour" and the old Everly Brothers hit, "Dream." All these songs are featured on her first album, "Lucy Simon." She also performed a strong country flavored ditty about the dangers of being over-poetic that does not appear on the album. The freshness and originality of that tune indicates that Lucy Simon is capable of bigger things in the future.

Closing the show was Michael Federal, who offered an original set of southern-styled country rock songs. Federal is a good writer, who, despite his perceptive insights into a variety of topics, needs work in developing his stage act.

Howard Newman

COUNTRY RADIO

By CHARLIE DOUGLAS

■ WJVA (South Bend, Indiana) brings **Dolly Parton, Narvel Felts** and **Johnny Paycheck** into the civic auditorium for two shows on the 5th of December. **Denny Little** has sports on the station mornings and afternoons for "Michiana." Clever word coinage . . . Heaps of activity at KBUL (Wichita). **Alan McKay** upped to corporate engineer of the parent company, **Bob Backman** moved off air and up to sales manager, **Gary Hightower** moves in to do a duo morning show with **Jody Carter**, **Steve Bauer** moves from part-time to full-time afternoon drive; so the line-up is Gary and Jody, **Orlin Friesen**, **Mike Hoyer** and Steve Bauer.

Tom Miller, PD at WCAW (Charleston, W. Va.), happy about the increase from 10kw to 50kw. The increase is expected within the next six weeks or so and will afford the station coverage into Lexington, Ky., Cincinnati, Ohio, south to Bristol, and nearly all of West Virginia. TV promo for the increase will be by **Roy Clark**, **Buck Owens** and **Porter Wagoner**—and if you'd like to call Tom Miller at (304) 925-4986, he'd be delighted to have a taped promo from you. Prior to PDing at WCAW, Miller was the AM man at WWVA in Wheeling.

Citizens Band radio sets are currently selling at the rate of 50,000 per month, and are naturally cutting into auto listenership. Since our program might be highly effected by such in-roads, particularly since truckers started the rage, we have been running a survey by direct contact with listeners. Our findings are encouraging: 91 percent of the respondents (1583 sample from 44 states) indicate that CB cuts heavily into AM listening for the first 75 to 90 days of ownership, and then there begins a gradual move back to AM listening, in most instances, even heavier listening than prior to CB ownership. CB Today newspaper indicates, in an editorial, that there are 250,000,000 licensed CB operators and they follow that with a comment by FCC Commissioner **Robert E. Lee** who says he understands that there are not more than 30 percent of the CB radios that are licensed. If these figures are even partially correct, then there are 833,000,000 CB sets in use. 833,000,000 ??? That figures to be about four sets for every man, woman and child in the country. Commisisoner Lee says that license applications have come in at the rate of up to 100,000 per week. Whatever figure you choose to use, CB radio has, is and will continue to cut into AM in-car listening and will further confuse the attempts at measurement of in-car listening. Commisisoner Lee is advocating non-licensing for CB owners simply because the FCC cannot cope with the problems caused by massive ownership and usage, and likens the problem to that experienced some years ago with electronic garage door openers—the doors used to fly open everytime an airplane flew over. The problem there was finally solved at the manufacturers level. I don't really understand his correlation, but it must be there somewhere.

If you do an interview-type show, or if you're just looking for some interesting on-air conversation, **Shelby Singleton** is one you should get in touch with; phone: (615) 385-1960. He's articulate, colorful and quite candid . . . WPOC (Baltimore) adds a bluegrass block from 9-midnight on Sundays . . . **Mike Montgomery** now all-nighting at KTWO (Casper, Wyo.).

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

AM Action *(Continued from page 22)*

CROSSOVER

Donna Summer (Oasis). Hot on the heels of the huge success of her current lp — a smash both pop and r&b — comes this single which in the past few weeks has exploded r&b. Now it does the same in the top 40 category with the adds of KTLK and KILT this week. Also a pick on 99X, where it moves 17-9.

NEW ACTION

Wing & A Prayer Fife & Drum Corps (Wing & A Prayer) "Baby Face." Breaking into major airplay this week off disco sales along the eastern seaboard, primarily Boston, Philly, New York and Miami. Added to WFIL and WRKO along with WIBG, KYA, WAYS (night) and assorted secondaries. Watch this one explode.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A DAMN GOOD COUNTRY SONG Jerry Kennedy (Combine, BMI)	89	MY BABY'S GONE Walter Haynes (Central, BMI)	85
ALL OVER ME Billy Sherrill (Ben Peters and Charsy, BMI)	23	OH LONESOME ME Jim Messina (Acuff-Rose, BMI)	95
AMAZING GRACE USED TO BE HER FAVORITE SONG Barry Burton (Fourth Floor, ASCAP)	52	OUR MARRIAGE WAS A FAILURE Roy Dea (Hall-Clement, BMI)	33
ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING Jack Clement & Waylon Jennings (Baron, BMI)	42	OVERNIGHT SENSATION Eddie Kilroy (Hall-Clement, BMI)	35
BLACKBIRD Chip Taylor (Blackwood/ Back Road, BMI)	75	PARADISE Glenn Sutton (Cotillion/ Sour Grapes, BMI)	55
BILLY GET ME A WOMAN Norro Wilson (Al Gallico/Algee, BMI)	99	PLEDGING MY LOVE Jim Vienneau (Lion/ Wemar, BMI)	36
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	94	PIECES OF MY LIFE Prod. not listed (Danor, BMI)	28
BUMP BOUNCE BOOGIE Tommy Allsup (Asleep at the Wheel/Black Coffee, BMI)	93	QUEEN OF TEMPTATION Jim Foglesong (Sawgrass, BMI)	91
COLORADA COUNTRY MORNING Chet Atkins (Mandina/Glenwood, BMI)	88	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI)	54
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	17	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP)	47
COUNTRY BOY Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	11	ROLL YOU LIKE A WHEEL Eddie Kilroy (Acclaim, BMI)	32
COWBOYS AND DADDYS Bill Rice & Bobby Bare (Wilber/Martin Cooper, ASCAP)	29	SAY I DO Larry Gordon (Dayspring, BMI)	44
DANCE HER BY ME (ONE MORE TIME) Jerry Kennedy (LeBill, BMI)	49	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	2
DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Jerry Crutchfield (Onhisown, BMI)	76	SHADOWS OF MY MIND Bob Ferguson (Hermitage, BMI)	74
EASY AS PIE Ron Chaney (Chappell & Co., ASCAP)	3	SHE DESERVES MY VERY BEST Charlie Rich & Sy Rosenberg (Shelmer-Poe/ Unichappell, BMI)	39
FIRE AND RAIN Felton Jarvis (Blackwood/ Country Road, BMI)	41	SHE'S JUST AN OLD LOVE TURNED MEMORY Glen Keener (Chess, ASCAP)	70
FLAT NATURAL BORN GOOD TIMIN' MAN Roy Dea (Forrest Hills, BMI)	20	SHE EVEN WOKE ME UP TO SAY GOODBYE Chips Moman (Acuff-Rose, BMI)	48
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	81	SILVER WINGS AND GOLDEN RINGS Larry Butler (Almo/Peso, ASCAP)	26
FROM WOMAN TO WOMAN Ricci Mareno (Ricci Mareno, SESAC)	15	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	9
GEORGIA RAIN Joe Johnson (Four Tay, BMI)	69	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Johnny Morris (Al Cartee/ Ensign, BMI)	62
GREENER THAN THE GRASS Billy Sherrill (Window, BMI)	27	SOMEBODY LOVES YOU Allen Reynolds Jack, BMI)	60
HUCKLEBERRY PIE Jim Malloy (DebDave, BMI)	98	SOMETHING BETTER TO DO John Farrar (ATV, BMI)	67
I DON'T THINK I'LL EVER (GET OVER YOU) Wesley Rose (Acuff-Rose, BMI)	90	SOMETIMES I TALK IN MY SLEEP A.V. Mittelstadt (Milene, ASCAP)	30
IF I CAN MAKE IT (THROUGH THE MORNIN') Tony Douglas (Cochise, BMI)	96	SOMETIMES Owen Bradley (Stallion, BMI)	43
I LIKE BEER Jerry Kennedy (Hallnote, BMI)	24	STONED AT THE JUKEBOX Dick Glasser (Bocephus, BMI)	34
I STILL BELIEVE IN FAIRY TALES Billy Sherrill (Tree, BMI)	65	SUGAR SUGAR Tommy Hill (Don Kirshner, BMI)	82
I'LL BE YOUR SAN ANTOINE ROSE Roy Dea (Sunbury, ASCAP)	45	SUNDAY SUNRISE Tom Catalano (Screen Gems-Columbia/Sweet Glory, BMI)	58
I'LL TAKE IT Mary Reeves & Bud Logan (Screen Gems-Columbia, BMI)	66	TEXAS 1947 Charlie Bragg (Sunbury, ASCAP)	40
I'M A FOOL TO CARE Huey P. Meaux (Peer Intl., BMI)	71	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI)	6
I'M SORRY Milt Okun (Cherry Lane, ASCAP)	64	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY Shelby S. Singleton, Jr. (Brandywine, ASCAP)	57
I'M SORRY CHARLIE Twitty Bird Prod. (Twitty Bird, BMI)	84	THE HAPPINESS OF HAVING YOU Jerry Bradley (Contention, SESAC)	63
IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN Fuzzy Owen (Shade Tree, BMI)	12	THE MAN ON PAGE 602 D. Corey & B. Fischer (Georgene, BMI)	25
IT'S SO NICE TO BE WITH YOU Earl Richards (Interior, BMI)	86	THE SONG WE FELL IN LOVE TO Ray Baker (Acuff-Rose/Milene, ASCAP)	100
IT'S THE BIBLE AGAINST THE BOTTLE Nelson Larkin & Dick Heard (A-Gee-Jay & Blue Moon, ASCAP)	79	THE WOMAN ON MY MIND Norro Wilson (Algee & Al Gallico, BMI)	37
JADED LOVER Michael Brovsky (Toad Hall, BMI)	80	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Owen Bradley (Blue Moon, ASCAP)	50
JASON'S FARM Walter Haynes (Pick-a-Hit, BMI)	13	TODAY I STARTED LOVING YOU AGAIN Jim Malloy (Bluebook, BMI)	31
JUST IN CASE Tom Collins & Jack D. Johnson (Pi-Gem, BMI)	10	UNCLE HIRAM AND THE HOMEMADE BEER Larry Butler (Tree, BMI)	92
LAST OF THE OUTLAWS Eddie Kilroy (Tree, BMI)	61	WARM SIDE OF YOU Steve Stone (Hartline, BMI)	7
LET IT SHINE John Farrar (Window, BMI)	56	WE USED TO Porter Wagoner (Owepar, BMI)	5
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) Jim Vienneau (Sawgrass, BMI)	22	WESTERN MAN Norro Wilson (Al Gallico, BMI)	14
LOVESICK BLUES Bob Montgomery (Mills, ASCAP)	87	WHATEVER I SAY Stan Silver (Prima Donna, BMI)	78
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	51	WHAT'S HAPPENED TO BLUE EYES Ken Mansfield (Baron, BMI)	97
LOVE LIFTED ME Larry Butler (John T. Benson, ASCAP)	73	WHEN THE TINGLE BECOMES A CHILL Owen Bradley (Wilderness, BMI)	16
LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI)	1	WHERE LOVE BEGINS Russ Reeder & Bob Webster (Blue Echo, ASCAP)	4
LOVE WAS Pete Drake (Beechwood/ Window, BMI)	53	WHO WANTS A SLIGHTLY USED WOMAN Audie Ashworth (Boyce & Powers/ Adventure, ASCAP)	77
LUST AFFAIR Dick Heard (Blue Moon, ASCAP)	19	WILL YOU LOVE ME TOMORROW Billy Sherrill (Screen Gems-Columbia, BMI)	59
LYIN' EYES Bill Szymczyk (Benchmark/ Kicking Bear, ASCAP)	8	WOMAN, WOMAN Dick Glaser (Ensign, BMI)	46
MAKIN' LOVE Walter Haynes (Tree, BMI)	68	YOU AND ME Bill Rice (Danor, BMI)	83
MAMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Chuck Haines & Patsy Bruce (Tree/Sugarplum, BMI)	38	YOU RING MY BELL Ray Griff & Lee Hazen (Blue Echo, ASCAP)	21
ME AND OLD C.B. E. Jimmy Key & Jack J. Key (Newkeys, BMI)	18	YOU'LL NEVER KNOW Chet Atkins (Brigman, Vocco & Conn, ASCAP)	72

'Dolly' TVer Planned by Show Biz

■ NASHVILLE — "Dolly," a new music-variety half-hour starring Dolly Parton, will be produced by Show Biz, Inc. for the start of the 1976 television season next September.

Opryland

In making the announcement about "Dolly," Bill Graham, president of Show Biz, Inc., said that the prime access program series will be shot at Opryland and in other locations in and around Nashville. Set design is by Rene Lagler who is responsible for the look of "Dinah!" and "Tony Orlando and Dawn" on CBS-TV.

Reg Dunlap, Show Biz executive vice president and line producer for "Dolly," said plans call for location shooting in such Nashville areas as the night spots in Printers Alley, the recording studios on Music Row, on campus at Vanderbilt and other Nashville colleges.

Pilot

A pilot on "Dolly," will be shot in Nashville during the period January 12-17. This show will be

Expansion Plans Set by Triune

■ NASHVILLE — Elwyn Raymer, vice president and general manager of Triune Music, Incorporated, has announced a new expansion program for the Nashville-based firm, headed by composer Buryl Red.

The new program is a result of the year-old firm's growth in both the field of school music and church music, and will include the exclusive distribution of all music and recordings on the Triune Music, Trigon Music, and Triangle Record labels.

The expansion, which will include the shipping of merchandise from Nashville, will offer a more centrally located shipping point, thus reducing ordering time to customers.

screened by Show Biz at the National Association of Television Programmers in San Francisco in February. Gary Jones, Show Biz vice president for station sales, and Neika Brewer, executive vice president, estimate that the program will be seen on approximately 150 stations during the 1976 season.

Sovine Re-Signs With Starday

■ NASHVILLE — Officials of Gusto Records have announced the signing of Red Sovine to its Starday label. Sovine had recorded on the Starday label in previous years. His new release for Starday is the re-release of "Phantom 309." The release of "Phantom 309" as his first release since re-signing with the label came as the response received from several major radio station markets.

Previous Hits

Some of the previous hits of Red Sovine on the Starday label include "Little Rosa," "Giddyup Go," "I Know You're Married," "Class of 49" and "Dream House For Sale." The signing of Sovine to Starday once again teams him with producer Tommy Hill, who produced many of his hits previously at Starday.

Pierce Helps Launch Truck Stops of Amer.

■ NASHVILLE — Country music artist Web Pierce helped launch the grand opening of Truck Stops of America in Knoxville, Tenn. recently. Disc jockies Charlie Douglas of WWL in New Orleans and Buddy Ray of WWVA in Wheeling, were on remote there broadcasting live on their stations.

Pierce, accompanied by his record producer, Shelby Singleton, and artist James O'Gwynn, talked on the air on both stations.

Columbia Re-Signs Marty Robbins

■ NEW YORK—Irwin Segelstein, president, CBC Records, has announced that recording artist Marty Robbins has re-signed with Columbia.

Robbins first joined Columbia in 1957, and over the next decade was influential in bringing country music to the attention of the general public through such hits as "A White Sport Coat," "El Paso" and "My Woman, My Woman, My Wife."

Greatest Hits

The latest addition to the Columbia Records Marty Robbins catalogue, which includes three volumes of "Greatest Hits" packages, is a budget-priced collection, "No Signs of Loneliness Here," which consists of Robbins singles never before available on lp and popular tracks from deleted albums. He will soon record an album of all-new material in Nashville under the production of Sherrill. Robbins' most recent of years of domestic and international honors was being named "Entertainer of the Year" at the sixth annual British Country Music awards in London.

Smith Named VP By Top Billing

■ NASHVILLE — Tandy C. Rice, Jr., president and chief executive officer of Top Billing, Inc., has announced the appointment of Andrea Smith to the office of vice president.



Andrea Smith

Ms. Smith, a member of the staff of Top Billing since 1966, came to the agency from her association with Noble-Dury Advertising, Inc. as a media buyer. In the nine year association with Top Billing, Ms. Smith has advanced through the ranks to that of a full-time sales agent. She is a member of the Country Music Association and the Nashville Association of Talent Directors.

NASHVILLE REPORT

By RED O'DONNELL



■ All American country song of 1975 football season: "Blind Man in the Bleachers." A tear jerker written by Sterling Whipple; recorded for MCA by Kenny Starr and produced by Snuffy Miller . . . Just call him Prof. Russ Sanjek! The affable vice president in charge of public relations for BMI will teach the history of commercial music and its relation to the industry at Nashville's Belmont College during the spring semester. He'll conduct a series of 24 two-hour lectures beginning in January—while in Nashville on business trips from Gotham City.

Donny and Marie Osmond go for the oldies & goodies. "Deep Purple" is their latest single, co-written in 1939 by Mitchell Parish and Peter DeRose. The Osmonds will sing it on Bob Hope's NBC-TV Christmas special next Sunday night . . . CBS-TV will decide on or before Dec. 15 if "The Country Music Hit Parade" is added to its program-

(Continued on page 52)

COUNTRY PICKS OF THE WEEK

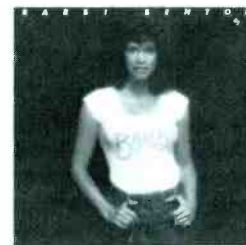
SINGLE

BARBRA MANDRELL, "STANDING ROOM ONLY" (Sunbury, ASCAP). Barbra has a super-smash with this, her first release on ABC/Dot produced by Tom Collins. Barbara sings to her man—in no uncertain terms—to straighten up his act and that she ain't sharing her table with a man who don't say grace. Very, very strong number that will have instant response. ABC/Dot DOA-17601.

SLEEPER

MOE BANDY, "HANK WILLIAMS, YOU WROTE MY LIFE" (Acuff-Rose, BMI). Hank Williams is still alive in country music—at least his influence is greater than any living man. And anyone, whether in country or not, can be touched by one of Hank's songs—especially when they're down. This number, penned by Paul Craft, will be a classic. Columbia 3-10265.

ALBUM **"BARBI BENTON."** Barbi has come a long way in a short time, under the production wing of Eddie Kilroy, to turn out this album of high quality songs that she belts out. Highlighted by her hit, "Brass Buckles," the album also contains a super cut of "Deadeye" as well as "The Reverend Bob," "I've Got The Music In Me" and "Smile." Playboy PB 406.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Moe Bandy is newly signed to Columbia Records, and his first release, "Hank Williams, You Wrote My Life," will immediately prove his value to the label! It's a natural play item that will quickly light phones.

With C. B. going strong for C. W. McCall and Dave Dudley, hitting the airwaves now is a master picked up by Mercury Records. Called "The White Knight" by Cledus Maggard and the Citizens Band, it started at WESC in Greenville, South Carolina, and is drawing requests at WMC, WENO, WPLO and WGBG.

LaWanda Lindsey is getting good reaction to "A Matter of Pride" at WINN, KITS, WENO and WMNI.

LP Leanings: Ron Tatar at WWOK is playing Michael Murphey's "Mansion on the Hill" as a single due to heavy response; Carson Schreiber at KLAC is leaning heavily on George Jones' "Have You Seen My Chicken."

The old Red Sovine classic, "Phantom 309," has been brought back by Starday and immediate response is overwhelming at WMAQ, KLAC and WWOK.

The Zoot Fenster hit has now been answered by (who else?) Cynthia Spinster! "I Want The Man on Page 602" is off and running at WUNI and WJQS.

Eddy Raven will sweep the charts with "Free To Be." Early interest at WHOO, KCKC, WHK, KCKN, WBAM, KD JW and WENO.

The award for longest title goes to LeRoy Van Dyke for "Who's Gonna Run The Truck Stop in Tuba City When I'm Gone"! Good play at KCKN, WIRE and KBUL.

George Baker Selection sold three million copies of "Paloma Blanca" (White Dove) in Europe, Australia and South Africa; now it's released in the States and already blasting up charts at WINN and WUNI!

SURE SHOTS

John Denver — "Fly Away"
Tanya Tucker — "Don't Think I Can Stand Another You"
Joe Stampley — "She's Helpin' Me Get Over Lovin' You"

LEFT FIELDERS

Jack & Misty — "I'm High On You"
LaWanda Lindsey — "A Matter of Pride"
Sarah Johns — "Feelings"

AREA ACTION

Welton Lane — "Making Me Look Good" (WBAM)
Sylvia Tyson — "Asleep On My Shoulder" (KCKN)
Gary Smith — "Unhappy Ending" (KENR)
Bill Robinson — "Ringo's Curse" (WIRE)

HOTLINE CHECKLIST

KAYO, Seattle	KLAK, Denver	WINN, Louisville
KBOX, Dallas	KRMD, Shreveport	WIRE, Indianapolis
KBUL, Wichita	KSOP, Salt Lake City	WITL, Lansing
KCKC, San Bernardino	KTTS, Springfield	WJJD, Chicago
KCKN, Kansas City	WAME, Charlotte	WJQS, Jackson
KDJW, Amarillo	WBAM, Montgomery	WMC, Memphis
KENR, Houston	WEET, Richmond	WMNI, Columbus
KGFX, Pierre	WENO, Nashville	WPLO, Atlanta
KIKK, Houston	WGBG, Greensboro	WSLR, Akron
KJJJ, Phoenix	WHK, Cleveland	WUNI, Mobile
KKYK, San Antonio	WHOO, Orlando	WWOK, Miami
KLAC, Los Angeles		

NATD Elects New Officers

■ NASHVILLE — The Nashville Association of Talent Directors at its last meeting restructured the organization and elected officers for 1976.

The five officers elected are: Dolores Smiley, Top Billing, Inc., president; John McMeen, Lavender-Blake Agency, vice president; Don Kierns of Chardon, Inc., secretary; Tandy Rice, Top Billing, Inc., treasurer; and, Shorty Lavender, Lavender-Blake, parliamentarian.

By way of restructuring it was resolved that a one agency—one vote would be the proper procedure for acting upon the business of NATD. To provide for one vote per agency member, a board of directors will be appointed, and this board will be made up of one person each from every member-agency; and, that it will take a two-thirds presence to make up a quorum for any business to be transacted by the NATD board of directors.

NATD presently numbers 20 Nashville-based talent agencies, encompassing more than 100 members.

Although the actual vote on any matter will be made by one representative per agency, the NATD meetings are open to all representatives of each agency-member for discussion of all issues which will come before the board.

The officers and board will be seated at NATD's first meeting of 1976, on January 6; subsequent meetings will be held on the first Tuesday in each month. The final meeting of 1975 will be on Tuesday evening, December 9, at which time director appointments will be made.

By restructuring the governing body to officers and a board of directors, NATD has initiated the first step in a series of major projections for development of the organization both in its own goals, and for its proper representation in the community.

Columbia Inks Moffatt



Billy Sherrill (right), vice president, a&r, CBS Records, Nashville, has announced the signing of Katy Moffatt to Columbia Records. Hailing from Denver, Katy's kick-off single for the label, produced by Sherrill, is entitled "I Can Almost See Houston From Here."

Nashville Report (Continued from page 51)

ming as a weekly series. Pilot film—hosted by Roy Clark and produced at Grand Ole Opry House—aired Friday, Nov. 28. Half-hour show beat its ABC opposition (USC vs. UCLA football game) but was whipped by NBC's "Winnie the Pooh" cartoon in the national Nielsen ratings.

The Statler Brothers sing "Whatever Happened to Randolph Scott?" when they appear on Dean Martin's NBC-TV special next Sunday . . . Still on the video trail, Jim Stafford is a panelist on "Hollywood Squares" game show week of Dec. 15-19 (NBC daytimer) . . . How do you like this billing? Brenda Lee and Jerry Lee Lewis co-headline New Year's Eve shows at Executive Inn, Evansville, Ind.

The natal date isn't until Dec. 21st, but already I'm dreaming of a White Christmas birthday greetings for Tex Fenster of Jamaica, N. Y. . . . Elvis Presley's health must be better. He's booked for a concert at Pontiac, Mich.'s "domed" stadium—an 80,000 seater—for Dec. 31 . . . The Wilburn Brothers—Teddy & Doyle—are singing together again. "Country Honey" is their latest single for MCA . . . Porter Wagoner's youngest daughter, Denise Wagoner, became the bride here of James E. Kelton. Dolly Parton sang a special arrangement of "I Will Always Love You" at the ceremony.

The driver of the Jim Ed Brown show bus is Jim Ed Brown. He's subbing at the wheel for regular operator John Brand, who is recovering from injuries suffered last month in a fall—from the bus!

Lines from c&w publisher Jim Pelton: "The folks at Mercury are so excited over the voice of Pittsburgh Steeler quarterback Terry Bradshaw. I hear that his producer (Jerry Kennedy) said: "Terry doesn't even need a good song to have a hit. He could sell a million copies of a recording of him calling signals in a huddle.'"

Birthdaying: Floyd Tillman, David Houston, Billy Edd Wheeler, Brenda Lee, Charlie Rich.

It's in the books—record books, that is: 48 years ago come Wednesday (10th) WSM's Saturday night evergreen became "The Grand Ole Opry." (Since its Nov. 28, 1925 debut on the air it had been known as "The WSM Barn Dance.") . . . Sound Shop studio president Craig

(Continued on page 53)

Country Christmas Sounds Abound

■ NASHVILLE — A number of Christmas releases have hit the market for country radio, with Jewel/Paula leading the other companies with nine single releases. In addition to singles, several new albums have been released this Christmas as well as the reissue of a number of catalogue Christmas items.

Singles have been released by Emylou Harris on Warner Brothers, "Light of The Stable;" Hank Snow on RCA, "Nestor, The Long Eared Christmas Donkey;" Grandpa Jones on Monument, "Christmas Roses;" Bobby Vinton on Epic, "Christmas Eve In My Home Town;" Liz Anderson on Hobby House, "Christopher The Christmas Seal;" The Country Cavaleers on Country Showcase America, "Everett The Evergreen;" Johnny Koonse on JIN, "Nosey" and "Old Fashioned Christmas;" The Boyd Children on Boyd, "Little Blue Evergreen;" Shawn Strasser on Antique, "Hey Mister Santa Claus;" Bobby Powell on Whit, "The Bells;" Beverly Colomb on Oviedo, "Red, White and Blue Christmas;" Joe Stampley on Paula, "Please Come Home For

Christmas;" Violinaires on Jewel, "White Christmas" and "Little Jesus Boy;" Lowell Fulson on Jewel, "Lonesome Christmas;" Rev. Oris Mays on Jewel, "Another Christmas Without My Son;" Ronnie Kole Trio on Paula, "Winter Wonderland" and "Silent Night;" Cheryl Poole on Paula, "How About Your Love For Christmas" and "It's Christmas Every Day of the Year;" Charles Brown on Jewel, "Christmas in Heaven" and "Just A Blessing;" Charles Brown on Jewel, "Please Come Home For Christmas" and "Merry Christmas Baby;" and Nat Stuckey on Paula, "Blue Christmas" and "How Can Christmas Be Merry." Another single, "Revelation," by Daniel on United Artists, is not a Christmas record per se but has a strong spiritual message.

Albums released this year include "Rocky Mountain Christmas" by John Denver on RCA and Connie Smith's "Joy To The World" on Columbia. Strong catalogue albums are represented on almost every label with "Christmas with Elvis" on RCA still a top seller.

Don Cusic

Nashville Report *(Continued from page 52)*

Deitschmann tapped as on-the-air announcer for Falls City Beer's 1976 advertising campaign . . . Dottie West signed with Top Billing, Inc. talent agency . . . Billie Jo Spears presented with "Silver Disc" award for sales in England of 250,000 copies of her "Blanket On the Ground" recording.

Magnum Gold Productions exec Walt Riddle gifted his country artist-songwriter George Riddle with an early Christmas gift—a customized van equipped with everything, including a kitchen sink! (What! No swimming pool?)

Johnny Cash will be saluted on NBC-TV's Dec. 19th Midnight Special, and serve as host of same network's "Highlights of Ringling Bros. and Barnum & Bailey Circus" special Feb. 18. The latter show will be taped Jan. 12-14 at the circus' winter headquarters in St. Pete, Fla.

The book that Tom T. Hall is taking four months away from personal appearances to promote is titled "How to Write A Song . . . And How You Can." It'll be published by Harper Row of New York. (Likely to go on sale sometime after Jan. 1, 1976.)

Last Christmas Mooney Lynn gifted wife Loretta with a pick-up truck. I hear that this year his Yuletide remembrance will be a plow???

Music Mill Signs Ryles



Music Mill Records has announced the signing of John Wesley Ryles. Formerly with Columbia, Ryles is known for his hit "Kay." He will be produced by Johnny Morris. His first single for the label is "Tell It Like It Is," which is being shipped immediately. Pictured from left are Morris; George Soule, vice president of Music Mill; Ryles (seated); and Al Cartee, president of Music Mills.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

T. G. SHEPPARD—Melodyland ME 6028
MOTEL AND MEMORIES (Offjack, BMI)

The T.G. trademark steel guitar lick opens the record and some powerful, potent lyrics follow. The cheatin' side of town is the hit side of this record!

RONNIE RENO—MCA Tally MCA-40494
THERE'S BEEN A LOT OF TEARS TODAY (Shade Tree, BMI)

An easy-going feel on this record, penned by Ronnie, that's sure to grab attention and requests. Look for big things to happen here.

JACK BLANCHARD & MISTY MORGAN—Epic 8-50181
I'M HIGH ON YOU (Hall-Clement, A Div. of Vogue Music, BMI)

Jack and Misty are in the groove on this number as they sing about the best thing life has to offer—true love. It'll go high on the charts!

CHARLIE RICH—Epic 8-50182
SINCE I FELL FOR YOU (Warner Bros., ASCAP)

The Silver Fox has an old classic that he brings back in hit fashion. Mr. Producer has a lush setting that showcases Charlie's voice perfectly.

MAURY FINNEY—Soundwaves SW-4525
MAIDEN'S PRAYER (Hitkit, BMI)

One of the most beautiful songs ever written gets some super instrumental treatment here, aided by some Spanish background vocals. Plenty of requests for this!

SPANKY & OUR GANG—Epic 8-50170
I WON'T BRAND YOU (Youngun, BMI)

This record is going to surprise a lot of folks—it could easily be a smash. Written by Steven Runkle, it has a strong hook and super melody. Brand it a hit!

LARRY GATLIN—Monument ZS8 8680
BROKEN LADY (First Generation, BMI)

The super voice of Larry Gatlin is showcased in a self-penned number that's a story of a woman whose world has fallen. It'll break big!

TOMMY CASH—20th Century TC-2263
BROKEN BONES (Caseyem, BMI)

Tommy sings a song, taken from the picture "Death Riders," about a cowboy who likes everything about the rodeo except riding—and broken bones. Ride 'em, Tommy!

SHYLO—Columbia 3-10267
HEARTBEAT (Partner/Julep, BMI)

Beautiful, soft number about the sounds of love—a heartbeat. Sensitive love song will get airplay—and plenty of requests.

GRANT TURNER—Caprice CA-2019
MIRACLE OF LOVE (Sound View, SESAC)

The "voice of the Opry" and noted announcer, Grant Turner has a recitation about a cute love story. Will be incredibly popular during this season.

RONNIE PROPHET—RCA PB-50136
SHINE ON (Chappell, CAPAC)

Super entertainer Ronnie has a strong song with an infectious chorus. Shine on, Ronnie!

JAMIE KAYE—Allyson IRDA 157
HOLD ON TIGHT (Chappell, ASCAP)

Talented songstress has a bouncy number sure to garner attention. Hold on tight for a smooth sound!

LYNCY & LAWSON—Monument ZS8 8678-1
PRIDE AND DIGNITY (Sing Me/Backyard, ASCAP)

Smooth-voiced duo has strong possibilities with this number about a man trying to hold his head up with things coming down.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	DEC. 13	DEC. 6	WKS. ON CHART
1 2 LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ Mercury 73715			11
2 1 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585			9
3 4 EASY AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584			9
4 6 WHERE LOVE BEGINS GENE WATSON/Capitol 4143			10
5 5 WE USED TO DOLLY PARTON/RCA PB 10396			12
6 10 THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474			7
7 12 WARM SIDE OF YOU FREDDIE HART/Capitol 4152			9
8 8 LYIN' EYES EAGLES/Asylum 45279			10
9 9 SINCE I MET YOU BABY FREDDY FENDER/GRT 031			10
10 11 JUST IN CASE RONNIE MILSAP/RCA PB 10420			8
11 14 COUNTRY BOY GLEN CAMPBELL/Capitol 4155			7
12 3 IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD/Capitol 4141			11
13 16 JASON'S FARM CAL SMITH/MCA 40467			9
14 15 WESTERN MAN LaCOSTA/Capitol 4139			11
15 17 FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580			11
16 24 WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484			5
17 26 CONVOY C. W. McCALL/MGM 14839			4
18 22 ME AND OLD C. B. DAVE DUDLEY/United Artists XW722 Y			8
19 20 LUST AFFAIR MEL STREET/GRT 030			10
20 21 FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/ RCA PB 10351			10
21 13 YOU RING MY BELL RAY GRIFF/Capitol 4126			15
22 27 LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835			7
23 7 ALL OVER ME CHARLIE RICH/Epic 8 50142			13
24 18 I LIKE BEER TOM T. HALL/Mercury 73704			15
25 32 THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106			6
26 36 SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y			7
27 35 GREENER THAN THE GRASS TANYA TUCKER/Columbia 3 10236			6
28 28 PIECES OF THE SKY ELVIS PRESLEY/RCA PB 10401			9
29 31 COWBOYS AND DADDIES BOBBY BARE/RCA PB 10403			11
30 39 SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592			7
31 23 TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega MR 1236			15
32 29 ROLL YOU LIKE A WHEEL MICKEY GILLEY & BARBI BENTON/ Playboy 6045			9
33 30 OUR MARRIAGE WAS A FAILURE JOHNNY RUSSELL/ RCA PB 10403			11
34 45 STONED AT THE JUKEBOX HANK WILLIAMS, JR./MGM 14833			6
35 47 OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055			4
36 46 PLEDGING MY LOVE BILLY THUNDERCLOUD & THE CHIEFTONES/20th Century TC 2239			8
37 42 THE WOMAN ON MY MIND DAVID HOUSTON/Epic 8 50156			7
38 51 MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y			6
39 41 SHE DESERVES MY VERY BEST DAVID WILLS/Epic 8 50154			8
40 50 TEXAS 1947 JOHNNY CASH/Columbia 3 10237			5
41 48 FIRE AND RAIN WILLIE NELSON/RCA PB 10429			5
42 19 ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING WAYLON JENNINGS/RCA PB 10379			15
43 56 SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488			3
44 52 SAY I DO RAY PRICE/ABC Dot DOA 17588			5
45 55 I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423			4
46 53 WOMAN, WOMAN JIM GLASER/MGM 14834			6
47 25 ROCKY DICKEY LEE/RCA PB 10361			18
48 34 SHE EVEN WOKE ME UP TO SAY GOODBYE RONNIE MILSAP/Warner Bros. WBS 8127			13
49 57 DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716			8
50 76 THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492			2



51 33 LOVE IS A ROSE LINDA RONSTADT/Asylum 45271	15
52 66 AMAZING GRACE (USED TO BE HER FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142	3
53 60 LOVE WAS LINDA HARGROVE/Capitol 4153	4
54 63 QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	6
55 65 PARADISE LYNN ANDERSON/Columbia 3 10240	4
56 70 LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	2
57 64 THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY WEBB PIERCE/Plantation 131	5
58 61 SUNDAY SUNRISE ANNE MURRAY/Capitol 4142	8
59 59 WILL YOU LOVE ME TOMORROW JODY MILLER/ Epic 8 50158	6
60 73 SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y	3
61 68 LAST OF THE OUTLAWS CHUCK PRICE/Playboy 6052	4
62 78 SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598	2
63 79 THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455	2
64 38 I'M SORRY JOHN DENVER/RCA PB 10353	18
65 37 I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE/ Epic 8 50145	13
66 74 I'LL TAKE IT ROY HEAD/Shannon 838	5
67 44 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459	12
68 62 MAKIN' LOVE RONNIE SESSIONS/MCA 40462	10
69 69 GEORGIA RAIN JERRY WALLACE/MGM 14832	8
70 75 SHE'S JUST AN OLD LOVE TURNED MEMORY NICK NIXON/ Mercury 73726	3
71 71 I'M A FOOL TO CARE DONNY KING/Warner Bros. WBS 8145	5
72 72 YOU'LL NEVER KNOW JIM REEVES/RCA PB 10418	5
73 77 LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y	3
74 83 SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442	3
75 85 BLACKBIRD STONEY EDWARDS/Capitol 4188	2

CHARTMAKER OF THE WEEK

76 — DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER MCA 40497	1
77 81 WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/ Capitol 4169	4
78 40 WHATEVER I SAY DONNA FARGO/ABC Dot DOA 17579	10
79 82 IT'S THE BIBLE AGAINST THE BOTTLE EARL CONLEY/GRT G32	4
80 84 JADE LOVER JERRY JEFF WALKER/MCA 40487	3
81 — FLY AWAY JOHN DENVER/RCA 10517	1
82 80 SUGAR, SUGAR MIKE LUNSFORD/Starday GO 133	8
83 87 YOU AND ME SHARON VAUGHAN/ABC Dot DOA 17599	3
84 — I'M SORRY CHARLIE JONI LEE/MCA 40501	1
85 91 MY BABY'S GONE JEANNE PRUETT/MCA 40490	2
86 86 IT'S SO NICE TO BE WITH YOU BOBBY LEWIS/ Ace of Hearts 7503	4
87 90 LOVESICK BLUES SONNY CURTIS/Capitol 4158	4
88 88 COLORADO COUNTRY MORNING HANK SNOW/ RCA PB 10439	3
89 95 A DAMN GOOD COUNTRY SONG JERRY LEE LEWIS/ Mercury 73729	2
90 96 I DON'T THINK I'LL EVER (GET OVER YOU) DON GIBSON/ Hickory 361	2
91 — QUEEN OF TEMPTATION BRIAN COLLINS/ABC Dot DOA 17593	1
92 100 UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	2
93 — BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/ Capitol 4187	1
94 67 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	22
95 — OH LONESOME ME LOGGINS & MESSINA/Columbia 3 10222	1
96 — IF I CAN MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/20th Century TC 2257	1
97 49 WHAT HAPPENED TO BLUE EYES JESSI COLTER/Capitol 4087	17
98 — HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	1
99 43 BILLY GET ME A WOMAN JOE STAMPLEY/Epic 8 50147	14
100 58 THE SONG WE FELL IN LOVE TO CONNIE SMITH/ Columbia 3 10201	11





THE COUNTRY ALBUM CHART

DECEMBER 13, 1975

DEC. 13	DEC. 6		WKS. ON CHART
1	1	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	7
2	4	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	9
3	3	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	14
4	2	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	25
5	5	WINDSONG JOHN DENVER—RCA APL 1183	27
6	8	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	6
7	9	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	7
8	11	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	7
9	7	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	9
10	12	NIGHT THINGS RONNIE MILSAP—RCA APL 1 1223	5
11	6	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	17
12	13	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234	20
13	10	BEST OF STATLER BROTHERS—Mercury SRM 1 1037	20
14	16	ROCKY DICKEY LEE—RCA APL 1 1243	8
15	14	DOLLY DOLLY PARTON—RCA APL 1 1221	19
16	15	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116	15
17	18	THE FIRST TIME FREDDIE HART—Capitol 11449	8
18	17	TOM T. HALL'S GREATEST HITS, VOL. I—Mercury SRM 1 1044	10
19	19	NARVEL FELTS GREATEST HITS, VOL. I—ABC Dot DOSD 2036	10
20	20	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	13
21	23	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	10
22	26	BEST OF DOLLY PARTON—RCA APL 1 1117	19
23	28	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	6
24	22	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	9
25	21	A ROSE BY ANOTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	20
26	27	HERE COMES JOHNNY RUSSELL—RCA APL 1 1211	6
27	32	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	4
28	33	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	3
29	35	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	3
30	34	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	5
31	36	THE NIGHT ATLANTA BURNED ATKINS STRING CO.—RCA APL 1 1233	4
32	29	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	23
33	25	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	9
34	39	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	4

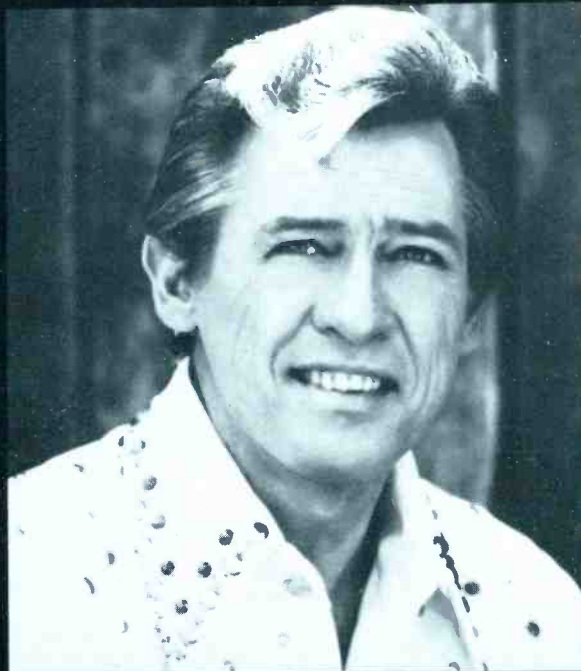
35	40	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—MEGA MLPS 612	35
36	37	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	6
37	24	M-M-EL MEL TILLIS—MGM M3G 5002	13
38	31	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	5
39	30	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	10
40	45	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	3
41	47	FREDDY WELLER'S GREATEST HITS—Columbia KC 33883	3
42	44	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO—Hi SHL 32093	6
43	43	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	4
44	50	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	2
45	51	RED HOT PICKER JERRY REED—RCA APL 1 1226	4
46	54	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	2
47	—	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL 1 1241	1
48	48	DON'T STOP LOVIN' ME DON GIBSON—Hickory H3G 4524	4
49	57	I'M A BELIEVER JEAN SHEPPARD—United Artists LA525 G	2
50	—	TOGETHER ANNE MURRAY—Capitol ST 11433	1
51	38	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	19
52	42	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029	14
53	41	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	35
54	62	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—Columbia KC 33894	2
55	—	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	1
56	46	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	23
57	49	MARGO SMITH—20th Century T 490	8
58	55	PIECES OF THE SKY EMMY LOU HARRIS—Reprise 2213	37
59	52	HOME LORETTA LYNN—MCA 2146	16
60	56	ROCK N' ROLL MOON BILLY SWAN—Monument PZ 33895	8
61	53	MEMORIES OF US GEORGE JONES—Epic KE 33547	10
62	58	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	25
63	61	SOME DAYS ARE DIAMONDS DICK FELLER—Asylum 7E 1044	7
64	63	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	31
65	59	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	18
66	64	ROY CLARK'S GREATEST HITS, VOL. I—ABC Dot DOSD 2030	5
67	60	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country and Blues LPN 6006	8
68	66	LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814	9
69	68	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	57
70	65	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	15
71	67	I'M JESSI COLTER—Capitol ST 11363	40
72	71	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	29
73	70	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	31
74	69	CALICO—United Artists LA454 G	10
75	72	LOVIN' AND LOSIN' BILLY WALKER—RCA APL 1 1160	10

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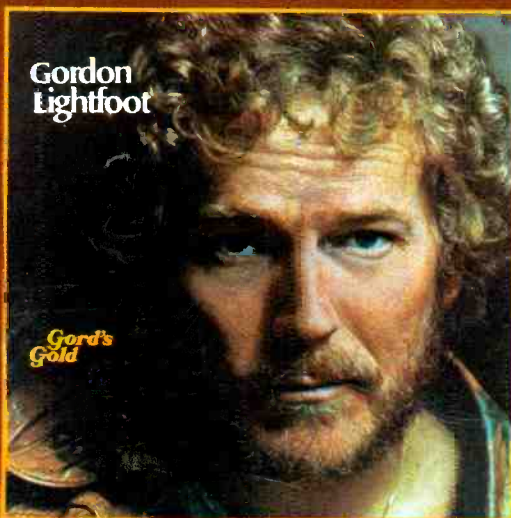
Gord's Gold

An outstanding album of best-known songs by Gordon Lightfoot.

What makes this album unique?

All of the very early compositions represented on Record #1 were re-recorded by the artist in July of 1975 especially for this occasion. Considering his current level of ability, the results are obviously more than satisfactory.

I'm Not Sayin'/Ribbon of Darkness
Song for a Winter's Night
Canadian Railroad Trilogy
Softly
For Lovin' Me/Did She Mention My Name
Affair on 8th Avenue
Steel Rail Blues
Wherefore and Why
Bittergreen
Early Morning Rain



2RS 2237

What makes the album complete?

The selections on Record #2 include a significant cross-section of material from all of the Gordon Lightfoot albums treasured by Reprise Records.

Minstrel of the Dawn
Sundown
Beautiful
Summer Side of Life
Rainy Day People
Cotton Jenny
Don Quixote
Circle of Steel
Old Dan's Records
If You Could Read My Mind
Cold on the Shoulder
Carefree Highway

A two-record set on Reprise Records. **R**

Gordon's next ORIGINAL album will be recorded early in the new year.